

Audition Dates & Repertoire
Stockton Symphony
Peter Jaffe, Music Director & Conductor
updated June 3, 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	CORRECTED June 3, 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)
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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 CORRECTED (see Tchaikovsky below) June 3, 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 Horn II 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
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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
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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
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