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AUDITION REQUIREMENTS

**All excerpts required can be found in the excerpts and repertoire booklet**

**ROUND 1: Digital Submission – Screened AV Recording (Please read Digital Submission guidelines)**

Please prepare the following excerpts: (refer to the Audition pad for exact bar numbers)

Mozart *Le Nozze di Figaro*, No. 3 Cavatina (Horn 1, modern or natural horn)

Puccini *Tosca*, opening to Act 3 (Horn 3)

Strauss  *Salome* (Dance of the Seven Veils), 9 bars before Q to R (Horn 1)

Wagner  *Lohengrin* (Act 3 Prelude), excerpt

**Digital Shortlisting Criteria for live audition in Glasgow will be based on the following:**

1. Musicianship: musical understanding of the excerpts performed, including style and phrasing

2. Technical accomplishment: encompassing intonation, articulation, rhythmic stability and accuracy

The panel will not assess tone quality or dynamic range in the Round 1 Digital Submission.

**ROUND 2: In person audition (modern horn only)**

Please prepare the following repertoire and excerpts: (refer to the booklet for exact bar numbers)

Set Piece

**Choice of:**

Strauss *Horn Concerto no 1* (first movement)

Mozart *Horn Concerto no 2* (first movement, until recapitulation)

Excerpts

Humperdinck *Hänsel und Gretel*, Overture from F to J (Horn 3)

Mozart *Le Nozze di Figaro*, No. 3 Cavatina (Horn 1)

Puccini *Tosca*, opening to Act 3 (Horn 3)

Strauss *Der Rosenkavalier*, Act 3 Fig 291

Strauss *Salome* (Dance of the Seven Veils), 9 bars before Q to R (Horn 1)

MacMillan *Ines de Castro*, Act 1 Fig 135

MacMillan *Ines de Castro*, Act 2 Fig 215

Wagner *Der Meistersinger von Nürnberg*, Act II Scene VI (Horn 3 in G)

**ROUND 3: In person ensemble audition with members of the orchestra and Music Director**

Mozart *Serenade in Eb K.375* (Sextet) Minuet & Trio 1, and Adagio

Verdi *Don Carlo*, Act II Prelude (hors + bassoons)

Wagner *Lohengrin*, Act 3 Prelude (extract)

Weber *Der Freischutz* Overture