

YOUNG MANNHEIM SYMPHONISTS

INSPIRED BY THE AUSTRALIAN ROMANTIC & CLASSICAL ORCHESTRA

2024 YOUNG MANNHEIM SYMPHONISTS VIDEO AUDITION REQUIREMENTS

You are required to perform your **orchestral excerpts first**, followed by your **own choice piece**. You may restart the video recording before your own choice piece, but **you must perform all the orchestral excerpts in one take**.

1. Orchestral Excerpts

A range of orchestral excerpts has been selected by the Australian Romantic & Classical Orchestra principal musicians who also form the audition panel.

We recommend that you take the time to listen to historically informed performances (on period instruments) of these works. As well as technical ability, tonal production and intonation, the auditions will be assessed on stylistic understanding and interpretation.

Make sure you perform the excerpts in the context of the work as a whole, paying careful attention to tempo, dynamics and articulations.

The excerpts are of varying difficulty. Don't be disheartened by a difficult excerpt. You can play it more slowly if necessary.

Horn Excerpts:

NO.	COMPOSER	WORK TITLE	BAR NOS.	INSTRUMENT
1	Saint-Saëns	Symphony No. 3, 1st movement	Q to two bars before R	Horn 3 in F
2	Schumann	Symphony No. 3, 2nd movement	Pick up to the 6 th bar of E to 6 bars after F	Horn 1 in F
3	Rossini	Overture to <i>Semiramide</i>	B to two bars after C	Horn 1 in D
4	Schubert	Symphony No. 9, 1st movement	Bars 1 – 8	Horn 2 in C
5	Brahms	Variations on a Theme by Haydn, Var. 6	Bars 264 – 292 (please observe both repeats)	Horn 2 in B flat basso
6	Beethoven	Symphony No. 3, 3rd movement	Bars 171 – 205	Horn 2 in E flat

*Applicants should feel free to record on modern or historical instruments, or a combination of both if they wish – noting that excerpts 1 and 2 would be most appropriate on the valved horn. No preferential treatment will be applied based on choice of instrument.

2. Own Choice

A work or an excerpt of a work by Haydn, Mozart, Beethoven or one of their contemporaries (Classical or Romantic) - to be performed unaccompanied.

Duration: maximum 2-3 minutes.

Remember to submit an [Application Form](#) as well as your Video Audition.

Audition Videos must be uploaded to Dropbox. [Here is the link to the Dropbox folder](#). Be sure to label your video with your **name and instrument**.

Uploaded videos are private and can only be viewed by the audition panel.

Please contact our Operations & Communication Manager, Rosemary Ponnekanti at operations@arco.org.au if you have any questions or are having trouble uploading your Audition Video.

1. SAINT-SAËNS – SYMPHONY NO. 3, 1st movement

Q to two bars before R

Horn 3 in F

The image displays a musical score for Horn 3 in F, consisting of three staves. The first staff is in bass clef and contains parts for Orgue and Alto. A red bracket labeled 'Q' spans two bars in the 3rd Cor part. The second staff is in treble clef and features a *poco cresc.* marking. The third staff is in treble clef and includes parts for Orgue and 3rd Cor, with a red bracket labeled 'R' spanning two bars. Dynamic markings include *p* (piano) and *poco cresc.* (poco crescendo).

2. SCHUMANN – SYMPHONY NO. 3, 2nd movt.

Pick up to the 6th bar of E to 6 bars after F

Horn 1 in F

98 1 E 4

108

114 F sfz ff ^ ^ 13

3. ROSSINI – OVERTURE to SEMIRAMIDE

B to two bars after C

Horn 1 in D

Andantino.
Solo

p dolce

p *mf* *ff*

C

4. SCHUBERT – SYMPHONY NO. 9, 1st movement

Bars 1 - 8

Horn 2 in C

II. Horn in C
Andante

The musical score for Horn 2 in C, bars 1-8, is presented in two staves. The key signature is C major and the time signature is 4/4. The tempo is marked *Andante*. The first staff starts with a red bracket on the left. The second staff ends with a red bracket on the right. The music begins with a dynamic of *p* (piano) and an accent (>) on the first note. The first staff contains four measures, and the second staff contains four measures. The second staff concludes with a double bar line and a red bracket on the right. Dynamics include *p*, *pp* (pianissimo), and accents (>).

5. BRAHMS – VARIATIONS ON A THEME BY HAYDN, Variation 6

Bars 264 - 292

Horn 2 in Bb basso

The image displays a musical score for Horn 2 in Bb basso, covering bars 264 to 292. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked "Vivace". The music is divided into four staves, each starting with a bar number: 264, 274, 280, and 286. The first staff (bar 264) begins with a dynamic marking of *p* and features a melodic line with a repeat sign and first/second endings. A bracket on the left side of the first staff spans from bar 264 to the end of the first ending. The second staff (bar 274) starts with a dynamic marking of *f* and contains a rhythmic accompaniment. The third staff (bar 280) continues the accompaniment. The fourth staff (bar 286) concludes the passage with a dynamic marking of *f* and a repeat sign. A bracket on the right side of the fourth staff spans from the beginning of bar 286 to the end of the piece. The score includes various musical notations such as slurs, accents, and dynamic markings.

6. BEETHOVEN – SYMPHONY NO. 3, 3rd movement

Bars 171 - 205

Horn 2 in Eb

Musical score for Horn 2 in Eb, measures 171-205. The score is in 3/4 time and features a TRIO section. The music is marked with dynamics such as *f* and *cresc.* (crescendo). The score is divided into three systems of staves. The first system (measures 171-181) is marked with a red bracket on the left. The second system (measures 182-193) is marked with a red bracket on the right. The third system (measures 194-205) is marked with a red bracket on the right and includes a repeat sign and a first ending bracket labeled '18'.