

## Repertoire

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Letters or numbers in **bold** are rehearsal figures. Auditions will be scheduled in 10-minute increments (15 or 20 minutes for principal positions).

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## VIOLIN I

updated July 13, 2010

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments (15 minutes for Principal 2nd candidates).

**For most string excerpts, the penciled bowings are markings we have used in the past. However, candidates are free to use whatever bowings they wish for auditions.**

Brahms	Symphony No. 1	mvt I: intro to m. 29
Brahms	Symphony No. 2	mvt I: mm. 118-156 (E-F)
Mozart	Symphony No. 35	mvt I: mm. 1-94 (exposition)
Mozart	Symphony No. 39	Finale: mm. 1-41
Schumann	Symphony No. 2	mvt II: opening to Trio I
R. Strauss	<i>Don Juan</i>	opening through 9 bars before <b>D</b>

### **For Acting Associate Concertmaster and for Principal 2<sup>nd</sup>, add:**

Brahms	Symphony No. 1	mvt II: mm. 90 – end (solo, pickup to <b>E</b> -end)
Rimsky-Korsakov	Capriccio espagnol	mvt I: (Alborada): solo 15 bars after letter <b>C</b> to end movement  mvt III: (Alborada): letter <b>H</b> to end of movement  mvt IV: (Scena e Canto gitano): opening cadenza to letter <b>L</b>

### **For Concertmaster:**

R. Strauss	Also sprach Zarathustra	6 after 30-38 (2nd chair solo)
Brahms	Symphony No. 1	mvt II: mm. 90- end (solo, pickup to <b>E</b> – end)
Rimsky-Korsakov	Capriccio espagnol	mvt I: (Alborada): solo 15 bars after letter <b>C</b> to end of movement  mvt III: (Alborada): letter <b>H</b> to end of movement  mvt IV: (Scena e Canto Gitano): opening cadenza to letter <b>L</b>

## VIOLA

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments (15 minutes for Principal 2nd candidates).

**For most string excerpts, the penciled bowings are markings we have used in the past. However, candidates are free to use whatever bowings they wish for auditions.**

Beethoven	Symphony No. 3	mvt III: mm. 1-73
Berlioz	<i>Roman Carnival</i>	<b>1 – 4</b>
Mozart	Symphony No. 35	mvt IV: mm. 134-181
R. Strauss	<i>Don Juan</i>	opening through 5 bars before <b>D</b> , cut from m. 9 to pickup to m. 21

**For Assistant Principal Viola, add:**

Vaughan Williams	Fantasia on a Theme by Thomas Tallis	letter <b>I</b> to 4 bars before <b>L</b>
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## CELLO

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

**For most string excerpts, the penciled bowings are markings we have used in the past. However, candidates are free to use whatever bowings they wish for auditions.**

Beethoven	Symphony No. 3 (theme and first two variations)	mvt II: beginning through m. 106
Brahms	Symphony No. 5	mvt III: beginning to second eighth of m. 24
Debussy	<i>La Mer</i>	2 bars before [9] through 6th bar of [9]
Mozart	Symphony No. 35, "Haffner"	mvt V: mm. 134-181
R. Strauss	<i>Don Juan</i>	Beginning through [D]
Prokofiev	Symphony No. 5	mvt. IV, [79]-[80], top line
Smetana	<i>Bartered Bride Overture</i>	beginning through m. 104 (5 after [A])

**For Principal and Assistant Principal Cello add:**

Brahms	Piano Concerto No.	2 mvt. III: solo; m. 71 ( <b>D</b> ) - end
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## **BASS**

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments (20 minutes for Principal candidates).

Mozart	<i>Figaro Overture</i>	mm. 1-24
Beethoven	Symphony No. 5	mvt II: 114 (C) - 125 mvt III: mm. 1-96 (A); mm. 141-160 (Trio)
Brahms	Symphony No. 1	mvt I: mm. 161-189 (E - 8 bars before F)
Prokofiev	<i>Lieutenant Kije Suite</i>	mvt II (Romance): <b>15 - 16</b>
<b>For Principal, add:</b> Mahler	Symphony No. 1	mvt III: opening solo

## **FLUTE / PICCOLO**

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Beethoven	<i>Leonore Overture No. 3</i>	mm. 328-360 (between E & F)
Brahms	Symphony No. 4	mvt IV: mm. 93-105 (between D & E)
Debussy	<i>Prélude à l'après-midi</i>	opening t opening through <b>3</b>
Hindemith	<i>Symphonic Metamorphoses</i>	mvt III: final solo
Mendelssohn	<i>Midsummer Night's Dream</i>	Scherzo: mm. (12 bars before P - end)
Prokofiev	<i>Peter and the Wolf</i>	<b>2-6, 51-52</b>
Ravel	<i>Daphnis et Chloé</i>	<b>176 – 179</b>
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt IV: solo after L
Stravinsky	<i>Petrushka</i>	<b>31-32</b> (1911 version) or <b>60-61</b> (1947 version)
<b>For Piccolo, add:</b> Ravel	<i>Daphnis et Chloé</i>	<b>156 - 164; 182 - 184; 192 - 193;</b> <b>201 - 204; 215 – end</b>
Rossini	<i>Semiramide Overture</i>	<b>K - L; T – U</b>
Shostakovich	Symphony No. 9	mvt I: mm. 47-76; mvt II: mm. 286-end
Tchaikovsky	Symphony No. 4	mvt III: mm. 162 (after E)-170; 194-203 (F - G)

## OBOE

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Bizet	Symphony in C	mvt II: opening - <b>3; 7</b> – end
Brahms	Violin Concerto	mvt II: mm. 3-32
Brahms	Symphony No. 1	mvt II: mm. 17-23; 90-98 (7 bars before <b>F</b> )
Mendelssohn	Symphony No. 3	mvt II: mm. 33-100 ( <b>A</b> - 13 bars after <b>C</b> )
Ravel	<i>Tombeau de Couperin</i>	opening
R. Strauss	<i>Don Juan</i>	opening to <b>B; L – N</b>
Tchaikovsky	Symphony No. 4	mvt II: opening solo; mvt III: mm. 133 (Meno mosso before <b>E</b> - 144)

## ENGLISH HORN

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Berlioz	<i>Roman Carnival</i>	m. 21 until 3 after rehearsal (solo in introduction)
Rodrigo	Concierto de Aranjuez	mvt II solos from beginning until rehearsal 3
Stravinsky	Le sacre du printemps	rehearsal <b>1</b> through <b>4</b>
Wagner	Tristan und Isolde	solo at beginning Act III

## CLARINET

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Beethoven (Bb)	Symphony No. 6	mvt II: mm. 68-78 (1 bar before <b>D - E</b> ) mvt III: mm. 122 (after <b>A</b> ) – 133
Brahms	Symphony No. 3	mvt I: mm. 36 (8 bars before <b>C</b> ) - 46 and 149-155 mvt II: mm. 1-22
Kodály (A)	<i>Galánta Dances</i>	mm. 31-65; 571-579
Mendelssohn (Bb)	<i>Midsummer Night's Dream</i>	Scherzo: <b>D – G</b>
Ravel (A)	<i>Daphnis et Chloé</i>	<b>155 - 159; 201 – 204</b>
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt I: <b>A - B</b> mvt III: 11 bars after <b>K</b> – end
Stravinsky	<i>Petrushka</i>	<b>58 - 59, 100 – 101</b> (1911 version), or <b>112 - 113, 188 – 190</b> (1947 version)
Tchaikovsky	Symphony No. 6	mvt I: solos at <b>G</b> and <b>T</b>

## BASS CLARINET

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Franck	Symphony in D minor	mvt II: m. 199 (19 before letter <b>O</b> – 239 (4 after <b>Q</b> ))
Grofé	Grand Canyon Suite	mvt. 3 "On the Trail" <b>2 – 3</b> ; 8 before <b>13</b> (Presto) – 4 after <b>13</b>
Khachaturian	Piano Concerto	mvt II : <b>220</b> - end
Ravel	La Valse	4 before <b>9 – 12; 63 – 66; 77 – 80; 88 – 2</b> after <b>93</b>
Strauss, R.	Till Eulenspiegel	<b>9 – 11</b> ; 11 before <b>15 – 16; 31 32</b>

## BASSOON

updated July 30, 2008

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from among the following possibilities; first round auditions will be behind a screen. All excerpts are Bassoon I parts.

Beethoven	Symphony No. 4	mvt IV: mm. 184 (9 bars before <b>E</b> ) – <b>E</b>
Dukas	Sorcerer's Apprentice	<b>7 – 8</b>
Mozart	<i>Figaro</i> Overture	mm. 1-24; 101-123 ( <b>B - C</b> )
Prokofiev	Peter and the Wolf	<b>18 – 19</b>
Ravel	Bolero	<b>2 – 3</b>
Rimsky-Korsakov	<i>Scheherazade</i>	mvt II: solo until <b>A</b> ; <b>L – M</b>
Shostakovich	Symphony No. 9	mvt IV (all) through <b>A</b> in mvt V
Stravinsky	<i>Firebird</i> (1919 Suite)	Berceuse <b>6 – 7</b>
	<i>Le sacre du printemps</i>	opening – <b>4</b>
Tchaikovsky	Symphony No. 4	mvt II: solo mm. 274 (1 bar before <b>F</b> ) - end
	Symphony No. 6	mvt I: opening 12 bars mvt IV: <b>B – 3</b> bars before <b>C</b> (mm. 30 – 36)

## FRENCH HORN I

updated July 30, 2008

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from among the following possibilities; first round auditions will be behind a screen. All excerpts are Horn I parts unless otherwise indicated.

Beethoven	Symphony No. 7	mvt I: mm. 89 ( <b>B</b> ) – 101, mm. 423 – end
	Symphony No. 9	4th horn mvt III: mm. 82 (pickup to Adagio) – 99 (12/8)
Brahms	Symphony No. 2	mvt I: mm. 454 (8 bars after <b>M</b> ) – 477
	Symphony No. 3	mvt III: mm. 98 ( <b>F</b> ) – 110
Shostakovich	Symphony No. 5	mvt I: <b>17 – 21, 39 – 41</b>
Strauss, Richard	<i>Till Eulenspiegel</i>	opening – <b>1</b> , 5 bars after <b>29 – 30</b> , 8 bars after <b>30 – 2</b> bars after <b>33, 37 – 4</b> bars before <b>38</b>
Wagner	<i>Siegfried</i>	short horn call

## FRENCH HORN II

updated May 22, 2007

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Beethoven	Symphony No. 3	mvt III 2nd horn: trio, mm. 167 - 197
Beethoven	Symphony No. 9	mvt III 4th horn: mm. 82 (pickup to Adagio) – 99 (12/8)
Haydn	Symphony No. 31	mvt II: obbligato variation
Mendelssohn	Symphony No. 3	mvt III 3rd horn: mm. 75 - 95
Shostakovich	Symphony No. 5	mvt I 1st horn: <b>17 - 21</b>

## FRENCH HORN III

updated July 13, 2010

All candidates will begin with the prescribed solo piece:

Mozart	Horn Concerto No. 2 in E-flat major, K. 417	I. Allegro maestoso, <b>A</b> to 7 bars after <b>D</b> (Horn in F).
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Orchestral excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments. The final round may include brief sight-reading.

Brahms	Academic Festival Overture	mm. 175 to 188 (Horn in E).
Brahms	Piano Concerto No. 2	Mvt. I. Allegro non troppo: mm. 188 to 198 (Horn in F).
Brahms	Symphony No. 4	Mvt. I. Allegro non troppo: <b>I</b> (m. 206) to 13 measures after <b>I</b> (m. 218) (Horn in C).
Dvorák	Symphony No. 9 (New World)	Scherzo: From 6 bars before <b>3</b> to 16 bars after <b>3</b> (Horn in E).
Mendelssohn	Symphony No. 3 (Scottish):	2 excerpts 1) Mvt. II. Scherzo: <b>A</b> to <b>B</b> (Horn in F). 2) Mvt. III: From 5 bars after <b>D</b> to 4 bars before <b>E</b> (Horn in D).
Saint-Saëns	Symphony No. 3 (Organ Symphony)	Mvt. I. Poco adagio: <b>Q</b> to <b>R</b> (Horn in F).
Shostakovich	Symphony No. 5	Mvt. I. Moderato: From third bar of <b>17</b> to <b>21</b> (Horn in F).
Strauss	Till Eulenspiegel	From 13 bars before <b>29</b> (Volles Zeitmass) to one bar before <b>30</b> (Horn in D, F).

## TRUMPET II

updated May 22, 2007

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. All excerpts are Trumpet I parts unless otherwise indicated. Auditions will be scheduled in 10-minute increments.

Bartok	Concerto for Orchestra 2nd Trumpet	mvt I: <b>39 – 50, 328 – 396</b> mvt II: <b>90 – 120</b> mvt V: <b>201 – 229, 549 – 573</b>
Brahms	<i>Academic Festival Overture</i>	mm. 63-88 (17 bars before <b>D</b> )
Debussy	Nocturnes	mvt II ( <i>Fêtes</i> ): <b>10 – 11</b>
Mahler	Symphony No. 5	mvt I: opening solo
Mussorgsky/Ravel	<i>Pictures</i>	mvt I: opening - <b>2</b> ; mvt VI (Goldberg and Schmuyle): <b>58 – 62</b>
Respighi	<i>Pini di Roma</i>	mvt II: offstage solo between <b>10 &amp; 11</b>
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt IV: opening solo
Rimsky-Korsakov	<i>Scheherazade</i>	mvt III: <b>G – H</b> mvt IV: <b>Q – R</b> Tromba II, mvt II: <b>E – F</b>
Stravinsky	<i>Petrushka</i>	<b>69-70, 71-72, 132-end</b> (1911 version), or <b>134-139, 140-143, 265-end</b>

## TROMBONE I

updated August 15, 2007

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments, 15 minutes for principal positions.

Brahms	Symphony No. 4	mvt IV: mm. 113 ( <b>E</b> ) – 128
Mahler	Symphony No. 3	mvt I: <b>15 – 17</b>
Mozart	Requiem Tuba	mirum (all)
Ravel	Bolero	solo <b>10 – 11</b>
Rossini	William Tell Overture	“Storm scene” mm. 92 – 131 ( <b>C</b> – 9 after <b>D</b> )
Rossini	Overture to <i>La Gazza Ladra</i>	<b>F</b> (275 - 291) and <b>I</b> (432 - <i>Più allegro</i> at 446)
Schumann	Symphony No. 3	mvt. IV (all)
R. Strauss	<i>Till Eulenspiegel</i>	mm. 553 – 573 (5 bars before <b>37</b> – 4 bars before <b>38</b> )
Wagner	<i>Lohengrin</i>	prelude to Act III: mm. 32-49 ( <b>B - C</b> )
Wagner	<i>Die Walküre</i>	Ride of the Walküres (all)

## TROMBONE II

updated July 23, 2008

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from among the following possibilities. Auditions will be scheduled in 10-minute increments; the first round will be behind a screen.

Bartók	Miraculous Mandarin Suite	2nd trombone part: rehearsal <b>71 – 74</b>
Berlioz	Rákóczy (Hungarian) March from <i>The Damnation of Faust</i>	2nd trombone part: 6 bars before <b>4</b> – 3rd bar of <b>5</b>
Mahler	Symphony No. 5	2nd trombone part: mvt I: <b>11 – 12</b> , mvt II: <b>24 – 25</b> , mvt III: 13 bars after <b>15</b> to <b>17</b>
Mozart	Requiem	tenor trombone part: Tuba mirum (all)
Ravel	Bolero	1st trombone solo <b>10 – 11</b>
Rimsky-Korsakov	Russian Easter Overture	2nd trombone part: <b>M – N</b>
Rimsky-Korsakov	Scheherazade	2nd trombone part: mvt II: 5 after <b>D</b> to <b>F</b> , mvt IV: <b>K – M</b>
Rossini	William Tell Overture	2nd trombone part: “Storm scene” mm. 92 –131 ( <b>C – 9</b> after <b>D</b> )
R. Strauss	<i>Till Eulenspiegel</i>	2nd trombone part: pickup to <b>36</b> – 4 bars before <b>38</b>
Wagner	<i>Die Walküre</i>	2nd trombone part: Ride of the Walküres (all)

## BASS TROMBONE

updated April 28, 2007

All candidates will begin with the prescribed solo piece:  
J.S. Bach: Sarabande from Cello Suite No. 5 – no repeats

Orchestral excerpts will be called from behind a screen among the following possibilities. Auditions will be scheduled in 10-minute increments. The final round may include a brief sight-reading.

Brahms	Symphony No. 4	mvt IV: mm. 113 ( <b>E</b> ) – 128
Franck	Symphony in D minor	mvt III: N – 18 bars after N
Haydn	The Creation: No. 26 <i>Achieved is the Glorious Work</i>	Beginning until C
Mahler	Symphony No. 5	Scherzo Rehearsal 15 to 17
Wagner	<i>Die Walküre</i>	Ride of the Valkyries (ALL)
Rossini	William Tell Overture	Rehearsal C through 9 after rehearsal
Strauss, Richard	Ein Heldenleben	Battle Scene Rehearsal 55 to 74
Franck	Symphony in D minor	mvt III: <b>N</b> – 18 bars after <b>N</b>

## TUBA

updated July 13, 2010

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Hindemith	<i>Symphonic Metamorphoses</i>	mvt II
Moussorgsky (arr. Ravel)	<i>Pictures at an Exhibition</i>	mvt. IV. Bydlo (entire mvt.)
Prokofiev	Symphony No. 5	mvt I: <b>3 – 6</b>
Revueltas	<i>Sensemaya</i>	opening solo: <b>2- 5, 37-40</b>
Respighi	<i>Fountains of Rome</i>	<b>12-14</b>
Stravinsky	<i>Petrushka</i>	<b>100-101, 121-122</b> (1911 version), or <b>189-191, 240-242</b> (1947 version)
Wagner	<i>Eine Faust-Overtüre</i>	mm. 1-3; <b>T – U</b>
Wagner	<i>Meistersinger Overture</i>	mm. 158-188 ( <b>I - L</b> )
Wagner	<i>Ride of the Walküres</i> from <i>Die Walküre</i>	<b>10 to 13</b>

## PERCUSSION

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

### Bass Drum/Cymbals:

Moussorgsky	<i>A Night on Bald Mountain</i>	Allegro ( <b>18</b> )
Tchaikovsky	Overture to <i>Romeo and Juliet</i>	Allegro giusto
Tchaikovsky	Symphony No. 4	Allegro con fuoco ( <b>G to end</b> )

### Snare:

Prokofiev	<i>Lieutenant Kije Suite</i>	mvt I: <b>I – III</b>
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### Tambourine:

Bizet	<i>Carmen</i> (Entr'acte)	Allegro vivo to end
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### Xylophone:

Kabalevsky	Overture to <i>Colas Breugnon</i>	Presto
Khachaturian	Sabre Dance from <i>Gayne Ballet</i>	Presto ( <b>1 - 13</b> )
Gershwin	Overture to <i>Porgy and Bess</i>	Allegro con brio

## **HARP**

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments.

Berlioz	Symphonie fantastique	ALL of mvt II (harp I and II)
Ravel	Piano Concerto, G Major	<b>22 – 24</b>
Ravel	Tzigane	ALL
Tchaikovsky	<i>Swan Lake</i>	cadenza

## **KEYBOARD**

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice unless a specific solo is specified. Excerpts will be called from behind a screen from among the following possibilities. Auditions will be scheduled in 10-minute increments

Stravinsky	Petrouchka	ALL
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