



SYMPHONIC  
DIALOGUE  
ORCHESTRA

## Join the SDO

### Orchestra Academy & Concert Tour 2016

Dear musicians,

We are pleased that you are interested to take part in the **Symphonic Dialogue Orchestra**. Please read the following information carefully.

#### Participation criteria

- You are born between 1989 and 1998
- You are a citizen from Albania, Bosnia and Herzegovina, Kosovo, Croatia, Macedonia, Montenegro or Serbia or your parents come from these countries
- You are at an advanced stage of your education
- You are available in September 2016 for both, the Orchestra Academy and the following concerts
- You have a health and accident insurance

The jury reserves the right to accept younger or older candidates in exceptional cases. There is no entitlement to participate. Legal action is excluded.

#### Application

To apply, please visit our website ([www.symphonicdialogue.org](http://www.symphonicdialogue.org)) and create your personal account. There, you will find all the documents necessary for your application and the auditions for your instrument. You are free to choose the audition-place either in Belgrade, Sarajevo, Skopje, Split or Tirana. However, you can only register for one city. Multiple registrations will be ignored.

The number of participants for the auditions is limited. The applications will be considered in the first place by the date of your application. However, your application can be preferred if you prepare a personal demo video on YouTube or DVD and submit it together with your application documents. The demo video has to be an integral part of your application. Later submissions will not be considered.

Applicants who get no audition appointment will be ranked on a waiting list and given priority in future auditions.

#### Auditions

Auditions will take place in all audition-places for the following instruments:

- |               |            |            |
|---------------|------------|------------|
| ■ Violin      | ■ Flute    | ■ Horn     |
| ■ Viola       | ■ Oboe     | ■ Trumpet  |
| ■ Cello       | ■ Clarinet | ■ Trombone |
| ■ Double Bass | ■ Bassoon  | ■ Tuba     |

To demonstrate your musical skills you will be asked to perform the following excerpts for your instrument:

- first part of a solo concerto with cadenza
- orchestral excerpts, which you can download from your account

A **piano accompaniment** is possible in principle, but it does not affect the assessment of your performance. You have to take the responsibility to organise a piano accompanist yourself.

Your audition **will be recorded** in the presence of the musical director. The final decision is made together with the jury members in Vienna. Experienced docents of the **Vienna Philharmonic** will evaluate your audition. This year, the jury is composed as follows:

**Friedrich Pfeiffer** (conductor, musical director)

**Günter Seifert** (high strings)

**Franz Bartolomey** (low strings)

**Johann Hindler** (woodwind players)

**Hans Peter Schuh** (brass players)

You will be notified via email about the result. The judges' decision is final and not appealable. The assessment of your audition will remain confidential and will not be communicated to third parties.

### Expense reimbursement/allowance

The travel expenses for attending the audition **will not be refunded**.

The travel expenses to the Orchestra Academy in Novi Sad and the return journey from Belgrade after finishing the concert tour will be reimbursed (lump sum). The lump sum depends on the location of the respective music academy of the participant.

- |            |                                               |            |        |
|------------|-----------------------------------------------|------------|--------|
| ■ 70 Euro  | Belgrade (or other music academies in Serbia) | ■ 190 Euro | Split  |
| ■ 140 Euro | Sarajevo                                      | ■ 210 Euro | Tirana |
| ■ 170 Euro | Skopje                                        | ■ 170 Euro | Zagreb |

The organiser bears the costs for accommodation, meals and training during the Orchestra Academy and the concert tour.

For the wear and tear of the own music instruments, strings, sheets, pipes, concert clothes etc., each participant will receive a lump sum allowance of **300 Euro**.

Please contact us if you have additional questions, we are at your disposal ([info@symphonicdialogue.org](mailto:info@symphonicdialogue.org)).

**Good luck with your audition!**

## The Orchestra

The Symphonic Dialogue Orchestra is an educational and cultural initiative for young musicians from the countries of the **Western Balkans**.

After the completion of the orchestral academy led by docents of the **Vienna Philharmonic**, the future professional musicians will have the possibility to gain practical work experience during the performances of the Symphonic Dialogue Orchestra. Together with their docents, they prove their skills on the international stage and qualify for a career as professional orchestral musicians.

In addition to the high quality of education, the **intercultural exchange and respectful encounter** are in the focus of the multiethnic ensemble. The musical dialogue will contribute to dismantle resentments in order to promote a common **European identity** in the spirit of reconciliation and tolerance. In the Symphonic Dialogue Orchestra, the members of the Vienna Philharmonic and young musicians from the Western Balkans form a body of sound that is unique in its form.

In the framework of the Orchestra Academy, the professional musicians work out a concert program together with their young colleagues and give them

the final touches for the following Orchestra tour.

During the rehearsals of the Symphonic Dialogue Orchestra, the young musicians play together with their docents, who participate as **principals or soloists** in the concerts. This particular constellation supports the quality of the orchestra and allows the future professional musicians to gain even more **practical experience**.

Another feature of the Symphonic Dialogue Orchestra is the inclusion of the **traditional music of the Western Balkans** in the concert repertoire. In addition to the classical concert literature, the works of regional composers will be included and rehearsed at the highest level.

In order to achieve the widest possible public, one part of the performances will take place in the **open public space**. Places of everyday life will temporarily be transformed into **spaces of art**, where people will be directly addressed. The informal nature of these spontaneous interventions shall reach an audience that normally does not find its way into the traditional art institutions. **Art will be brought onto the street** so that the peaceful coexistence is not only thematised through art, but directly lived.

## The Orchestra Academy

The Orchestra Academy will take place from 12th to 18th September 2016 in **Novi Sad**.

In order to participate in the Academy, the applicants will qualify in auditions that will take place in Belgrade, Sarajevo, Skopje, Split and Tirana. Eligible candidates are musicians from 18 to 30 years, who already reached an advanced stage of training and who come from the countries Albania, Bosnia and Herzegovina, Croatia, Kosovo, Macedonia, Montenegro or Serbia.

Five docents of the **Vienna Philharmonic** will instruct the participants in an intensive training in orchestral playing. Together, they will work out the program for the concerts of the **Symphonic Dialogue Orchestra**.

Participants will get a scholarship that covers all costs of training, travel, accommodation and meals as well as an expense allowance.

### The Tour 2016

#### Concert dates

- 18th September 2016 Novi Sad
- 20th September 2016 Osijek
- 22nd September 2016 Zagreb
- 24th September 2016 Banja Luka
- 26th September 2016 Sarajevo
- 28th September 2016 Belgrade

The tour will start immediately after the orchestral academy, beginning with a concert in Novi Sad. Performances in the Croatian cities of Osijek and Zagreb will follow. The tour continues over Banja Luka in northern Bosnia and Herzegovina to Sarajevo, where, as part of the **»Year of Culture Austria – Bosnia and Herzegovina 2016«**, a concert will take place in the National Theatre. The orchestra tour ends with a performance in Belgrade.

## The Docents

### High strings

#### Günter Seifert

Since 1972 Engagement at the Vienna State Opera  
Member of the Vienna Philharmonic at the first violins | Leader of the »Seifert Quartet« | Member of the »Ensemble Wien« | 1993 winner of the »Tonträger« award | Founder and director of the »Vienna Violin Quartet« | 1996 winner of the Mozart-interpretation award of the Mozart community Vienna  
Concertmaster of the Ensemble »Corso Vienna« | Head of the newly founded ensemble »The Viennese« | Artistic director of the chamber music cycle of the Vienna Philharmonic at the Vienna State Opera

### Low strings

#### Franz Bartolomey

Until 2012 principal solo cellist of the Vienna Philharmonic | Chamber music partner among others of André Previn, Simon Rattle, Oleg Maisenberg, Rudolf Buchbinder, Barbara Bonney, Jessye Norman and Thomas Hampson | Solo concert performer under Leonard Bernstein, James Levine, Daniel Barenboim, Bernhard Haitink, André Previn, Mariss Jansons and Simon Rattle and others during the concerts of the Vienna Philharmonic and at the Salzburg Festival | In the educational field, regularly engaged as docent at master classes in Austria and abroad | Much in demand as jury member at international competitions  
Numerous recordings such as »Don Quixote« by Richard Strauss with the Vienna Philharmonic under André Previn and recordings of the cello sonatas by Brahms, Richard Strauss, Joh. Nepomuk Hummel and Frederic Chopin | Bearer of the Great Silver Medal for Services to the Republic of Austria, the Honorary Cross for Science and Art, the Medal of Honor of the City of Vienna and the Honorary Ring of the Vienna State Opera | Author of the book »What counts is the moment«

### Woodwinds

#### Johann Hindler

Since 1982 member of the Vienna Philharmonic | Ordinary professor for concert clarinet at the Academy for Music and performing Arta in Vienna | Teacher of the two Vienna Philharmonic musicians, Matthias Schorn and Daniel Ottensamer, the Berlin Philharmonic musician, Andreas Ottensamer, the two principal clarinet musicians of the Mozarteum Orchestra Salzburg, Ferdinand Steiner and Christoph Zimper and the principal clarinetist of the Bavarian State Orchestra, Andreas Schablas, as well as Petra Stump and Heinz-Peter Linshalm of the Duo Stump Linshalm | In the field of chamber music, cooperation with the »Vienna Ring Ensemble« and the »Vienna Brass Soloists« | Bearer of the Silver Medal for Services to the Republic of Austria

### Brass

#### Hans Peter Schuh

Since 1976 first trumpeter in the Bruckner Orchestra Linz | Since 1993 first trumpeter in the Vienna Opera orchestra and the Vienna Philharmonic | Professor at the Music Academy Graz, Oberschützen | Member of the »Hofburg chapel«, the »Ensemble 11« and the »Vienna Trumpet Choir« | Founder and soloist of the Ensemble »Trumpet & Strings Vienna« | Docent at the »Pacific Music Festival«, »Kusatsu International Summer Music Academy« and the »Cultural Summer of Attergau« | Various recordings with the »Ensemble 11« or as soloist | Numerous chamber music and solo performances in Austria and abroad as for example Haydn Trumpet Concerto under the baton of Zubin Mehta with the Vienna Philharmonic in Vienna, India, Korea, Taiwan, also as TV Live Concert | 2012 Opening Concert for the Vienna Festival Weeks with the Vienna Philharmonic conducted by Riccardo Muti

## The Initiators

### Project executing organisation

#### **Symphonic Dialogue Orchestra**

Legal status: Association  
ZVR-Zahl 076286458  
Barichgasse 9/4-5  
1030 Vienna | Austria  
T +43 1 996 20 96  
F +43 1 996 20 96 20  
office@symphonicdialogue.org  
www.symphonicdialogue.org

### Executive committee

**Johann Schmit** [President]  
**Eva Jana Messerschmidt** [Vice President]  
**Hildegard Wanek** [Questor]

### Management

**Peter Lamatsch** [Orchestra management]  
**Nina Radovic** [Project coordinator Western Balkans]

### Music leadership

**Friedrich Pfeiffer**  
Studies (horn and conducting) at the Vienna Music Academy  
Since 1981 Member of the Vienna State Opera orchestra  
Since 1985 Member of the Vienna Philharmonic  
Horn player at the Hofburg Chapel in Vienna  
Artistic Director »Music in the barn« a concert series of the Vienna Philharmonic at the Salzburg Festival  
Resident conductor of the Vienna State Opera and guest conductor of the New Japan Philharmonic Orchestra, Prague Radio Symphony Orchestra, Chamber Orchestra Salzburg as well as at the National Opera Chisinau and the Bucharest National Opera

## Board of trustees

#### **Freimut Dobretsberger**

Former director general of the P.S.K. Bank

#### **Vedran Dzihic**

Senior researcher at the Austrian Institute for International Affairs | Lecturer at the Institute of Political Science of the University of Vienna | Co-director of the »Center for Advanced Studies, South Eastern Europe«

#### **Sylvia Freygnier**

Lawyer, expert in European competition and public procurement law | Director of the Institute Public Social Responsibility and the European network Public Social Responsibility Union.

#### **Karl-Markus Gauss**

Author | Editor of the journal »Literature and Criticism«

#### **Peter Hasslacher**

Austrian Business Delegate for Slovenia, Albania and Kosovo

#### **Ulrike Lunacek**

Vice-President of the European Parliament | Deputy Chairwoman of the Delegation for Relations with Bosnia and Herzegovina and Kosovo

#### **Martin Pammer**

Austrian Ambassador in Bosnia and Herzegovina

#### **Wolfgang Petritsch**

President of the Austrian Marshall Plan Foundation  
Before that High Representative for Bosnia and Herzegovina, EU chief negotiator in Rambouillet and Paris and Ambassador of Austria to the OECD, UN and WTO

#### **Johann Sattler**

Austrian Ambassador in Albania | Former Head of the Western Balkans unit in the Austrian Ministry for Europe, Integration and International Affairs

#### **Gerhard Starsich**

Director of the Münze Österreich AG

#### **Hannes Tretter**

Deputy Head of the Human Rights Research Center of the University of Vienna | Co-director of the Ludwig Boltzmann Institute of Human Rights, Vienna | Director of the Straniak Academy for Democracy and Human Rights

## Audition repertoire (high strings)

### Violin

**First movement from one of the following concerti with cadenza:**

Mozart	Violin Concerto No.4, K.218
Mozart	Violin Concerto No.5, K.219
Tchaikovsky	Violin Concerto, Op.35

**Orchestral excerpts:**

Bruckner	Symphony No.9	Mvt I, D – 8 after D, J–K
Mozart	Symphony No.39, K.543	Mvt IV, bars 1–78
Prokofiev	Symphony No.1, Op.25	Mvt I, opening – H
Schumann	Symphony No.2, Op.61	Mvt II, Scherzo (Coda)
R. Strauss	Don Juan, Op.20	Opening – D

### Viola

**First movement from one of the following concerti with cadenza:**

Hoffmeister	Viola Concerto in Dmajor
C. P. Stamitz	Viola Concerto, Op.1

**Orchestral excerpts:**

Bruckner	Symphony No.4	Mvt II, bars 51–83
Mahler	Symphony No.10	Mvt I, Adagio
Mendelssohn	A Midsummer Night's Dream, Op.61	Scherzo, opening – D
R. Strauss	Don Juan, Op.20	Opening – D



## Audition repertoire (low strings)

### Cello

**First movement from one of the following concerti with cadenza:**

Haydn Cello Concerto No.1, Hob.VIIb:1  
Haydn Cello Concerto No.2, Hob.VIIb:2  
Dvorak Cello Concerto, Op.104

**Orchestral excerpts:**

Brahms	Symphony No.2, Op.73	Mvt II, bars 1-15, 49-55
Bruckner	Symphony No.7	Mvt I, bars 1-37
Beethoven	Symphony No.5, Op.67	Mvt II, opening - C
R. Strauss	Don Juan, Op.20	Opening - 4 bars before D

### Double Bass

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

Bottesini Double Bass Concerto No.2  
Dittersdorf Double Bass Concerto No.2

**Orchestral excerpts:**

Beethoven	Symphony No.9, Op.125	Mvt IV, bars 1-90, 92-163, 541-594
Mahler	Symphony No.1	Mvt III, solo
Mozart	Symphony No.40, K.550	Mvt I, bars 114-138, 191-225
Verdi	Otello	Act IV, U - 7 bars after X

## Audition repertoire (woodwinds)

### Flute

#### First movement from one of the following concerti:

Mozart Flute Concerto, K.313/285c  
Mozart Flute Concerto, K.314/285d

#### Orchestral excerpts:

Debussy	Prélude à l'après-midi d'un faune	Opening, reh. 2-3
Mendelssohn	A Midsummer Night's Dream, Op.61	Scherzo
R. Strauss	Tod und Verklärung, Op.24	A1-C5
Ravel	Daphnis et Chloé Suite No.2	Solo from bar 176

### Piccolo (optional)

#### Orchestral excerpts:

Rossini	Semiramide	Ouverture, bars 132-145, 329-337
Tchaikovsky	Symphony No.4, Op.36	Mvt III, Scherzo

### Oboe

#### First movement from the following concerto:

Mozart Oboe Concerto, K.314

#### Orchestral excerpts:

Brahms	Violin Concerto, Op.77	Mvt II, bars 1-32
Rossini	La scala di seta	Ouverture, opening-reh.3
Schubert	Symphony No.9	Mvt II, Opening
R. Strauss	Don Juan, Op.20	L-N

## Audition repertoire (woodwinds)

### Clarinet

#### First movement from the following concerto:

Mozart Clarinet Concerto, K.622

#### Orchestral excerpts:

Beethoven	Symphony No.6, Op.68	Mvt I, bars 474–492
Beethoven	Symphony No.6, Op.68	Mvt II, bars 68–77
Mendelssohn	A Midsummer Night's Dream, Op.61	Scherzo
Puccini	Tosca	Act III, reh. 11–12
Shostakovich	Symphony No.9, Op.70	Mvt III, Scherzo

### Bassoon

#### First movement from the following concerto:

Mozart Bassoon Concerto, K.191/186e

#### Orchestral excerpts:

Brahms	Variations on a Theme by Haydn, Op.56	Var.II and Var.V
Donizetti	L'elisir d'amore	Act II,
Mozart	Le nozze di Figaro, K.492	Ouverture
Ravel	Boléro	

## Audition repertoire (brass)

### Horn

#### First movement from one of the following concerti:

- Mozart Horn Concerto No.3, K.447  
R. Strauss Horn Concerto No.1, Op.11

#### Orchestral excerpts:

- |             |                                            |                                          |
|-------------|--------------------------------------------|------------------------------------------|
| Beethoven   | Fidelio, Op.72                             | Ouverture (2 <sup>nd</sup> Horn)         |
| R. Strauss  | Till Eulenspiegels lustige Streiche, Op.28 | Opening–reh.1, reh.6–20                  |
| Tchaikovsky | Symphony No.5, Op.64                       | Mvt II, bars 9–28                        |
| Tchaikovsky | Symphony No.5, Op.64                       | Mvt II, 7 bars before A – 8 bars after A |
| Wagner      | Das Rheingold                              | Prelude, bars 1–81                       |

### Trumpet

#### First and second movement from the following concerto:

- Haydn Trumpet Concerto, Hob.VIIc:1

#### Orchestral excerpts:

- |            |                               |                                                  |
|------------|-------------------------------|--------------------------------------------------|
| Beethoven  | Leonora Overture No.3, Op.72b | Trumpet Call                                     |
| Mahler     | Symphony No.5                 | Mvt I, opening – 6 bars after reh.1              |
| Mahler     | Symphony No.5                 | Mvt I, 1 bar before reh.13 – 1 bar before reh.14 |
| Stravinsky | Petrushka (1947 version)      | Ballerina's Dance, 1 bar before reh.134 – 139    |
| Stravinsky | Petrushka (1947 version)      | Valse, reh.149 – 151                             |

## Audition repertoire (brass)

### Trombone

**The following concerto:**

David Trombone Concertino, Op.4

**Orchestral excerpts:**

Brahms	Symphony No.1, Op.68	Mvt IV, bars 47–61
Mahler	Symphony No.3	Mvt I, bars 13–17
Mozart	Requiem, K.626	Tuba Mirum
Ravel	Boléro	

### Tuba

**The following concerto:**

Williams Tuba Concerto in F minor

**Orchestral excerpts:**

Bruckner	Symphony No.7	Mvt I, 35–248
Bruckner	Symphony No.7	Mvt II, 176–193
Bruckner	Symphony No.7	Mvt IV, 93–100
Mahler	Symphony No.1	Mvt III, solo
R. Strauss	Ein Heldenleben, Op.40	8 ff and 65 ff
Wagner	Siegfried	Act II, Prelude



**Symphonic Dialogue Orchestra**

1030 Vienna | Barichgasse 9/4

T +43 1 996 20 96 | F +43 1 996 20 96 20

info@symphonicdialogue.org | www.symphonicdialogue.org