

Audition Dates & Repertoire
Stockton Symphony
Peter Jaffe, Music Director & Conductor
updated May 5, 2023

For the following tenure-track positions:

FRENCH HORN IV: Auditions Sunday, June 18, 2023
Application deadline June 12

SECTION VIOLIN I & II: Auditions Sunday, August 27, 2023
Application deadline August 18, 2023

and

VIOLIN FELLOWSHIP POSITIONS: Auditions Saturday, August 26, 2023
Application deadline July 22, 2023

Audition repertoire for all instruments is listed below; scroll down for the appropriate repertoire.

Please send résumé and refundable \$35 deposit to:
The Stockton Symphony Association
4629 Quail Lakes Dr., 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.

Hal Willenborg, Personnel Manager
orchestrapersonnel@stocktonsymphony.org

Auditions are anonymous and screened. Stockton Symphony is an Equal Opportunity Employer. Candidates: please be advised that second-round auditions will be held the same day. In the event that a current contracted member of the Stockton Symphony wins the audition, the runner-up could be offered a section tenure-track position.

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 and/or in brackets** are rehearsal figures.

| | | |
|--|--------|---------------------------|
| <input type="checkbox"/> Violin | page 2 | updated November 28, 2022 |
| <input type="checkbox"/> Viola | page 3 | updated March 31, 2014 |
| <input type="checkbox"/> Cello | page 3 | updated July 22, 2016 |
| <input type="checkbox"/> Bass | page 4 | updated July 22, 2016 |
| <input type="checkbox"/> Principal Flute | page 4 | updated July 22, 2016 |
| <input type="checkbox"/> 2 nd Flute/Piccolo | page 4 | updated March 31, 2014 |
| <input type="checkbox"/> 3rd/Utility Oboe | page 5 | updated March 31, 2014 |

| | | |
|--|---------|-------------------------|
| <input type="checkbox"/> English Horn | page 5 | |
| <input type="checkbox"/> Clarinet | page 6 | approved March 30, 2016 |
| <input type="checkbox"/> Bass Clarinet | page 6 | |
| <input type="checkbox"/> Bassoon | page 6 | approved March 30, 2016 |
| <input type="checkbox"/> French Horn I | page 7 | updated July 1, 2012 |
| <input type="checkbox"/> French Horn II | page 7 | updated May 22, 2007 |
| <input type="checkbox"/> French Horn III | page 8 | updated July 13, 2010 |
| <input type="checkbox"/> French Horn IV | page 8 | updated May 4, 2023 |
| <input type="checkbox"/> Trumpet I | page 9 | updated April 19, 2015 |
| <input type="checkbox"/> Trumpet II | page 9 | updated May 22, 2007 |
| <input type="checkbox"/> Trombone I | page 10 | updated July 1, 2022 |
| <input type="checkbox"/> Trombone II | page 11 | updated March 30, 2016 |
| <input type="checkbox"/> Bass Trombone | page 11 | updated May 11, 2007 |
| <input type="checkbox"/> Tuba | page 12 | updated July 15, 2010 |
| <input type="checkbox"/> Timpani | page 12 | updated March 30, 2016 |
| <input type="checkbox"/> Percussion | page 13 | updated July 1, 2022 |
| <input type="checkbox"/> Harp | page 13 | updated May 23, 2022 |
| <input type="checkbox"/> Keyboard | page 14 | |

VIOLIN

updated 11/28/22

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice. Excerpts will be called from behind a screen from among the following possibilities. All excerpts are Violin I unless otherwise specified.

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.

| | | |
|------------|---------------------------------|--|
| Amy Beach | “Gaelic” Symphony | mvt II: m. 27 through letter B |
| Brahms | Piano Concerto No. 1 in D minor | Violin II: mvt III: E – m. 263 |
| 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) |
| Schumann | Symphony No. 2 | mvt II: opening to Trio I |
| R. Strauss | Don Juan | opening through 9 bars before D |

For Concertmaster, Associate & Assistant Concertmaster, Principal and Assistant 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**

VIOLA

updated March 31, 2014

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice. Excerpts will be called from behind a screen from among the following possibilities.

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 | Roman Carnival Overture | 1 – 4 |
| Mozart | Symphony No. 35 | mvt IV: mm. 134–181 |
| R. Strauss | Don Juan | 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 | Don Quixote solos | rehearsal 14 to 18 , 26 to 34 |

CELLO

updated July 22, 2016

Candidates begin with a solo of candidate's choice: either the exposition of a standard concerto or the Bach Eb or D major Prelude. Excerpts will be called from behind a screen from among the following possibilities.

Candidates are free to use whatever bowings they wish for auditions.

| | | |
|-------------|---|--|
| Beethoven | Symphony No. 5 (theme and first two variations) | mvt II: beginning through m. 106 |
| Brahms | Symphony No. 2 | mvt II: beginning to A |
| Debussy | La Mer | 2 bars before 9 through 6th bar of 9 |
| Mendelssohn | A Midsummer Night's Dream | Scherzo: N – O |
| Mozart | Symphony No. 35, "Haffner" | mvt IV: mm. 134–181 |
| R. Strauss | Don Juan | opening through 5 bars before D |

For Principal, Associate, and Assistant Principal Cello add:

| | | |
|---------|-----------------------|--|
| Brahms | Piano Concerto No. 2 | mvt. III: solo; m. 71 (D) – end |
| Rossini | William Tell Overture | Solo (Violoncello I) opening – m. 48 |

BASS

updated July 22, 2016

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.

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. 141–218 (Trio) |
| Brahms | Symphony No. 1 | mvt I: mm. 161–189 (E – 8 bars before F) |
| Mahler | Symphony No. 2 | mvt I opening – 2 bars before [2] |
| Prokofiev | Lieutenant Kije Suite | mvt II (Romance): 15 – 16 |
| R. Strauss | Don Juan | A – D, F – G , 2 bars before R – S |
| For Assistant Principal, add: | | |
| Mahler | Symphony No. 1 | mvt III: opening solo |

PRINCIPAL FLUTE

updated July 22, 2016

Auditions begin with a solo (concerto, sonata, etc.) of the candidate's choice. Excerpts will be called from behind a screen from among the following possibilities.

| | | |
|--|--------------------------------|---|
| 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 |
| 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 |
| All common variants of which accidentals are played in the opening scale are acceptable. | | |
| Rimsky-Korsakov | <i>Capriccio espagnol</i> | mvt IV: solo after L |
| Stravinsky | <i>Petrushka</i> | 31-32 (1911 version) or 60-61 (1947 version) |

2nd FLUTE / PICCOLO

updated March 31, 2014

Auditions begin with the first movement of a Mozart Flute Concerto of the candidate's choice. Excerpts will be called from behind a screen from among the following possibilities. Candidates prepare the following excerpts from 1st flute, 2nd flute, and piccolo parts:

1st Flute

| | | |
|-----------|------------------------|-----------------------------|
| Beethoven | Leonore Overture No. 3 | mm. 328–360 (between E & F) |
|-----------|------------------------|-----------------------------|

| | | |
|--|-----------------------------------|---|
| Debussy | Prélude à l'après-midi d'un faune | opening through 3 |
| Mendelssohn | Midsummer Night's Dream | Scherzo: mm. 328 – end (12 bars before P - end) |
| Ravel | Daphnis et Chloé | 176 – 179 |
| <u>2nd flute</u> Mendelssohn | Symphony No. 4 | mvt II: opening – C ; mvt IV: opening – A |
| Dvořák | Symphony No. 9 | mvt I: 9 after 10 – 17 after 10 ; 12 – 8 bars after 12 |
| Ravel | <i>Ma mère l'oye</i> Suite | mvt I: all |
| <u>Piccolo</u> Ravel | <i>Ma mère l'oye</i> Suite | all |
| Rossini | Semiramide Overture | K – L; T – U |
| Tchaikovsky | Symphony No. 4 | mvt III: mm. 162 (after E) – 170; mm. 194 –203 (F – G) |

3rd/UTILITY OBOE

updated March 31, 2014

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. Candidates prepare the following excerpts from 1st oboe, 2nd oboe, and English Horn parts:

| | | |
|--------------------------------------|--------------------------------|---|
| <u>1st Oboe</u> Brahms | Violin Concerto | mvt II: mm. 3–32 |
| Brahms | Symphony No. 1 | mvt II: mm. 17–23; 38–43 |
| Mendelssohn | Symphony No. 3 | mvt II: mm. 33–100 (A – 13 bars after C) |
| Ravel | Le tombeau de Couperin | opening – 2 |
| R. Strauss | Don Juan | opening to B; L – N |
| Tchaikovsky | Symphony No. 4 | mvt II: opening solo; mvt III: mm. 133–144 (Meno mosso before E) |
| <u>2nd Oboe</u> Brahms | Variations on a Theme by Haydn | opening chorale: mm. 1–29 |
| Berlioz | Symphonie fantastique | mvt I: last 16 measures |
| Dvořák | Cello Concerto | mvt II: opening – 4 ; m. 136 – end (8 after 7 – end) |
| <u>English Horn</u> Berlioz | Roman Carnival Overture | m. 21 through 4 (solos in introduction) |
| Berlioz | Symphonie fantastique | mvt III: opening – 37 |

CLARINET

approved 3/30/16 for 6/12/16 auditions

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.

| | | |
|------------------|--------------------------------|--|
| 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.

| | | |
|--------------|---------------------|---|
| 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 I & II

approved 3/30/16 for 6/12/16 auditions

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 behind a screen. All excerpts are Bassoon I parts unless otherwise specified.

| | | |
|-----------|------------------------|--|
| Beethoven | Symphony No. 4 | mvt IV: mm. 184 (9 bars before E) – E |
| Brahms | Violin Concerto | 2 nd Bassoon part: mvt II: opening—m.32 |
| Dukas | Sorcerer's Apprentice | 7 – 8 |
| Mozart | <i>Figaro Overture</i> | mm. 1-24; 101-123 (B - C) |
| Ravel | Bolero | 2 – 3 |

| | | |
|-----------------|------------------------------|--|
| Rimsky-Korsakov | <i>Scheherazade</i> | mvt II: solo until A ; L – M |
| Stravinsky | <i>Firebird</i> (1919 Suite) | Berceuse 1 – 8 |
| | <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) |
| Wagner | <i>Tannhäuser</i> Overture | 2 nd Bassoon part: opening – A |

FRENCH HORN I

updated July 1, 2012

Auditions begin with the Richard Strauss Horn Concerto No. 1 first movement: beginning through letter **D**. Excerpts will be called from among the following possibilities; 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 |
| Mendelssohn | <i>A Midsummer Night's Dream</i> | mvt VII (Nocturne): opening—m. 34 |
| 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 |
| Tchaikovsky | Symphony No. 5 | mvt. II: mm. 8–28 |
| 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.

| | | |
|-------------|-----------------|--|
| 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 April 16, 2017

All candidates will begin with the prescribed solo piece:

Mozart Horn Concerto No. 2
in E-flat major, K. 417 mvt. I: **A – 7 bars after D**

Orchestral excerpts will be called from behind a screen from among the following possibilities.

| | | |
|--------------|----------------------------|--|
| Beethoven | Symphony No. 7 | Horn I mvt I: mm. 89 (B) – 101, mm. 423 – end |
| Brahms | Academic Festival Overture | Horn III mm. 176–188 (G) |
| Brahms | Piano Concerto No. 1 | Horn III mvt. I: mm. 199–215 |
| Brahms | Symphony No. 2 | Horn I mvt I: mm. 454–477 |
| Dvořák | Symphony No. 9 (New World) | Horn III Scherzo: 6 bars before 3 to 16 bars after 3 |
| Mendelssohn | Symphony No. 3 (Scottish) | Horn III mvt II: mm. 48–67 (B) mvt. III: mm. 74–98 |
| Shostakovich | Symphony No. 5 | Horn I mvt I: 17 – 21, 39 – 41 |
| Strauss | Till Eulenspiegel | Horn I opening – 1 Horn III 13 bars before 29 – 1 bar before 30 , 9 bars after 30 – 32, 37 – 4 bars before 38 |
| Tchaikovsky | Symphony No. 5 | Horn I mvt. II: mm. 8–28 |
| Wagner | <i>Siegfried</i> | Horn I short horn call |

FRENCH HORN IV updated May 5, 2023

All candidates will begin with the prescribed solo piece:

Mozart Horn Concerto No. 3
in E-flat major, K. 447 mvt. I: exposition only (mm. 28–69)

Orchestral excerpts will be called from behind a screen from among the following possibilities.

All excerpts are Horn IV unless otherwise indicated.

| | | |
|-----------|----------------|--|
| Beethoven | Symphony No. 3 | mvt III Horn II in Eb Trio: pickup to m.167–m.197 |
| Beethoven | Symphony No. 9 | mvt III in Eb: mm. 82 (pickup to Adagio) – m. 121 |
| Brahms | Symphony No. 1 | mvt III in H basso: mm. 83–111 |
| Brahms | Symphony No. 4 | mvt II in C: mm. 1–5 |
| Mahler | Symphony No. 1 | mvt III in F: 4 bars after [13] – [15] |

| | | |
|------------------|---------------------------------|--|
| | | mvt IV in F: 3 bars after [46] – 5 bars after [46] |
| Mahler | Symphony N. 3 | mvt I in F: pickup to [55] – 9 bars after [56] |
| Mendelssohn | Symphony No. 3 | mvt II in F: 16 th bar after A – B (mm. 48–67) and 4 bars before F – 4 bars after G (mm. 189–229) |
| Florence Price | Symphony No. 1 | mvt III (Juba Dance) in F: mm. 80–97 |
| Prokofiev | Romeo and Juliet Suite No. 2 | mvt VII Horn II in F: [59] – [61] |
| Shostakovich | Symphony No. 5 | mvt I in F:3 bars after [17] – [21] |
| Strauss, Richard | Don Quixote | in F: Variations 7 and 8, complete |
| Strauss, Richard | Till Eulenspiegel | in F: 4 bars before [36] – 4 bars before [38] |
| Tchaikovsky | Symphony No. 5 | mvt IV in F: mm. 1–41 |

TRUMPET I

updated April 19, 2015

Auditions begin with a solo (concerto, sonata, etude, etc.) of the candidate's choice, to be played on Bb or C trumpet, demonstrating both technical and lyrical sections. Orchestral excerpts will be called from behind a screen from among the following possibilities:

| | | |
|------------------|-----------------------------------|--|
| Bach | Magnificat | mvt I: opening – m. 31 |
| Brahms | <i>Academic Festival Overture</i> | mm. 63-88 (17 bars before D) |
| Gershwin | Piano Concerto | mvt II opening – 1 and 8 – fourth bar of 9 |
| Mahler | Symphony No. 5 | mvt I: opening solo |
| Mussorgsky/Ravel | <i>Pictures</i> | mvt I: opening - 2 ; mvt VI (Goldberg and Schmuyle): 58 –62 |
| Ravel | Piano Concerto in G | mvt I: 2 – 3 |
| Rimsky-Korsakov | <i>Capriccio espagnol</i> | mvt IV: opening solo |
| Rimsky-Korsakov | <i>Scheherazade</i> | mvt III: G – H mvt IV: Q – R |
| Stravinsky | <i>Petrushka</i> (1911 version) | 69-70, 71-72, 132-end |
| Wagner | Prelude to <i>Parsifal</i> | opening – 3 |

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.

| | | |
|--------|------------------------------------|---|
| 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 7/1/22 for 8/28/22 auditions

Auditions begin with Ferdinand David's Trombone Concertino 1st movement: exposition and cadenza. Excerpts will be called from behind a screen from among the following possibilities. All excerpts are 1st Trombone unless otherwise specified.

| | | |
|-------------|-----------------------------------|--|
| Berlioz | Symphonie fantastique | mvt. IV: 56 – 6 after 57 |
| Mahler | Symphony No. 3 | mvt I: pickup to 15 – 17 pickup to 33 – 2 after 34 |
| Mozart | Requiem | tenor trombone part: 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) |
| Saint-Saëns | Symphony No. 3 (“Organ”) | 1 st Part: Q – S (366–400) |
| Schumann | Symphony No. 3 | mvt. IV (all)—to be played on alto trombone |
| R. Strauss | <i>Till Eulenspiegel</i> | mm. 553 –573 (5 bars before 37 – 4 bars before 38) |
| Verdi | <i>Nabucco</i> | Overture: mm. 1–16 |
| Wagner | <i>Lohengrin</i> | prelude to Act III: mm. 32–49 (B - C) |
| Wagner | <i>Tannhäuser</i> | Overture: all |
| Wagner | <i>Die Walküre</i> | Ride of the Walküres (opening minor call and first major call) |

TROMBONE II

updated 3/30/16 for 6/11/16 auditions

Auditions begin with Grøndahl's Concerto for Trombone: first movement, first page. Excerpts will be called from among the following possibilities.

| | | |
|------------------|--|--|
| Bartók Bartók | Concerto for Orchestra Miraculous Mandarin Suite | 2nd trombone: mvt I : mm. 316–396 2nd trombone: 4 bars before 60 – 3 bars before 62 ; and 71 – 74 |
| Brahms | Symphony No. 4 | 2 nd trombone: mvt IV: mm. 113 (E) – 128 |
| Mahler | Symphony No. 5 | 2nd trombone part: mvt II: 8 bars after 24 – 25 , mvt III: 13 bars after 15 to 17 |
| Mozart | Requiem | tenor trombone: 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 | La Gazza Ladra Overture (Italian version, one trombone part) | Passages at C, F and I . |
| Rossini | William Tell Overture | 2nd trombone part: “Storm scene” mm. 92 –131 (C – 9 after D) |
| R. Strauss | Alpine Symphony | 3rd trombone: 3 bars before 80 – 5 bars after 80 |
| R. Strauss | Ein Heldenleben | 2nd trombone: 2 bars before 61 – 2 bars before 66 , and 6 bars after 68 – 74 |
| Wagner | <i>Die Walküre</i> (B major section) | 2nd trombone: Ride of the Walküres |
| Wagner | Lohengrin: Prelude to Act III | 2nd trombone: B – 3 bars before C |

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. 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 |

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

| | | |
|--------------------------|--|---|
| 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 |

TIMPANI

updated 3/30/16 for 6/11/16 auditions

Auditions begin with a solo (Carter solo, etude, etc.) of the candidate's choice. Excerpts will be called from behind a screen from among the following possibilities.

| | | |
|------------|-------------------------|---|
| Bartók | Concerto for Orchestra | mvt IV: mm. 42–50 |
| Beethoven | Symphony No. 5 | mvt III C (m. 324)— mvt IV 4 bars before A (m. 22) |
| Beethoven | Symphony No. 7 | mvt. I 9th bar of N (m. 409) to end of mvt. |
| Beethoven | Symphony No. 9 | mvt. II : opening and F – H (mm. 248 – 296) |
| Brahms | Symphony No. 1 | mvt. IV : 2 before B – 9 after B (mm. 28–38) and m. 419 to end |
| Elgar | Enigma Variations | Variation VII (all) |
| Hindemith | Symphonic Metamorphoses | mvt II : 4 after S – T and 5 after V – 8 after W |
| Holst | The Planets | Timpani 1: mvt. VI: V – VI |
| Mozart | Symphony No. 39 | mvt I : beginning – m. 82 |
| Stravinsky | Rite of Spring | Timpani 1 : 181 to end |

| | | |
|-------------|------------------|--|
| Tchaikovsky | Symphony No. 4 | mvt. I : 7 after R – 3 before U (mm. 313–352) |
| Tchaikovsky | Romeo and Juliet | upbeat to E – F |

PERCUSSION

updated 7/1/22 for 8/28/22 auditions

In lieu of a solo, all candidates will be requested to play a long snare drum roll demo lasting approx. 30–40 seconds. Suggested approach: begin and sustain *pp* for 5 seconds, *crescendo* for 10 seconds, sustain *ff* for 10 seconds, *diminuendo* for 5 seconds, sustain *pp* for 10 seconds. Candidates should also be prepared to demonstrate cymbal crashes at various dynamic levels. Excerpts will be called from behind a screen from among the following possibilities.

Cymbals

| | | |
|--------------|-------------------------------------|---|
| Rachmaninoff | Piano Concerto No. 2 | mvt III: (32) – Allegro scherzando |
| Tchaikovsky | Overture to <i>Romeo and Juliet</i> | m. 143 [E] – m. 160 [F] |
| Tchaikovsky | Symphony No. 4 | mvt IV: [G] – end |

Glockenspiel

| | | |
|--------|---------------------------|---------------------------|
| Dukas | The Sorcerer's Apprentice | [17] – [24] |
| Mozart | Magic Flute | Act I Finale, mm. 293–325 |

Snare Drum

| | | |
|-----------------|------------------------------|------------------------------|
| Bartók | Concerto for Orchestra | mvt II complete |
| Prokofiev | <i>Lieutenant Kije Suite</i> | mvt I: I – III |
| Rimsky-Korsakov | <i>Scheherazade</i> | mvts III & IV complete |
| Shostakovich | Symphony No. 10 | mvt II complete |

Tambourine

| | | |
|--------|---------------------------|---------------------|
| Bizet | <i>Carmen</i> (Entr'acte) | Allegro vivo to end |
| Dvořák | Carnival Overture | [Q] to end |

Vibraphone

| | | |
|---------------|-----------|---------------------------------|
| John Williams | Escapades | mvt III: m. 126–m. 181 downbeat |
|---------------|-----------|---------------------------------|

Xylophone

| | | |
|--------------|------------------------------------|------------------|
| Kabalevsky | Overture to <i>Colas Breugnon</i> | Presto |
| Gershwin | Overture to <i>Porgy and Bess</i> | Allegro con brio |
| Shostakovich | Polka from <i>Golden Age Suite</i> | Opening section |

HARP

updated 5/23/22 for 8/21/22 auditions

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.

| | | |
|---------|-------------------------|-------------------------------|
| Berlioz | Symphonie fantastique | ALL of mvt II (harp I and II) |
| Ravel | Piano Concerto, G Major | 22 – 24 |

| | | |
|-------------|-------------------|------------------------------|
| Ravel | Tzigane | ALL |
| Tchaikovsky | <i>Nutcracker</i> | Waltz of the Flowers cadenza |
| 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.

| | | |
|------------|------------|-----|
| Stravinsky | Petrouchka | ALL |
|------------|------------|-----|