

NATIONAL SYMPHONY ORCHESTRA

LEONARD SLATKIN, MUSIC DIRECTOR

August 10, 2007

Dear Horn Audition applicant,

We have received your resume, and are pleased to invite you to our upcoming Third Horn audition. Preliminary rounds will be held on October 22 and 23, 2007. Semifinals will be held on October 24. Finals will be held on November 2, 2007. Please note that preliminary and semifinal auditions will be held in the Terrace Theater, near the Hall of States, and finals will be held in the Concert Hall, near the Hall of Nations. Directions to both halls are provided in this packet. We have attached a repertoire list, including copies of all of the preliminary round excerpts, as well as some other rental excerpts for subsequent rounds. Please note that the National Symphony Orchestra tunes to A-442.

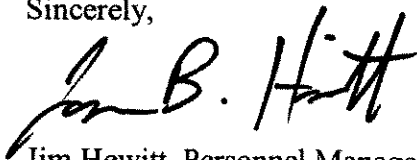
In order to schedule an audition time, you will be required to send an audition deposit of \$75.00, which will be refunded in full if you attend the audition, or if you cancel no later than October 18, 2007. **Deposits should be by check only, payable to National Symphony Orchestra.**

Please mail your deposit to:

Karyn Garvin
National Symphony Orchestra
John F. Kennedy Center
P.O. Box 101510
Arlington, VA 22210
Attn: Horn Auditions

When we receive your check, we will contact you by email or phone to inform you of your audition time. If you have a compelling need to audition at a specific time, please include a note to that effect. We will try to accommodate you, although we cannot guarantee that your request will be granted. We appreciate your interest in the National Symphony Orchestra, and hope to see you at the auditions in October.

Sincerely,



Jim Hewitt, Personnel Manager
Tel: (202) 416-8144 Fax: (202) 416-8105
jbhewitt@kennedy-center.org

HOTELS WITHIN WALKING DISTANCE OF THE KENNEDY CENTER:

RIVER INN	924 25 th Street, NW	(202) 337-7600
DOUBLETREE GUEST SUITES	801 New Hampshire Avenue, NW	(202) 785-2000

AIRPORTS: Washington is served by three airports: Dulles, Ronald Reagan National, and Baltimore-Washington International (BWI). Of these, Reagan National Airport is most convenient to downtown DC and the Kennedy Center, and is about a 15-minute, \$8-9 taxi ride away. You can also take Metro (subway) from Reagan National to the Foggy Bottom station (fares are slightly more expensive during rush hour). Dulles and BWI are both about one hour from downtown DC. Buses linking the airports with downtown DC originate from and return to the Capitol Hilton at 16th and K Streets, near the Farragut West Metro Station.

METRO: The Metro subway station nearest the Kennedy Center is the Foggy Bottom Station on the Blue and Orange lines. From Foggy Bottom, you can walk to the Kennedy Center in about ten minutes. To walk from the Metro, exit the station via the escalators. Turn around 180 degrees so you are walking in the opposite direction from the way you were facing coming off the escalator. Cross one street. The second cross street you come to is New Hampshire Avenue. Turn left and walk toward Virginia Avenue, around the Watergate Hotel and to the Kennedy Center (a white marble building).

AMTRAK: If you are taking an Amtrak train to Washington, you will arrive at Union Station. A taxi to the Kennedy Center is about \$8.00, or you can take Metro, which has a Red line station just outside Union Station. Take a Red Line train marked "Shady Grove" to the Metro Center station. Transfer to a Blue Line train marked "Franc-Spring" or an Orange Line train marked "Vienna" on the lower level. Exit at Foggy Bottom Station. See above for walking directions from Foggy Bottom Station.

PARKING: Parking is available in the Kennedy Center garage for \$15.00 per day. You may validate your parking ticket at the audition registration desk, and may be reimbursed part of the cost when you exit the parking garage.

EISENHOWER THEATER STAGE DOOR: The entrance for **preliminary and semifinal auditions** is located at the northernmost side of the Kennedy Center, nearest the Watergate. Watch for signs to direct you to backstage and the registration desk, which will open at 9:00 AM. Your name will be on a list at the guard's desk, and you may be asked to show a photo ID for admittance to the backstage area. If you park in the Kennedy Center garage, proceed to the Hall of States, then to the front of the building and around the corner to the Eisenhower Stage Door.

KENNEDY CENTER CONCERT HALL STAGE DOOR: The entrance for **final auditions on November 2** is located at the south end of the Kennedy Center (the side closest to the Lincoln Memorial, farthest from the Watergate). Security guards are present at the stage door to assist, if needed. Your name will be on a list at the guard's desk, and you will probably be asked to show a photo ID for admittance to the backstage area. If you park in the Kennedy Center garage, proceed to the Hall of Nations. The registration desk will open at 9:00 AM.

QUESTIONS AND PROBLEMS: Contact Jim Hewitt at (202) 416-8144, or by email at jbhewitt@kennedy-center.org. If you'd like to leave a message, please mention that you are an audition candidate.

<u>Fall 2007 Third Horn Auditions</u>		<u>Excerpts start at the beginning of measure given and go through the measure given</u>	<u>Part/Key of Horn</u>	
<u>First Round Excerpts:</u>				*More of the first movement of this concerto may be asked in later rounds ***provided music from NSO
Strauss	Horn Concerto no. 1, Mvmt. 1, Allegro*, ***	mvmt. 1 m. 1-64	Solo Horn in F	
Brahms	Piano Concerto no. 2, Mvmt. 1, Allegro non troppo	m. 174 - m. 198	Horn 3 in F	***provided music from NSO
Brahms	Academic Festival Ov, animato***	m. 176 - m. 188	Horn 3 in E	***provided music from NSO
Brahms	Piano Concerto no. 1, Mvmt. I, Poco piu moderato***	m. 199 - m. 215	Horn 3 in F	***provided music from NSO
Prokofiev	Romeo and Juliet Suite 2, Mvmt 7 (Romeo at the Grave of Juliet)***	Reh. 59 - 2 m. before Reh. 60	Horn 3, in F	***provided music from NSO
Strauss	Til Eulenspiegel, Volles Zeitmass***	13 m. before Reh. 29 - 2 m. before 30	Horn 3, in D	***provided music from NSO
<u>Subsequent Rounds</u>				
Brahms	Piano Concerto no. 1, Mvmt. 3, Rondo (Allegro non troppo)	m. 226 - m. 235	Horn 3 in B basso	
Brahms	Piano Concerto no. 2, Mvmt. 1, Allegro non troppo	m. 118 - m. 122	Horn 3 in F	
Brahms	Piano Concerto no. 2, Mvmt. 2, Allegro appassionato	m. 159 - m. 215	Horn 3, in D	
Brahms	Piano Concerto no. 2, Mvmt. 2, Allegro appassionato	m. 362 - m. 383	Horn 3, in D	
Brahms	Violin Concerto, Mvmt. I, Allegro non troppo	m. 397 - m. 405	Horn 3 in E	
Brahms	Symphony 1, Mvmt. 1, Allegro	m. 149 - m. 186	Horn 3, in Eflat	

Brahms	Symphony 1, Mvmt 4, Allegro non troppo, ma con brio	m. 115 - m. 118	Horn 3, in E	
Brahms	Symphony 2, Mvmt 1, Allegro non troppo	m. 10 - m. 13	Horn 3, in E	
Brahms	Symphony 2, Mvmt 1, Allegro non troppo	m. 246 - m. 249	Horn 3, in E	
Brahms	Symphony 2, Mvmt 1, Allegro non troppo	m. 430 - m. 443	Horn 3, in E	
Brahms	Symphony 3, Mvmt 4, Allegro	m. 167 - m. 200	Horn 3, in F	
Brahms	Symphony 3, Mvmt 4, Allegro	m. 246 - m. 274	Horn 3, in F	
Brahms	Symphony 4, Mvmt 1, Allegro non troppo	m. 69 - m. 79	Horn 3, in C	
Brahms	Symphony 4, Mvmt 1, Allegro non troppo	m. 168 - m. 188	Horn 3, in C	
Brahms	Symphony 4, Mvmt 1, Allegro non troppo	m. 206 - m. 213	Horn 3, in C	
Brahms	Symphony 4, Mvmt 2, Andante moderato	m. 1 - m. 5	Horn 3, in C	
Debussy	La Mer, No. 1	Reh. 3 - 3m. Before Reh. 4	Horn 3, in F	
Debussy	La Mer, No. 1	Reh. 14 - 5m. After Reh. 15	Horn 3, in F	
Mahler	Symphony 1, Mvmt 2	1m. Before Reh. 2 - 2m. Before Reh 5	Horn 3, in F	
Mahler	Symphony 1, Mvmt 2	4m. After Reh. 13 - 4 m. Before Reh. 16	Horn 3, in F	
Mendelssohn	Symphony 3 "Scottish", Mvmt 2, Vivace non troppo	16m. After Reh. A - downbeat of Reh. B	Horn 3, in F	
Mendelssohn	Symphony 3 "Scottish", Mvmt 2, Vivace non troppo	12m. Before Reh. F - 3 m. before Reh. G	Horn 3, in F	
Mendelssohn	Symphony 3 "Scottish", Mvmt 3, Adagio	6m. After Reh. D - 4m. Before Reh. E	Horn 3, in D	
Prokofiev	Romeo and Juliet Suite 1, Mvmt 7 *** (Death of Tibalt)	pickup to Reh. 81 - downbeat of Reh. 82	Horn 3, in F	***provided music from NSO
Prokofiev	Romeo and Juliet Suite 2, Mvmt 5*** (Romeo at Juliet's before parting)	Reh. 46 - 2 m. before Reh. 49	Horn 3, in F	***provided music from NSO
Saint Saens	Symphony 3 "Organ", Mvmt 1	Reh. Q - 3m. Before Reh. R	Horn 3, in F	
Saint Saens	Symphony 3 "Organ", Mvmt 2	6 m. before Reh. Cc - 3 m. before Cc	Horn 3, in F	

Schumann	Symphony 3, Mvmt 1		Reh. L - 13 m. before Reh. M	Horn 3, in Eflat	
Schumann	Symphony 3, Mvmt 2, Scherzo		7 m. after Reh. E - 5 m. after Reh. F	Horn 3, in C	
Shostakovich	Symphony 5, Mvmt 1, Moderato***		3 m. after Reh. 17 - 1 m. after Reh. 21	Horn 3, in F	***provided music from NSO
Shostakovich	Symphony 5, Mvmt 1, Moderato***		Reh. 36 - 4m. Before Reh. 39	Horn 3, in F	***provided music from NSO
Strauss	Don Juan		17 m. before Reh. O - 1 m. after Reh. P	Horn 3, in F	
Strauss	Don Juan		10 m. before Reh. Y - 1 m. before Reh. Aa	Horn 3, in E	
Strauss	Ein Heldenleben		Reh. 40 - 4 m. before Reh. 41	Horn 3, in F	
Wagner	Siegfried's Rhine Journey, Allegro		Reh. 7 - downbeat of Reh. 8	Horn 3, in F	
Horn I Excerpts					
Strauss	Ein Heldenleben		Beginning - 4 m. before Reh. 2	Horn 1, in F	
Tchaikovsky	Symphony 4, Mvmt. 1, Andante sostenuto		Beginning - 6m. After Reh. A	Horn 1, in F	
Tchaikovsky	Symphony 4, Mvmt. 1		Reh. I - downbeat of Reh. K	Horn 1, in F	
Tchaikovsky	Symphony 5, Mvmt. 2, Andante cantabile		m. 8 - 17 m. before Reh. B	Horn 1, in F	
Wagner	Siegfried's Rhine Journey		Reh. 6 - downbeat of Reh. 7	Horn 1, in F	

Enesco	Rumanian Rhapsody #2, Lento**	Reh. 3 - 2 m. after Reh. 4	Horn 3, in F	**Music Given to all candidates, May be used in final rounds for conducted ensemble playing.
Enesco	Rumanian Rhapsody #2, Lento**	3m. After Reh. 8 - 3 m. after Reh. 10	Horn 3, in F	**Music Given to all candidates, May be used in final rounds for conducted ensemble playing.
Franck	Le Chasseur Maudit**	m. 3 - 5 m. before Reh. B	Horn 3, in F	**Music Given to all candidates, May be used in final rounds for conducted ensemble playing.

First Round

Excerpts

Strauss: Horn Concerto no. 1
Movement 1, Allegro
m. 1 - m. 64

Solo Horn in F

Allegro M. M. ♩ = 112

Solo. *f* *energica*

Tutti **31**

Solo *con espressione*

pp **p** **pp** **pp** **p** **Tutti**

27 35 43 51 58

Detailed description: This is a page of musical notation for a solo horn in F. The tempo is marked 'Allegro M. M.' with a metronome marking of 112. The key signature has one flat (F major). The score consists of six staves. The first staff begins with a 'Solo.' marking and a dynamic of 'f' (forte), with the instruction 'energica'. It ends with a 'Tutti' marking and a measure rest for 31 measures. The second staff starts at measure 27 with a 'Solo' marking and 'con espressione' instruction, and a dynamic of 'pp' (pianissimo). The third staff starts at measure 35 with a dynamic of 'p' (piano). The fourth staff starts at measure 43 with a dynamic of 'pp'. The fifth staff starts at measure 51 with a dynamic of 'p'. The sixth staff starts at measure 58 with a dynamic of 'p' and ends with a 'Tutti' marking.

Brahms: Piano Concerto no. 2
Movement 1, Allegro non troppo
m. 174 - m. 198

Horn 3 in F

The image shows a musical score for Horn 3 in F, covering measures 174 to 198. The score is written on three staves. The first staff (measures 174-198) begins with a dynamic marking of ***ff marc.*** and a **Tutti** instruction. It features a melodic line with first and second endings. The second staff (measures 184-198) includes dynamic markings of ***p*** and ***ff***, and is marked with **(Solo)**, **Tutti**, and **Solo**. It contains triplet markings (**3**) and a **Tutti** instruction. The third staff (measures 195-198) includes a **Solo** instruction, a **G** dynamic marking, a **30** measure rest, and a **Fag. I** instruction. The score concludes with a ***ff*** dynamic marking.

Brahms: Academic Festival Overture
animato
m. 176 - m. 188

Horn 3 in E

Musical score for Horn 3 in E, measures 160-188. The score is written on two staves. The first staff begins at measure 160 and ends at measure 182. The second staff begins at measure 183 and ends at measure 188. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and triplets indicated by '3' above the notes. Dynamics include accents (>) and fortissimo (f). A first horn part (Hr. I) is indicated below the first staff. A boxed 'G' is present above the first staff at measure 187. Measure numbers 13, 2, and 21 are also visible above the staves.

Brahms: Piano Concerto no. 1
Movement 1, Poco piu moderato
m. 199 - m. 215

Horn 3 in F

199 (Solo) *p marc. ma dolce* *p* 1 3

208 Horn IV (Solo) *p marc. ma dolce* *p*

214 Tutti 6 *pp*

The image shows three staves of musical notation for Horn 3 in F. The first staff (measures 199-207) is marked '(Solo)' and 'p marc. ma dolce'. It features a melodic line with slurs and accents, ending with a first ending bracket labeled '1' and a second ending bracket labeled '3'. The second staff (measures 208-213) is marked 'Horn IV (Solo)' and 'p marc. ma dolce'. It contains a similar melodic line with slurs and accents, ending with a first ending bracket labeled '1' and a second ending bracket labeled '3'. The third staff (measures 214-215) is marked 'Tutti' and 'pp'. It shows a short melodic phrase with slurs and accents, ending with a first ending bracket labeled '1' and a second ending bracket labeled '6'.

Prokofiev: Romeo and Juliet Suite no. 2
Movement 7, Adagio funebre
(Romeo at the Grave of Juliet)
Reh. 59 - 2 m. before Reh. 60

Horn 3 in F

2 **59** *Cor. III*
f molto tenuto

1 **60**
f

The image shows two staves of musical notation for Horn 3 in F. The first staff, labeled '2' and '59', contains a melodic line with a dynamic marking of 'f molto tenuto'. The second staff, labeled '1' and '60', contains a bass line with a dynamic marking of 'f'. The notation includes various note values, rests, and articulation marks.

Strauss: Til Eulenspiegel

Volles Zeitmass

13 m. before Reh. 29 - 2 m. before Reh. 30

Horn 3 in D

The image shows a musical score for Horn 3 in D, covering measures 29 and 30. The score is written in treble clef and includes various performance instructions and dynamics.

Measure 29: The tempo is marked *allmählich lebhafter* (H. 1.). The music begins with a *cresc.* (crescendo) and ends with a *p* (piano) dynamic. The key signature is D major.

Measure 30: The tempo is marked *marcato*. The music starts with a *mf* (mezzo-forte) dynamic, followed by *fp* (fortissimo) and *mf* dynamics. The key signature changes to F major (indicated by "in F."). The measure ends with a *mf* dynamic.

Rehearsal marks are indicated by brackets: "29" at the start of the first staff and "30" at the start of the second staff.

Rental

Excerpts

Frank: Le Chasseur Maudit
Andantino quasi Allegretto
m. 3 - 5 m. before Reh. B (continued)

Horn 3 in F

The image shows a musical score for Horn 3 in F, consisting of four systems of music. Each system is preceded by a double-line arrow pointing to the right. The first system is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a dynamic marking of *ff cresc.* and a fermata over the first measure. The second measure contains a triplet of eighth notes, with a '3' above it. The dynamic then changes to *fff*. The second system is also in treble clef with a key signature of one sharp. It features a dynamic marking of *ff Soli* and a section marked 'L' Istesso Tempo.' with a repeat sign. The third system is in treble clef with a key signature of one sharp and contains a dynamic marking of *ff Soli* and a measure with a '5' above it. The fourth system is in treble clef with a key signature of one sharp and a common time signature. It begins with a dynamic marking of *mf* and a measure with a '5' above it. A rehearsal mark 'B' is placed above the first measure of this system, with the tempo instruction 'Poco più animato (♩ = 120)'. The system concludes with a dynamic marking of *mf* and a measure with a '4' above it. The word 'Bois.' is written above the staff, and '3^e Cor.' is written above the final measure.

Frank: Le Chasseur Maudit
Andantino quasi Allegretto
m. 3 - 5 m. before Reh. B

Horn 3 in F

3^e et 4^e CORS CHROMATIQUES.

En FA

And^tino quasi Allegretto (♩ = 104)

1^{re}

2^e

f Solo

1^{re} Cor.

dim. 11 2

4^e Cor.

Vns 12

3^e Cor.

1 *f* 2 *f* *f*

A

2 1 *f* *ff* *f* *cresc.*

(Contd.)

Enesco: Rumanian Rhapsody no. 2
Lent
3 m. after Reh. 8 - 3 m. after Reh. 10

Horn 3 in F

The image displays a musical score for Horn 3 in F, consisting of four systems of staves. Each system includes a treble and bass clef staff. The score is marked with various musical notations, including dynamics such as *f*, *ff*, and *p*, and articulation marks like accents and slurs. Measure numbers 8, 9, and 10 are indicated in boxes above the staves. The notation includes complex rhythmic patterns, triplets, and slurs, characteristic of the piece's style.

Shostakovich: Symphony no. 5
Movement 1, Moderato
Reh. 36 - 4 m. before Reh. 39

Horn 3 in F

36 *Largamente*
fff *fff*

37
ff *sf*

38 *molto ritenuto*
a tempo con tutta forza *rallentando*
1 2

Più mosso
39 9 40

The musical score is written on five staves. The first staff begins with measure 36, marked 'Largamente' and 'fff'. The second staff contains measures 37 and 38, with dynamics 'ff' and 'sf'. The third staff continues measure 38, marked 'molto ritenuto'. The fourth staff shows the end of measure 38 and the beginning of measure 39, marked 'a tempo con tutta forza' and 'rallentando', with first and second endings indicated by '1' and '2'. The fifth staff shows measures 39 and 40, marked 'Più mosso'.

Shostakovich: Symphony no. 5
Movement 1, Moderato
3 m. after Reh. 17 - 1 m. after Reh. 21

Horn 3 in F

The musical score for Horn 3 in F consists of four staves. The first staff is in treble clef and contains measures 14 through 17. It begins with a dynamic marking of *p* and ends with *ff dim. p*. Fingerings are indicated as 1, 2, 5, 8, 6, and 2. The second staff is in bass clef and contains measures 18 and 19. It starts with a dynamic marking of *f* and includes the instruction *poco animando*. The third staff is in bass clef and contains measures 20 and 21. It begins with a dynamic marking of *f* and ends with *ff*. Fingerings are indicated as 1 and 6. The fourth staff is in treble clef and contains measure 21, starting with a dynamic marking of *f* and ending with *ff*. Fingerings are indicated as 1 and 6.

Prokofiev: Romeo and Juliet Suite no. 2
Movement 5, Adagio
(Romeo at Juliet's before parting)
Reh. 46 - 2 m. before Reh. 49

Horn 3 in F

Musical score for Horn 3 in F, measures 45-50. The score is written on five staves. Measure 45 begins with a dynamic of *f* and a first ending bracket. Measure 46 is marked *Adagio* and *ff espress.*. Measure 47 is marked *ff*. Measure 48 is marked *ff espress.*. Measure 49 is marked *Andante* and *rit.*. Measure 50 is marked *Ob.* and *ff*.

Prokofiev: Romeo and Juliet Suite no. 1
Movement 7, Adagio drammatico
(Death of Tybalt)
pickup to Reh. 81 - downbeat of Reh. 82

Horn 3 in F

The musical score for Horn 3 in F consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It is marked "poco rit." and "Adagio drammatico". Measure 80 starts with a pickup note (B-flat) and a fermata. Measure 81 begins with a downbeat (B-flat) and is marked "ff" and "espress. e drammatico". The second staff continues the melody with a fermata in measure 81 and is marked "ff espress.". The third staff continues the melodic line with a fermata in measure 81 and is marked "ff". The fourth staff continues the melody with a fermata in measure 81 and is marked "poco rit.". The fifth staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It is marked "82 a tempo" and "ff espress. e drammatico". Measure 82 starts with a pickup note (B-flat) and a fermata. Measure 83 begins with a downbeat (B-flat) and is marked "ff espress. e drammatico".