

ORCHESTRA  
SINFONICA  
SICILIANA  
FONDAZIONE

AUDITIONS  
FOR POSSIBLE  
FIXED TERM  
HIRING  
for the calendar year 2020

Palermo, August 5<sup>th</sup>, 2019



# ORCHESTRA SINFONICA SICILIANA

FONDAZIONE

*Fondazione Orchestra Sinfonica Siciliana* is announcing selections for the following instruments, in view of possible hiring with fixed term contracts, on the basis of the artistic necessities related to the artistic schedule in the calendar year 2020 (January 1<sup>st</sup> – December 31<sup>th</sup>, 2020).

1. Concertmaster with section duties
2. Tutti Violin
3. Principal 2<sup>nd</sup> Violin with section duties
4. Principal Viola with obligation to the 2<sup>nd</sup> and section duties
5. Tutti Viola with obligation to the 2<sup>nd</sup>
6. Principal Cello with obligation to the 2<sup>nd</sup> and section duties
7. Tutti Cello
8. Principal Double Bass with obligation to the 5<sup>th</sup> string and section duties
9. Tutti Double Bass w. obl. to the 5<sup>th</sup> string
10. Tutti Flute w. obl. to all special instruments
11. Tutti Flute w. obl. to Piccolo and Contralto
12. Principal Oboe w. obl. to the section and to all special instruments
13. Tutti Oboe w. obl. to English Horn
14. Principal Clarinet with section duties and w. obl. to all special instruments
15. Tutti Clarinet w. obl. to Piccolo and Bass Clarinet
16. Principal Bassoon with section duties
17. Tutti Bassoon w. obl. to Double Bassoon
18. Principal Horn with section duties and w. obl. to the 3<sup>rd</sup>, Wagner Tuba and all special instruments
19. Tutti Horn w. obl. to Wagner Tuba
20. Third Horn w. obl. to 2<sup>nd</sup> Horn, 4<sup>th</sup> Horn, to the section and Wagner Tuba
21. Principal Trumpet with section duties and w. obl. to Cornet, German Trumpet and all special instruments
22. Tutti Trumpet w. obl. to German Trumpet and all special instruments
23. Principal Trombone with section duties and w. obl. to Alto Trombone, Bass Trumpet, Euphonium and all special instruments
24. Tutti Trombone w. obl. to Bass Trombone
25. Bass Trombone w. obl. to Tenor Trombone
26. Bass Tuba w. obl. to B flat or C Contrabass Tuba and Cimbasso
27. Timpani w. obl. to Drums (percussion musical instruments, except for keyboard percussion instruments)

28. Percussion musical instruments w. obl. to keyboard percussion instruments (Xylophone, Marimba, Glockenspiel and Vibraphone)
29. Principal Harp with section duties
30. Soprano, Tenor and Alto Sax
31. Piano w. obl. to Celesta

## Art. 1

### Admission Requirements

Conditions for admission to the audition are:

- a) Italian citizenship or EU citizenship; non-EU nationals legally residing in Italy and holding a work permit or equivalent qualification currently valid can also apply;
- b) Not being reported with criminal convictions, nor having pending proceedings against themselves;
- c) All applicants must be aged over 18;
- d) Holding of a higher education diploma in the musical instrument chosen for application, earned at a conservatory or another officially recognized musical institute, or equivalent title if earned outside Italy;
- e) Physical ability and lack of defects or imperfections that may limit the full and unconditioned discharge, on- or off-site, of the job duties provided for by the collective bargaining agreements for employees of Symphonic Lyric Foundations, as well as their job performance.

The above prerequisites shall be held by the candidates as of the day of the entrance application submission deadline.

## Art. 2

### Entrance applications

Applications in order to participate in the selection must be completed using the form attached to the announcement published on the *Fondazione's* website, and they must be delivered on plain paper via registered letter with acknowledgment of receipt, **before and by no later than the 60<sup>th</sup> day from the publication date of this announcement (October 3<sup>rd</sup>, 2019)** to: *Fondazione Orchestra Sinfonica Siciliana – Audizioni Orchestra – Via Filippo Turati, 2 – 90139 Palermo (PA), Italy.*

Applications in order to participate in the selection can also be sent via e-mail, indicating in object: “*domanda audizione Orchestra Sinfonica Siciliana*”, to the electronic mail address: [foss@pec.it](mailto:foss@pec.it). It is also possible to download the form available on the “*Bandi e audizioni*” section of the webpage [www.orchestrasinfonicasiciliana.it](http://www.orchestrasinfonicasiciliana.it). The reception notification e-mailed in response to the applicant by the *Fondazione* shall constitute proof of submission, and shall be presented by the candidate on the day of examination.

All the candidates must produce:

- a) *A curriculum vitae*, duly signed by the candidate, describing the studies completed, any professional and artistic diplomas and credentials earned, previously held positions, and any other artistic activity performed.
- b) A certificate issued by a Conservatory or an officially recognized Musical Institute attesting the final exam vote of the diploma course, or a photocopy of the diploma itself.

The subscription of an admission request implies, by the candidate, the full knowledge and unconditional acceptance of what stated in every article of this announcement.

The signing of the application for registration in the selection implies also the acceptance of the unquestionable judgement of the Examination Commission, that will be appointed by the Superintendent following the current provisions, the standards of the *national collective bargaining agreement* for employees of Symphonic Lyric Foundations, the supplementary corporate agreements and the current corporate regulations.

**No entrance applications submitted by other procedures shall be accepted.**

The lack of even one of the declarations required shall result in non-admission to the selection. Non-admission to the exams due to lack of the required prerequisites or due to failure to or comply with the procedures established herein, shall be made known to the candidate by written notification received by certified means.

### **Art. 3**

#### **Examination and convocation calendar**

Examinations are public, and shall be held in Palermo at the *Politeama Garibaldi (Via Filippo Turati, 2)*.

The complete calendar, reporting audition's days and times, attached to this announcement, will be considered as a convocation to the exams. Therefore, no notice of convocation will be sent to the candidates.

*Fondazione Orchestra Sinfonica Siciliana* reserves the right to change the calendar, and also to continue the examination tests on dates subsequent to those listed above. These changes will be published on the *Fondazione's* website.

The publication on the website will have a notification and convocation value for the candidates.

All the candidates will have to go directly to the selections on the days and one hour before the indicated times, bearing an identification document. For the non-European Union citizens regularly resident in Italy, the exhibition of a copy of their residence permit for work reasons or equivalent qualification currently valid will be required.

The candidates must produce as well the scores of the chosen music in double copy, for the pianist and for the Examination Commission.

*Fondazione Orchestra Sinfonica Siciliana* provides in any case an accompanist, however the candidate may use his own.

The Commission may, on unquestionable judgement, ask the candidates to execute the full exam program or just a part of it.

The Commission could as well order that the examination be carried out anonymously.

For all the musical instruments there will be a preliminary phase (A), after which the final phase (B) can be accessed. The pass-list will not include *ex-æquo* positions.

Candidates who fail to appear on the established days and at the established times shall be excluded from the audition.

The absence from the exam shall be considered in any case as a renunciation.

### **Art. 4**

#### **Merit ranking and hiring**

At the end of each audition by role the Examination Commission shall establish the merit ranking of passing candidates. In order to obtain the qualification the candidates must

get the minimum score of eight tenths (8/10). For the principal instruments the passing grade shall be no less than nine tenths (9/10). The judgement of the Commission is undisputable. The outcome of the selection shall be made known to the candidates immediately after the closure of the relevant deeds. The ranking of the suitable candidates, subject to approval by the Superintendent, shall be published on the *Fondazione's* website, and will be valid for the artistic activities through the calendar year 2020 (January 1<sup>st</sup> – December 31<sup>th</sup>, 2020). To this ranking the *Fondazione* will appeal, according to production needs, for possible hiring with fixed term of the *Orchestra Sinfonica Siciliana*, pursuant to the current *national collective bargaining agreement* of the category, subject to the rights of those who have already acquired the right of precedence.

#### **Art. 5**

##### **Examination Commission**

The Examination Commission shall be formed by order of the Superintendent, in compliance with the procedures provided for by the *national collective bargaining agreement* for the employees of Symphonic Lyric Foundations, after the closing date of the announcement.

#### **Art. 6**

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

Pursuant to the *Decreto Legislativo 30 giugno 2003 n. 196*, the personal data provided by the candidates in the applications for participating in the selection will be collected at the Protocol Office of the *Fondazione Orchestra Sinfonica Siciliana* and processed, in compliance with the aforementioned law, exclusively for the purposes of managing the audition.

For further information, please contact: Professor Giusi Ballo, Mr. Gaetano Agrusa tel. +39.091.6072578; or as an alternative send an e-mail to the following electronic mail address:

[segreteria.audizioni@orchestrasinfonicasiciliana.it](mailto:segreteria.audizioni@orchestrasinfonicasiciliana.it)  
or consult the website of the *Fondazione*  
[www.orchestrasinfonicasiciliana.it](http://www.orchestrasinfonicasiciliana.it).

**Publication day of the announcement:  
August 5<sup>th</sup>, 2019**

**Deadline for application: October 3<sup>rd</sup>, 2019.**

##### **EXAM PROGRAM**

##### **1) Concertmaster with section duties**

A) Preliminary phase

**BACH** – Adagio and Fugue choosing from:  
Sonata I BWV 1001

Sonata II BWV 1003

Sonata III BWV 1005

**MOZART** – Performance of a Concerto for violin and orchestra with cadenzas (piano reduction) chosen amongst the following:

KV 216

KV 218

KV 219

Performance of a first movement of a concert with cadenza for violin and orchestra (piano reduction) chosen amongst those of:

**BEETHOVEN**

**BRAHMS**

**ČAJKOVSKIJ**

**SIBELIUS**

B) Final phase

Performance of the following “solos”:

**MOZART** – ‘Haffner’ Serenade KV 250

**BEETHOVEN** – Missa Solemnis (Benedictus)

**RIMSKIJ-KORSAKOV** – Shéhérazade

**R. STRAUSS** – Vita d’Eroe

**R. STRAUSS** – Also Sprach Zarathustra

**R. STRAUSS** – Il Borghese Gentiluomo

**ČAJKOVSKIJ** – Swan Lake (3 passages)

Performance of the following orchestral passages:

**MAHLER** – Symphony n. 5, Adagietto

**MENDELSSOHN** – Symphony n. 4

“Italiana”, I and IV movement

**MOZART** – Symphony n. 39 (IV mov.)

**R. STRAUSS** – Don Juan op. 20

**MENDELSSOHN** – A Midsummer Night’s Dream op. 61: Scherzo

Sight reading.

##### **2) Tutti Violin**

A) Preliminary phase

**BACH** – Adagio and Fugue choosing from:

Sonata I BWV 1001

Sonata II BWV 1003

Sonata III BWV 1005

**MOZART** – First and second movement with cadenza from one of the following Concertos:

K 216

K 218

K 219

B) Final phase

Performance of the following orchestral passages:

**MAHLER** – Symphony n. 5, Adagietto

**MENDELSSOHN** – Symphony n. 4

“Italiana”, I and IV movement

**MOZART** – Symphony n. 39 (IV mov.)

**R. STRAUSS** – Don Juan op. 20

**MENDELSSOHN** – A Midsummer Night’s Dream op. 61: Scherzo

**BRUCKNER** – Symphony n. 9: third movement: tutti violins’ part

Sight reading.

**3) Principal 2<sup>nd</sup> Violin with section duties**

A) Preliminary phase

**BACH** – Adagio and Fugue choosing from:

Sonata I BWV 1001

Sonata II BWV 1003

Sonata III BWV 1005

**MOZART** – Performance of a Concerto for violin and orchestra with cadenzas (piano reduction) chosen amongst the following:

KV 216

KV 218

KV 219

B) Final phase

Performance of a first movement of a Concerto with cadenza for violin and orchestra (piano reduction) chosen amongst those of:

**BEETHOVEN**

**BRAHMS**

**ČAJKOVSKIJ**

**SIBELIUS**

Performance of the following orchestral passages:

**BARTÓK** – Concerto per orchestra

**BEETHOVEN** – Symphony n. 1

**BEETHOVEN** – Symphony n. 9

**BRAHMS** – Symphony n. 2

**BRUCKNER** – Symphony n. 9

**MOZART** – Symphony n. 39 KV 543 (IV mov.)

**MOZART** – Symphony n. 41 KV 551

Sight reading.

**4) Principal Viola with obligation to the 2<sup>nd</sup> and section duties**

A) Preliminary phase

**BACH** – Prelude, Sarabande and Gigue from one of the 6 Suites for Cello chosen by the candidate

**STAMITZ** – Concert in D maj. (I mov. with cadenza and II mov.)

**HOFFMEISTER** – Concert in D maj. (I mov. with cadenza and II mov.)

Performance, according to the candidate’s choice, amongst:

**BARTÓK** – Concerto per Viola (I mov.)

**WALTON** – Concerto per Viola (I mov.)

**HINDEMITH** – Der Schwanendreher (I mov.)

B) Final phase

Performance of the following “solos”:

**RAVEL** – Ma mère l’Oye – V. Le jardin féérique (Extract)

**MAHLER** – VII Symphony – III mov. (Extract)

**R. STRAUSS** – Don Quixote op. 35 (Extract)

**SCHOENBERG** – Verklärte Nacht op. 4 (Extract)

Performance of the following orchestral passages:

**BEETHOVEN** – Symphony n. 3 – III mov. (Extract)

**BEETHOVEN** – Symphony n. 5 – II mov. (Extract)

**MENDELSSOHN** – Symphony n. 4

“Italiana” – II and IV mov. (Extract)

**MENDELSSOHN** – A Midsummer Night’s Dream op. 61: Scherzo (Extract)

**ŠOSTAKOVIČ** – Symphony n. 5 – I mov. (Extract)

**WAGNER** – Tanhauser Overture (Extract)  
**MAHLER** – Symphony n. 10 (Extract)  
**PROKOF'EV** – Symphony n. 1 “Classica” –  
I and IV mov. (Extract)  
**ČAJKOVSKIJ** – Symphony n. 6 – I mov.  
(Extract)  
**R. STRAUSS** – Don Juan op. 20 (Extract)

Sight reading.

### 5) Tutti Viola with obligation to the 2<sup>nd</sup>

A) Preliminary phase

**BACH** – Prelude, Sarabande and Gigue from  
one of the 6 Suites for Cello chosen by the  
candidate

Performance, according to the candidate's  
choice, amongst:

**STAMITZ** – Concert in D maj. (I mov. with  
cadenza and II mov.)

**HOFFMEISTER** – Concert in D maj. (I  
mov. with cadenza and II mov.)

B) Final phase

Performance, according to the candidate's  
choice, amongst:

**BARTÓK** – Concerto per Viola (I mov.)

**WALTON** – Concerto per Viola (I mov.)

**HINDEMITH** – Der Schwanendreher (I  
mov.)

Performance of **Orchestral passages**:

**BEETHOVEN** – Symphony n. 3 – III mov.  
(Extract)

**BEETHOVEN** – Symphony n. 5 – II mov.  
(Extract)

**MENDELSSOHN** – A Midsummer Night's  
Dream op. 61: Scherzo (Extract)

**ŠOSTAKOVIČ** – Symphony n. 5 – I mov.  
(Extract)

**WAGNER** – Tanhauser Overture (Extract)

**MAHLER** – Symphony n. 10 (Extract)

**MENDELSSOHN** – Symphony n. 4  
“Italiana” – II and IV mov. (Extract)

**PROKOF'EV** – Symphony n. 1 “Classica” –  
I and IV mov. (Extract)

**ČAJKOVSKIJ** – Symphony n. 6 – I mov.  
(Extract)

**STRAUSS** – Don Juan Op. 20

Sight reading.

### 6) Principal Cello with obligation to the 2<sup>nd</sup> and section duties

A) Preliminary phase

**BACH** – Performance of the Prelude,  
Sarabande and Gigue from one of the 6 Suites  
for Cello chosen by the candidate, except for  
the first one

**HAYDN** – Performance of the Concerto in D  
maj. (with cadenza) for cello and orchestra  
(piano reduction)

Performance of one of the following  
Concertos, according to the candidate's  
choice:

**DVOŘÁK**

**SCHUMANN**

**ČAJKOVSKIJ** – Rococo Variations

B) Final phase

Performance of the following “solos”:

**ROSSINI** – Guglielmo Tell (Sinfonia)

**BRAHMS** – Piano Concert n. 2 in B flat  
major

**R. STRAUSS** – Don Quixote op. 35

**ŠOSTAKOVIČ** – Symphony n. 15

Performance of the following orchestral  
passages:

**VERDI** – Messa da Requiem, Offertorium  
(bars: from 1 to 34)

**BEETHOVEN** – Symphony n. 9, Recitative  
of the IV mov.

**BEETHOVEN** – Symphony n. 5, II mov.

**BEETHOVEN** – Symphony n. 8, III mov.:  
trio

**MENDELSSOHN** – A Midsummer Night's  
Dream op. 61: Scherzo

**R. STRAUSS** – Don Juan op. 20

**BRAHMS** – Symphony n. 3 (III mov.)

**BRAHMS** – Symphony n. 2 (II mov.)

Sight reading.

### 7) Tutti cello

A) Preliminary phase

**HAYDN** – Performance of the Concerto in D  
maj. (with cadenza) for cello and orchestra  
(piano reduction)

Performance of the first movement of a  
Concerto for cello and orchestra, according to  
the candidate's choice, amongst:

**DVOŘÁK**

**SCHUMANN**



or **ČAJKOVSKIJ** – Rococo Variations

B) Final phase

Performance of the following orchestral passages:

**VERDI** – Messa da Requiem, Offertorium (bars: from 1 to 34)

**BEETHOVEN** – Symphony n. 9, Recitative of the IV mov.

**BEETHOVEN** – Symphony n. 5, II mov.

**BEETHOVEN** – Symphony n. 8, III mov.: trio

**MENDELSSOHN** – A Midsummer Night's Dream op. 61: Scherzo

**R. STRAUSS** – Don Juan op. 20

**BRAHMS** – Symphony n. 3 (III mov.)

**BRAHMS** – Symphony n. 2 (II mov.)

**MOZART** – Symphony n. 40 KV 550 (Allegro molto e Finale)

**MOZART** – Symphony n. 41 KV 551 (Molto allegro)

Sight reading.

**8) Principal Double Bass with obligation to the 5<sup>th</sup> string and section duties**

A) Preliminary phase

First and second movement with cadenza from one of the following concertos:

**DITTERSDORF** – Concerto n. 2

**VANHAL** – Concerto

First and second movement with cadenza from one of the following concertos:

**KOUSSEVITZKY**

**BOTTESINI** – Concerto in F sharp minor

**BOTTESINI** – Concerto in B minor

B) Final phase

Performance of the following “solos” and orchestral passages:

**HAYDN** – Symphony n. 31

**MOZART** – Symphony n. 40 (I mov.)

**BEETHOVEN** – Scherzo from the Symphony n. 5

**BEETHOVEN** – Recitative from the Symphony n. 9

**MAHLER** – Symphony n. 1

**BRUCKNER** – Symphony n. 7 (I mov.)

**R. STRAUSS** – Don Juan op. 20

**STRAVINSKIJ** – from Pulcinella (solo)

**PROKOF'EV** – Lieutenant Kijé op. 60

Sight reading.

**9) Tutti Double Bass with obligation to the 5<sup>th</sup> string**

A) Preliminary phase

**DITTERSDORF** – Concerto n. 2, first and second movement with cadenzas

**FRYBA** – Prelude from the Suite Im Alten Still

B) Final phase

Performance of the following “solos” and orchestral passages:

**MOZART** – Symphony n. 40 (I mov.)

**BEETHOVEN** – Scherzo from the Symphony n. 5

**BEETHOVEN** – Recitative from the Symphony n. 9

**MAHLER** – Symphony n. 3

**BRUCKNER** – Symphony n. 4 (I mov.)

**BACH** – Concerto for violin in E major II movement

Sight reading.

**10) Tutti Flute with obligation to all special instruments**

A) Preliminary phase

**MOZART** – Performance of the Concerto for flute in D major KV 314 with cadenza

**IBERT** – Performance of the I and II movement from the Concerto

B) Final phase

Performance of the following “solos” and orchestral passages:

**BEETHOVEN** – “Leonora” n. 3

**ROSSINI** – Guglielmo Tell (Sinfonia)

**MENDELSSOHN** – A Midsummer Night's Dream op. 61: Scherzo

**MENDELSSOHN** – Symphony n. 4 “Italiana” (IV mov.)

**BRAHMS** – Symphony n. 1 (IV mov.)

**BRAHMS** – Symphony n. 4 (IV mov.)

**DEBUSSY** – Prélude à l'après-midi d'un faune

**MAHLER** – Symphony n. 9 (I mov.)

**RAVEL** – Bolero



**RAVEL** – Daphnis et Chloé II Suite  
(Principal Flute)  
**PROKOF'EV** – Pierino e il lupo  
**PROKOF'EV** – Sinfonia n. 1 “Classica”  
(Principal Flute)  
**STRAVINSKIJ** – Petruska

Sight reading.

### 11) Tutti Flute with obligation to Piccolo

A) Preliminary phase

**MOZART** – Concerto KV 314 in D maj. with cadenza  
**VIVALDI** – Concerto per ottavino, archi e cembalo F VI n. 4 in do magg.

B) Final phase

Performance of the following “solos” and orchestral passages:

**BEETHOVEN** – Symphony n. 9 (Piccolo)  
**DVOŘÁK** – Symphony n. 9 (Second Flute and Piccolo)  
**RAVEL** – Ma mère l’Oye (Second Flute and Piccolo)  
**ČAJKOVSKIJ** – IVa Sinfonia (Piccolo)  
**ROSSINI** – Semiramide: Sinfonia (Piccolo)  
**ROSSINI** – La Gazza Ladra: Sinfonia (Piccolo)  
**ROSSINI** – L’Italiana in Algeri: Sinfonia (Piccolo)  
**STRAVINSKIJ** – L’Oiseau de Feu (Flute and Piccolo)  
**BARTÓK** – Concerto per orch. II mov. (Second Flute)  
**ŠOSTAKOVIČ** – Symphonies nos. 6, 9 and 10 (Piccolo)

Sight reading.

### 12) Principal Oboe with obligation to the section and all the special instruments

A) Preliminary phase

**MOZART** – Concerto in C major KV 314a  
**R. STRAUSS** – Concerto for oboe and orch. (I and II mov.)

B) Final phase

Performance of the following “solos” and orchestral passages:

**BEETHOVEN** – Sinfonia n. 3 “Eroica”: II mov.

**ROSSINI** – La Scala di Seta: Sinfonia

**BRAHMS** – Symphony n. 1

**BRAHMS** – Concerto for violin and orchestra

**ČAJKOVSKIJ** – Symphony n. 4

**RAVEL** – Le Tombeau de Couperin

**STRAVINSKIJ** – Pulcinella

**R. STRAUSS** – Don Juan op. 20

**MAHLER** – Il Canto della Terra

**MAHLER** – Symphony n. 3: II mov.

**ŠOSTAKOVIČ** – Symphony n. 5: III mov. (Largo)

**ŠOSTAKOVIČ** – Symphony n. 10: beginning of the last movement

Sight reading.

### 13) Tutti Oboe with obligation to English Horn

A) Preliminary phase

**MOZART** – Concerto in C maj. KV 314a

B) Final phase

Performance of the following “solos” and orchestral passages:

**BARTÓK** – Concerto for Orchestra, part of the second oboe

**ROSSINI** – La Scala di Seta: Sinfonia

**BRAHMS** – Symphony n. 2: part of the second oboe

**BRAHMS** – Concerto for violin and orchestra, part of the principal oboe

**BRAHMS** – Variazioni su un tema di Haydn, part of the second oboe

### *English Horn*

**DVOŘÁK** – Sinfonia n. 9 dal Nuovo Mondo

**FRANCK** – Symphony in D minor

**ROSSINI** – Sinfonia dal Guglielmo Tell

Sight reading.

### 14) Principal Clarinet with section duties and with obligation to all special instruments

A) Preliminary phase

**MOZART** – Concerto K 622 in Amaj. for clarinet and orchestra

**DEBUSSY** – Première Rhapsodie

B) Final phase

Performance of the following orchestral passages:

**KODALY** – Danze di Galanta  
**BARTÓK** – Il Mandarin Meraviglioso  
**BEETHOVEN** – Symphony n. 6  
**BEETHOVEN** – Symphony n. 4  
**BEETHOVEN** – Symphony n. 8 (III mov.: trio)  
**GERSHWIN** – Rhapsody in blue  
**ROSSINI** – Semiramide  
**STRAVINSKIJ** – L'Histoire du Soldat  
**RIMSKIJ-KORSAKOV** – Shéhérazade  
**ŠOSTAKOVIČ** – Symphony n. 9

Sight reading.

**15) Tutti Clarinet with obligation to Piccolo and Bass Clarinet**

A) Preliminary phase

**DEBUSSY** – Première Rhapsodie  
**MOZART** – Concerto for clarinet and orchestra in A Maj. (K 622)

B) Final phase

Performance of the following “solos” and orchestral passages:

**BARTÓK** – Il Mandarin Meraviglioso  
**BEETHOVEN** – Symphony n. 6  
**BEETHOVEN** – Symphony n. 8  
**KODALY** – Danze di Galanta  
**RIMSKIJ-KORSAKOV** – Capriccio Spagnolo  
**RIMSKIJ-KORSAKOV** – Shéhérazade  
**PROKOF'EV** – Pierino e il lupo  
**RACHMANINOV** – Symphony n. 2  
**RAVEL** – Daphnis et Chloé

*Piccolo Clarin in E flat*

Performance of the following orchestral passages:

**BERG** – Drei Orchesterstücke, op. 6  
**BERLIOZ** – Symphonie Fantastique  
**MAHLER** – Symphony n. 9  
**RAVEL** – Bolero  
**RAVEL** – Concerto in G for piano and orchestra  
**RAVEL** – Daphnis et Chloé  
**STRAUSS** – Till Eulenspiegellustigestreiche

**STRAVINSKIJ** – Le Sacre du Printemps

*Bass Clarinet*

Performance of the following orchestral passages:

**MAHLER** – Symphony n. 6  
**RAVEL** – Daphnis et Chloé  
**ŠOSTAKOVIČ** – Concerto for violin and orchestra n. 1  
**ŠOSTAKOVIČ** – Symphony n. 7  
**STRAUSS** – Don Quixote op. 35  
**STRAUSS** – Till Eulenspiegellustigestreiche  
**STRAVINSKIJ** – Le Sacre du Printemps

Sight reading.

**16) Principal Bassoon with obligation to the section**

A) Preliminary phase

**MOZART** – Performance of the Concerto KV 191  
**WEBER** – Concerto for Bassoon

B) Final phase

Performance of the following “solos” and orchestral passages:

**MOZART** – Ouverture “Le nozze di Figaro”  
**MOZART** – Symphony KV 551 “Jupiter”  
**BEETHOVEN** – Concerto for violin (I and II mov.)  
**BEETHOVEN** – Symphony n. 4 (IV mov.)  
**DONIZETTI** – L'Elisir d'Amore (“Una furtiva lacrima”)  
**ČAJKOVSKIJ** – Symphonies nos. 4 and 6  
**RIMSKIJ-KORSAKOV** – Shéhérazade  
**STRAVINSKIJ** – L'Oiseau de Feu (Berceuse)  
**STRAVINSKIJ** – Le Sacre du Printemps  
**ŠOSTAKOVIČ** – Symphonies nos. 4 and 9

Sight reading.

**17) Tutti Bassoon with obligation to Double Bassoon**

A) Preliminary phase

**DUTILLEUX** – Sarabande et cortège  
**PIARDE** – Étude n. 5 pour contrebasson from Enseignement du contrebasson

B) Final phase

Performance of the following orchestral passages:

**VERDI** – I Vespri Siciliani

**ROSSINI** – La Gazza Ladra, Sinfonia

**RAVEL** – Concerto in G for piano and orchestra

**RAVEL** – Bolero

**RAVEL** – Ma mère l'Oye (part of the double bassoon)

**BRAHMS** – Concerto for violin, II mov.

**BERG** – Wozzeck (part of the double bassoon)

**DUKAS** – L'apprentis sorcier (second bassoon)

**MOZART** – Le nozze di Figaro, Overture

Sight reading.

**18) Principal Horn with section duties and with obligation to the 3<sup>rd</sup>, Wagner Tuba and all special instruments**

A) Preliminary phase

**MOZART** – Concerto for Horn n. 4 KV 495

**STRAUSS** – Concerto for Horn n. 1 op. 11, I and II movement

B) Final phase

Performance of the following “solos” and orchestral passages:

**MENDELSSOHN** – A Midsummer Night's Dream op. 61

**FRANCK** – Symphony in D minor M. 48

**RAVEL** – Concerto for piano and orchestra n. 1 in G major

**BEETHOVEN** – Symphony n. 6 in F major Pastorale op. 68

**BEETHOVEN** – Symphony n. 7 in A major op. 92

**BEETHOVEN** – Symphony n. 8 in F major op. 93

**BRAHMS** – Symphony n. 2 in D major op. 73

**ČAJKOVSKIJ** – Symphony n. 5 in E minor op. 64

**MAHLER** – Symphony n. 7 in E minor

**STRAUSS** – Till Eulenspiegellustigestreiche

**STRAUSS** – Ein Heldenleben op. 40

**ŠOSTAKOVIČ** – Symphony n. 5 in D minor op. 47

Sight reading.

**19) Tutti Horn with obligation to Wagner Tuba**

A) Preliminary phase

**MOZART** – Concerto n. 3 (I and II movement)

**BEETHOVEN** – Sonata (I movement)

B) Final phase

Performance of the following orchestral passages:

**BEETHOVEN** – “Fidelio”

**BEETHOVEN** – Symphony n. 3

**BEETHOVEN** – Symphony n. 7

**BEETHOVEN** – Symphony n. 8

**BEETHOVEN** – Symphony n. 9

**SCHUBERT** – Symphony n. 9 “The Great”

**BRAHMS** – Symphony n. 1

**BRAHMS** – Symphony n. 4

**MAHLER** – Symphony n. 1

**MAHLER** – Symphony n. 2

**MAHLER** – Symphony n. 3

**MAHLER** – Symphony n. 9

**DVOŘÁK** – Symphony n. 9

**ŠOSTAKOVIČ** – Symphony n. 5

**STRAUSS** – “Vita d'Ero”

**STRAUSS** – Don Quixote op. 35

Sight reading.

**20) Third Horn with obligation 2<sup>nd</sup> Horn, 4th Horn, section duties and Wagner Tuba**

A) Preliminary phase

**MOZART** – Concerto n. 4

**STRAUSS** – Concerto for Horn n. 1

B) Final phase

Performance of the following orchestral passages:

**BRAHMS** – Concerto for piano n. 1

**BRAHMS** – Concerto for piano n. 2

**STRAUSS** – Ein Heldenleben op. 40

**STRAUSS** – Till Eulenspiegellustigestreiche

**STRAUSS** – Eine Alpensinfonie

**STRAUSS** – Don Juan op. 20

**STRAUSS** – Der Rosenkavalier

**MAHLER** – Symphony n. 1

**MAHLER** – Symphony n. 3

**MAHLER** – Symphony n. 5

**MAHLER** – Symphony n. 7

**DVOŘÁK** – Symphony n. 9

**ŠOSTAKOVIČ** – Symphony n. 5

Sight reading.

**21) Principal Trumpet with section duties and with obligation to Cornet, German Trumpet and all special instruments**

A) Preliminary phase

**HAYDN** – Concerto in E flat major (to be performed using a B flat trumpet)

**ARUTUNIAN** – Concerto for trumpet

B) Final phase

Performance of the following “solos” and orchestral passages:

**BACH** – Messa in Si minore “Magnificat”

**BEETHOVEN** – Leonora nos. 2 and 3

**BARTÓK** – Concerto for orchestra

**MAHLER** – Symphonies nos. 3, 5, 6, 7, 9

**MUSORGSKIJ** – Quadri di un’esposizione

**PROKOF’EV** – Romeo and Juliet

**PROKOF’EV** – Cinderella

**R. STRAUSS** – Vita d’Eroe

**R. STRAUSS** – Eine Alpensinfonie

**R. STRAUSS** – Salome

**STRAVINSKIJ** – Petrouschka

**ŠOSTAKOVIČ** – Symphony n. 1

Sight reading.

**22) Tutti Trumpet with obligation to German Trumpet and all special instruments**

A) Preliminary phase

**HAYDN** – Concerto in E flat major (to be performed using a B flat trumpet)

**HINDEMITH** – Sonata for trumpet

B) Final phase

Performance of the following orchestral passages:

**BARTÓK** – Concerto for orchestra

**MUSORGSKIJ** – Quadri di un’esposizione

**PROKOF’EV** – Romeo and Juliet

**PROKOF’EV** – L’amore delle tre melarance, marcia (second B flat trumpet)

**R. STRAUSS** – Vita d’Eroe

**R. STRAUSS** – Eine Alpensinfonie

**R. STRAUSS** – Salome

**STRAVINSKIJ** – Petrouschka

**STRAVINSKIJ** – L’Oiseau de Feu

**ŠOSTAKOVIČ** – Symphony n. 1

Sight reading.

**23) Principal Trombone with section duties and with obligation to Alto Trombone, Bass Trumpet, Euphonium and all special instruments**

A) Preliminary phase

**MARTIN** – Ballade

**TOMASI** – Concerto per trombone e orchestra

B) Final phase

Performance of the following “solo” passages and orchestral passages:

*Tenor Trombone*

**MAHLER** – Symphony n. 3

**RAVEL** – Bolero

**RAVEL** – L’Enfant et les sortilèges

**LIGETI** – Concerto for violin

**GHEDINI** – Concerto dell’Albatro

**BERG** – Wozzeck 3 pezzi per orchestra

**BERLIOZ** – Symphonie Fantastique

**BERLIOZ** – Symphonie funèbre et triomphale

*Alto Trombone*

**BRAHMS** – Symphonies nos. 2 and 4

**SCHUMANN** – Symphony n. 3 “Rhenish”

**BEETHOVEN** – Symphony n. 4

**BEETHOVEN** – Missa Solemnis

**MOZART** – Messa in do minore K 427

**SCHOENBERG** – Pelléas et Mélisande

*Bass Trumpet*

**STRAUSS** – Elektra

**STRAVINSKIJ** – Le Sacre du Printemps

**WAGNER** – The Valkyrie

**WAGNER** – The Twilight of the Gods

*Euphonium*

**MUSORGSKIJ** – Quadri di un’esposizione

**STRAUSS** – Vita d’Eroe

**MAHLER** – Symphony n. 7

Sight reading.

## **24) Tutti Trombone with obligation to Bass Trombone**

A) Preliminary phase

**HINDEMITH** – Sonata for trombone

B) Final phase

Performance of the following orchestral passages:

*Tenor Trombone*

**ROSSINI** – Guglielmo Tell

**ROSSINI** – La Gazza Ladra

**BARTÓK** – Il Mandarino Meraviglioso

**RIMSKIJ-KORSAKOV** – La Grande Pasqua Russa

**R. STRAUSS** – Alsospracht Zarathustra

**R. STRAUSS** – Vita D'Eroe

**MOZART** – Tuba Mirum

*Bass Trombone*

**ROSSINI** – Guglielmo Tell

**ROSSINI** – La Gazza Ladra

**BARTÓK** – Il Mandarino Meraviglioso

**MUSORGSKIJ** – Quadri di un'esposizione

**STRAUSS** – Il Borghese Gentiluomo

**STRAUSS** – Vita d'Eroe

**MAHLER** – Symphony n. 4

Sight reading.

## **25) Bass Trombone w. obl. to Tenor Trombone**

A) Preliminary phase

**LEBEDEV** – Concert in one movement, ed. Editio Musicus

B) Final phase

Performance of the following orchestral passages:

**HAYDN** – The Creation

**WAGNER** – The Valkyrie

**ROSSINI** – Guglielmo Tell

**SCHUMANN** – Symphony n. 3

**DELIBES** – Coppélia

**BERLIOZ** – La damnation de Faust

**VERDI** – I Vespri Siciliani

**WAGNER** – Lohengrin

**RESPIGHI** – Fontane di Roma

**STRAUSS** – Till Eulenspiegellustigestreiche

Sight reading.

## **26) Bass Tuba with obligation to B flat or C Contrabass Tuba and Cimbasso**

A) Preliminary phase

**R. STRAUSS** – Concerto n. 1 in E flat for Horn (Ed. Tuba Press 1991, transcription by Graham)

B) Final phase

**MENDELSSOHN** – A Midsummer Night's Dream op. 61

**BERLIOZ** – Symphonie Fantastique

**ČAJKOVSKIJ** – Symphonies nos. 4, 5 and 6

**BRUCKNER** – Symphonies nos. 4 and 7

**MAHLER** – Symphonies nos. 1, 5 and 6

**MUSORGSKIJ** – Quadri di un'esposizione

**VERDI** – Messa da Requiem

**STRAUSS** – Salome

**STRAUSS** – Elektra

**STRAVINSKIJ** – Le Sacre du Printemps

(parts of the principal and of the second) Petrouchka

Sight reading.

## **27) Timpani with obligation to Drums (percussion musical instruments, except for keyboard percussion instruments)**

A) Preliminary phase

**BEETHOVEN** – Symphony n. 1, II and III movements

**BEETHOVEN** – Symphony n. 9, I, II and IV movements

**BARTÓK** – Concerto per orchestra, IV movimento (Intermezzo interrotto)

**BARTÓK** – Musica per Archi, Percussione e Celesta, II, III e IV movimento

**BRAHMS** – Symphony n. 1, I and IV movements

**ČAJKOVSKIJ** – Symphony n. 4, I mov.

**MAHLER** – Symphony n. 7, V movement

B) Final phase

**THÄRICHEN** – Konzert für Pauken und Orchester, op. 34 (with piano accompaniment)

**BEETHOVEN** – Symphony n. 7, I and IV movements

**BEETHOVEN** – Symphony n. 9, I - II and IV movements  
**BARTÓK** – Musica per Archi, Percussione e Celesta, II, III e IV movimento  
**BRAHMS** – Symphony n. 1, I and IV movements  
**ČAJKOVSKIJ** – Symphony n. 4, I mov.  
**MAHLER** – Symphony n. 5, I and V movements  
**MOZART** – Die Zauberflöte, Overture (with baroque timpani)  
**STRAVINSKIJ** – Le Sacre du Printemps, Danse Sacrale

Sight reading.

## **28) Percussion musical instruments with obligation to keyboard percussion instruments (Xylophone, Marimba, Glockenspiel and Vibraphone)**

A) Preliminary phase

**MAYUZUMI** – “Concertino for xylophone and orchestra” piano reduction (I mov.)  
**GOLDENBERG** – from “Modern School for snare drum”  
**PAYSON** – from “Techniques of playing bass drum, cymbals and accessories” Page 46 (Studio per piatti a due)  
**RAVEL** – Alborada del Gracioso (drum)  
**STRAVINSKIJ** – L’Oiseau de Feu (xylophone)

B) Final phase  
*Drum*

**DELECLUSE** – from “Études pour caisse claire” (n. 1)  
**RIMSKIJ-KORSAKOV** – Shéhérazade  
**ROSSINI** – La Gazza Ladra

*Xylophone*

**GOLDENBERG** – “Modern School for xylophone, marimba and vibraphone” (**Study XXXVIII**)

*Vibraphone*

**BERNSTEIN** – West Side Story (act I, n. 8 “Cool”)

*Piatti*

**ČAJKOVSKIJ** – Romeo and Juliet

*Basque Tambourine*

**BIZET** – Carmen (act II, n. 12)

Sight reading.

## **29) Principal Harp with section duties**

A) Preliminary phase

**HAENDEL** – Concerto in B flat (version M. Grandjany)  
**HINDEMITH** – Sonata for harp

B) Final phase

**ROTA** – Concerto per arpa e orchestra (I mov.)

Performance of the following orchestral passages:

**DONIZETTI** – Lucia di Lammermoor (Cadenza)  
**BERLIOZ** – Symphonie Fantastique (1 harp)  
**ČAJKOVSKIJ** – Swan Lake (Cadenza)  
**STRAUSS** – Salome (dance)  
**BRITTEN** – Guida all’orchestra per i giovani (Cadenza e fuga)  
**MASCAGNI** – Cavalleria Rusticana (Arpa interna)  
**WAGNER** – The Valkyrie  
**PROKOF’EV** – Concerto for violin n. 1: ending part of the first movement

Sight reading.

## **30) Alto, Soprano and Tenor Sax**

*Alto Sax*

A) Preliminary phase

**GLAZUNOV** – Concerto in E flat for sax and orchestra

B) Final phase

Performance of the following orchestral passages:

**MUSORGSKIJ** – Quadri di un’esposizione  
**MASSENET** – Werther  
**BIZET** – L’Arlesienne  
**GERSHWIN** – Rhapsody in blue  
**GERSHWIN** – Porgy and Bess  
**MILHAUD** – La Création du Monde



**ŠOSTAKOVIČ** – Jazz Suite n. 2  
**BERNSTEIN** – Symphonic Dances from  
West Side Story

Sight reading.

*Soprano Sax*

A) Preliminary phase

**VILLA-LOBOS** – Fantasia for sax and  
orchestra

B) Final phase

Performance of the following orchestral  
passages:

**RAVEL** – Bolero

**ŠOSTAKOVIČ** – The Golden Age

**VILLA-LOBOS** – Uirapurù Symphonic  
Poem

**GERSHWIN** – An American in Paris

Sight reading.

*Tenor Sax*

A) Preliminary phase

**BOZZA** – Douze études-caprices: studies nos.  
1 and 6

B) Final phase

Performance of the following orchestral  
passages:

**RAVEL** – Bolero

**PROKOF'EV** – Romeo and Juliet

**PROKOF'EV** – Lieutenant Kijé op. 60

**VILLA-LOBOS** – Bachiana Brasileira n. 2

**BERNSTEIN** – Prelude Fugue and Riffs

Sight reading.

### 31) Piano with obligation to Celesta

A) Preliminary phase

**J. S. BACH** – One Prelude and Fugue from  
the Well-Tempered Clavier, chosen by the  
candidate

**F. CHOPIN** – One study from op. 10 or from  
op. 25, chosen by the candidate, except for op.  
10 n. 6 and op. 25 n. 7

B) Final phase

Performance of the following orchestral  
passages for piano:

**STRAVINSKIJ** – Petruška

**STRAVINSKIJ** – Suite from L'Oiseau de  
Feu

**BARTÓK** – Suite da Il Mandarino

Meraviglioso

**BARTÓK** – Musica per Archi, Celesta e  
Percussioni

**ŠOSTAKOVIČ** – Symphony n. 1

**RESPIGHI** – Fontane di Roma

Performance of the following orchestral  
passages with celesta:

**BARTÓK** – Musica per Archi, Celesta e  
Percussioni

**ČAJKOVSKIJ** – Danza della Fata Confetto  
da Lo Schiaccianoci

Sight reading.

- Please note: the text of the present  
announcement is a translation from the  
original Italian text available on  
Fondazione's website

**THE SUPERINTENDENT**  
**PROF. ANTONINO MARCELLINO**