

Audition Dates & Repertoire
Stockton Symphony
Peter Jaffe, Music Director & Conductor
updated September 14, 2011

FALL AUDITIONS

Sunday, October 30, 2011

For PRINCIPAL VIOLA

APPLICATION DEADLINE: materials received by October 20, 2011

Audition repertoire is listed below and on our website: www.stocktonsymphony.org

Please send résumé and refundable \$35 deposit to:
The Stockton Symphony Association
1024 W. Robinhood Dr., Suite 1, Stockton, CA 95207

Upon receipt of these items, qualified applicants will be sent excerpts and notification of scheduled audition times will be by telephone or email at least 48 hours prior to auditions.

48-hour cancellation notification required.
Refunds will be mailed five days following auditions.

ALL candidates must be prepared to show proof of citizenship or eligibility to work in the United States at the time of audition.

Joanna L. Pinckney, Personnel Manager
jpinckney@stocktonsymphony.org

Auditions are anonymous and screened.
Candidates: please be advised that second-round auditions will be held the same day.

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 or titled positions).

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 D

For Associate Concertmaster and for Principal 2nd, add:

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

For Concertmaster:

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

VIOLA

updated September 14, 2011

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

For Principal and Assistant Principal Viola, add:

Vaughan Williams	Fantasia on a Theme by Thomas Tallis	letter I to 4 bars before L
R. Strauss	<i>Don Quixote</i> solos	rehearsal 14 to 18 , 26 to 34

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	La Mer	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	Bartered Bride Overture	beginning through m. 104 (5 after [A])

For Principal and Assistant Principal Cello add:

Brahms	Piano Concerto No.	2 mvt. III: solo; m. 71 (D) - 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).

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.

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): 15 - 16
For Principal, add:		
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 3
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>	2-6, 51-52
Ravel	<i>Daphnis et Chloé</i>	176 – 179
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt IV: solo after L

Stravinsky	<i>Petrushka</i>	31-32 (1911 version) or 60-61 (1947 version)
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For Piccolo, add:

Ravel	<i>Daphnis et Chloé</i>	156 - 164; 182 - 184; 192 - 193; 201 - 204; 215 – end
Rossini	<i>Semiramide Overture</i>	K - L; T – U
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 - 3; 7 – end
Brahms	Violin Concerto	mvt II: mm. 3-32
Brahms	Symphony No. 1	mvt II: mm. 17-23; 90-98 (7 bars before F)
Mendelssohn	Symphony No. 3	mvt II: mm. 33-100 (A - 13 bars after C)
Ravel	<i>Tombeau de Couperin</i>	opening
R. Strauss	<i>Don Juan</i>	opening to B; L – N
Tchaikovsky	Symphony No. 4	mvt II: opening solo; mvt III: mm. 133 (Meno mosso before E - 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 1 through 4
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 D - E) mvt III: mm. 122 (after A) – 133
Brahms	Symphony No. 3	mvt I: mm. 36 (8 bars before C) - 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: D – G
Ravel (A)	<i>Daphnis et Chloé</i>	155 - 159; 201 – 204
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt I: A - B mvt III: 11 bars after K – end
Stravinsky	<i>Petrushka</i>	58 - 59, 100 – 101 (1911 version), or 112 - 113, 188 – 190 (1947 version)
Tchaikovsky	Symphony No. 6	mvt I: solos at G and T

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

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 E) – E
Dukas	Sorcerer's Apprentice	7 – 8
Mozart	<i>Figaro Overture</i>	mm. 1-24; 101-123 (B - C)

Prokofiev	Peter and the Wolf	18 – 19
Ravel	Bolero	2 – 3
Rimsky-Korsakov	<i>Scheherazade</i>	mvt II: solo until A ; L – M
Shostakovich	Symphony No. 9	mvt IV (all) through A in mvt V
Stravinsky	<i>Firebird</i> (1919 Suite)	Berceuse 6 – 7
	<i>Le sacre du printemps</i>	opening – 4
Tchaikovsky	Symphony No. 4	mvt II: solo mm. 274 (1 bar before F) - end
	Symphony No. 6	mvt I: opening 12 bars mvt IV: B – 3 bars before C (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) – 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 M) – 477
	Symphony No. 3	mvt III: mm. 98 (F) – 110
Shostakovich	Symphony No. 5	mvt I: 17 – 21, 39 – 41
Strauss, Richard	<i>Till Eulenspiegel</i>	opening – 1 , 5 bars after 29 – 30 , 8 bars after 30 – 2 bars after 33, 37 – 4 bars before 38
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: 17 - 21

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, A to 7 bars after D (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: I (m. 206) to 13 measures after I (m. 218) (Horn in C).
Dvorák	Symphony No. 9 (New World)	Scherzo: From 6 bars before 3 to 16 bars after 3 (Horn in E).
Mendelssohn	Symphony No. 3 (Scottish):	2 excerpts 1) Mvt. II. Scherzo: A to B (Horn in F). 2) Mvt. III: From 5 bars after D to 4 bars before E (Horn in D).
Saint-Saëns	Symphony No. 3 (Organ Symphony)	Mvt. I. Poco adagio: Q to R (Horn in F).
Shostakovich	Symphony No. 5	Mvt. I. Moderato: From third bar of 17 to 21 (Horn in F).
Strauss	Till Eulenspiegel	From 13 bars before 29 (Volles Zeitmass) to one bar before 30 (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: 39 – 50, 328 – 396 mvt II: 90 – 120 mvt V: 201 – 229, 549 – 573
Brahms	<i>Academic Festival Overture</i>	mm. 63-88 (17 bars before D)
Debussy	Nocturnes	mvt II (<i>Fêtes</i>): 10 – 11
Mahler	Symphony No. 5	mvt I: opening solo

Mussorgsky/Ravel	<i>Pictures</i>	mvt I: opening - 2 ; mvt VI (Goldberg and Schmuyle): 58 –62
Respighi	<i>Pini di Roma</i>	mvt II: offstage solo between 10 & 11
Rimsky-Korsakov	<i>Capriccio espagnol</i>	mvt IV: opening solo
Rimsky-Korsakov	<i>Scheherazade</i>	mvt III: G – H mvt IV: Q – R Tromba II, mvt II: E – F
Stravinsky	<i>Petrushka</i>	69-70, 71-72, 132-end (1911 version), or 134-139, 140-143, 265-end

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 (E) – 128
Mahler	Symphony No. 3	mvt I: 15 – 17
Mozart	Requiem Tuba	mirum (all)
Ravel	Bolero	solo 10 –11
Rossini	William Tell Overture	“Storm scene” mm. 92 –131 (C – 9 after D)
Rossini	Overture to <i>La Gazza Ladra</i>	F (275 - 291) and I (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 37 – 4 bars before 38)
Wagner	<i>Lohengrin</i>	prelude to Act III: mm. 32-49 (B - C)
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 71 – 74
Berlioz	Rákóczy (Hungarian) March from <i>The Damnation of Faust</i>	2nd trombone part: 6 bars before 4 – 3rd bar of 5
Mahler	Symphony No. 5	2nd trombone part: mvt I: 11 – 12 , mvt II:

		24 – 25 , mvt III: 13 bars after 15 to 17
Mozart	Requiem	tenor trombone part:Tuba mirum (all)
Ravel	Bolero	1st trombone solo 10 –11
Rimsky-Korsakov	Russian Easter Overture	2nd trombone part: M – N
Rimsky-Korsakov	Scheherazade	2nd trombone part: mvt II: 5 after D to F , mvt IV: K – M
Rossini	William Tell Overture	2nd trombone part: “Storm scene” mm. 92 –131 (C – 9 after D)
R. Strauss	<i>Till Eulenspiegel</i>	2nd trombone part: pickup to 36 – 4 bars before 38
Wagner	<i>Die Walküre</i>	2nd trombone part: Ride of the Walküres (all)

BASS TROMBONE

updated May 11, 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 (E) – 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 Walkure</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: N – 18 bars after N

TUBA

updated July 15, 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: 3 – 6

Revueltas	<i>Sensemaya</i>	opening solo: 2- 5, 37-40
Respighi	<i>Fountains of Rome</i>	12-14
Stravinsky	<i>Petrushka</i>	100-101, 121-122 (1911 version), or 189-191, 240-242 (1947 version)
Wagner	<i>Eine Faust-Overtüre</i>	mm. 1-3; T – U
Wagner	<i>Meistersinger Overture</i>	mm. 158-188 (I - L)
Wagner	<i>Ride of the Walküres</i> from <i>Die Walküre</i>	10 to 13

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 (18)
Tchaikovsky	Overture to <i>Romeo and Juliet</i>	Allegro giusto
Tchaikovsky	Symphony No. 4	Allegro con fuoco (G to end)

Snare

Prokofiev	<i>Lieutenant Kije Suite</i>	mvt I: I – III
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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 (1 - 13)
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	22 – 24

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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