March 23, 2009

Dear Percussion/Assistant Principal Timpani Applicant:

Thank you very much for expressing an interest in our Percussion/Assistant Principal Timpani position. Enclosed you will find an application form, a complete audition repertoire list, a recorded Preliminary audition repertoire list, an audition fact sheet, and a recording specification sheet.

The position is Percussion/Assistant Principal Timpani and the employment date will be mutually agreed upon based on the availability of the winning candidate. Please note that although both “German” and “American” style timpani will be provided at the audition, the winning candidate will be expected to perform on “German” style drums and on calf head by completion of the candidate’s Probationary period. Adequate time during this probationary period will be provided for the candidate to become proficient in this style.

Please return the completed application form (page 3) by April 13, 2009 as an indication that you will definitely participate in the audition process.

It is assumed that any applicant for this position will accept employment with the New York Philharmonic, if it is offered. If you will not accept employment with the New York Philharmonic, please do not participate in this audition process.

The Audition Committee of the New York Philharmonic has reviewed all resumes. If the Committee has requested that you submit a recorded resume as a supplement to your written resume (please see attached letter), please submit this recorded resume no later than May 1, 2009. Recordings received in this office after May 1 will not be considered. Repertoire and requirements for this recording are enclosed in the packet. You will be notified of the results of the recorded audition as soon after the recording deadline as possible. Please note that an extremely limited number of persons may be invited to the live Preliminary auditions. There will be a limited amount of time between notification of advancement to play a live preliminary audition and the available audition dates. We strongly encourage you to include the live audition repertoire as part your preparation process.

Those applicants invited to play a live Preliminary audition in New York will play a live Preliminary audition on July 1, 3 or 6, 2009. Candidates who are advanced from the live Preliminary audition will play a live Semi-Final audition on July 8 or 9, 2009. Final auditions will be held on July 10, 2009.
All live auditions, with the exception of finals, will be held behind a screen on stage at Avery Fisher Hall. Please be aware that the Audition Committee of the New York Philharmonic reserves the right to immediately dismiss any candidate not meeting the highest professional standards at these auditions.

In the semifinal and final round of auditions, applicants may be required to play selections with piano and/or with members of the New York Philharmonic. All repertoire will be played from music provided by the New York Philharmonic; personal music will not be accepted. There may be sight-reading material in the semi-final and final auditions.

Please note that if you are accepted into the final audition, you will automatically be considered for the substitute list. Reimbursement of travel and shipment expenses is paid to those selected for the final audition.

Please be aware that the New York Philharmonic bears no responsibility in obtaining work permits for applicants who are not naturalized United States citizens. Employment will not be offered to applicants who have an unfulfilled obligation, such as military service, to his/her country of origin. Please do not audition if this applies to you.

All questions or inquiries should be directed to this office, preferably in writing. Please keep us informed of any address changes during this audition process.

Sincerely,

[Signature]

Carl R. Schiebler
Percussion/Assistant Principal Timpani Audition Information

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Percussion/Assistant Principal Timpani Audition

Audition Information Fact Sheet 2009

RE: The New York Philharmonic Instruments Used for this Audition

A limited amount of warm-up time in Avery Fisher Hall will be provided to all live audition applicants. An attempt will be made to provide instruments of similar dimensions for warm-up.

The xylophone is a rosewood Leedy #5617 with bars 1 ¼" – 1 ½"

The bells are Deagan Parsifal with 1 ¼" bars throughout.

The marimba for both warm-up and audition will be a 4 1/3” octave Musser, M250.

The timpani set-up will consist of a total of two sets of four drums. The applicant will have the option of either playing on a Goodman/Hardtke set, which is “American” set-up with “Dresden” pedal system, or playing on a Hardtke set, which is “German” set-up and “Berlin” pedal system. Both sets will have calf heads. Two matching sets will be provided for warm-up purposes.

PERCUSSION: Applicants may use their own tambourine, triangle and snare drum. Applicants will use New York Philharmonic cymbals.
New York Philharmonic
Founded 1842

IS ADDRESS DIFFERENT FROM RESUME?  ____ YES  ____ NO

NAME ___________________________  INSTRUMENT: PERCUSSION/AP TIMPANI

ADDRESS
Current
__________________________________________
Permanent
__________________________________________

PHONE  (______)_________________________  (______)_________________________

MUSICAL REFERENCES  (References will be contacted).
1) ________________________________________
   Name ___________________________________
   Position and Organization
   Mailing address, city, state, zip

2) ________________________________________
   Name ___________________________________
   Position and Organization
   Mailing address, city, state, zip

3) ________________________________________
   Name ___________________________________
   Position and Organization
   Mailing address, city, state, zip

PROFESSIONAL EXPERIENCE  (Please include dates. Do not refer to resume).

______________________________________________________________________________

If you wish to detail other experience, please use the other side of this application. Check here if you have done this __________

MUSICAL EDUCATION

______________________________________________________________________________

AFFILIATED WITH A F of  M LOCAL #

ARE YOU A CITIZEN OF THE U.S.A. OR DO YOU HAVE THE LEGAL RIGHT TO REMAIN AND WORK IN THE U.S.A.? _________

NOTE: THE NEW YORK PHILHARMONIC BEARS NO RESPONSIBILITY IN OBTAINING WORK PERMITS FOR APPLICANTS WHO ARE NOT NATURALIZED UNITED STATES CITIZENS. DO NOT AUDITION AT THIS TIME IF YOU HAVE AN UNFULFILLED OBLIGATION TO YOUR COUNTRY OF ORIGIN, SUCH AS MILITARY SERVICE.

DATE LAST AUDITIONED LIVE FOR NEW YORK PHILHARMONIC

THERE SHALL BE NO DISCRIMINATION IN EMPLOYMENT BECAUSE OF RACE, CREED, COLOR, SEX, AGE, UNION ACTIVITY, CIVILIAN STATUS, NATIONAL ORIGIN, DISABILITY, MARITAL STATUS, SEXUAL ORIENTATION, AFFECTIONAL PREFERENCE, OR VETERAN STATUS.

DATE ___________________________  SIGNATURE ___________________________

PLEASE RETURN APPLICATION TO:  CARL R. SCHIEBLER, ORCHESTRA PERSONNEL MANAGER
NEW YORK PHILHARMONIC, 10 LINCOLN CENTER PLAZA
AVERY FISHER HALL, NEW YORK, NY 10023-6973
PHONE: (212) 875-5738  FAX: (212) 579-4478
Percussion/Assistant Principal Timpani Audition

Master Repertoire List

Snare Drum:

Bartók
Delecluse
Prokofiev
Prokofiev
Ravel
Rimsky-Korsakov
Rimsky-Korsakov
Wm. Schuman

Concerto for Orchestra
Etude 11 Keiskleiriana (Book I)
Lieutenant Kije Suite
Symphony No. 5, movement II only
Boléro
Capriccio espagnol
Scheherazade
Symphony No. 3

Xylophone:

Copland
Gershwin
Kabalevsky
Kodaly
Kreisler-Green
Messiaen
Wm. Schuman
Stravinsky

Appalachian Spring (Full Orchestra version)
Porgy and Bess Overture
Colas Breugnon Overture
Hary Janos Suite
Tambourin Chinois
Oiseaux exotiques (#6-#7 and 8 measures before #29 to 10 measures after #29)
Symphony No. 3
Firebird (complete, 1910)

Glockenspiel:

Debussy
Dukas
Mozart
Respighi
Tchaikovsky

La Mer
The Sorcerer's Apprentice
The Magic Flute
Pines of Rome
The Sleeping Beauty

Tambourine:

Berlioz
Bizet
Bizet
Britten
Dvořák
Rimsky-Korsakov
Stravinsky

Roman Carnival Overture (semis, finals only)
Carmen Suite #2: Danse Bohéme
Carmen Suite #1: Prelude to Act IV
“Four Sea Interludes” from Peter Grimes
Carnival Overture
Scheherazade (semis, finals only)
Petrrouchka (1947)
Percussion/Assistant Principal Timpani Audition

Master Repertoire List Continued

Marimba:

J. S. Bach  Violin Sonata No.1 in g minor; Fuga (first 55 measures only)

Triangle:

Berlioz  Roman Carnival Overture (semis, finals only)
Bizet  Carmen Suite #2: Danse Bohème
Dvořák  Symphony No. 9, “From the New World”
Rimsky-Korsakov  Scheherazade (semis, finals only)

Cymbals:

Berlioz  Roman Carnival Overture (semis, finals only)
Mussorgsky  Night on the Bare Mountain (orchestration by Rimsky-Korsakov)
Rachmaninoff  Piano Concerto No. 2
Tchaikovsky  Romeo and Juliet Overture-Fantasy
Tchaikovsky  Symphony No. 4 (semis, finals only)

Show selected crashes of various attacks and dynamics

Bass Drum:

Britten  The Young Person’s Guide to the Orchestra (variation M)
Mahler  Symphony No. 3 (movement I)
Stravinsky  Petrouchka (1947), bass drum/cymbal attached passages only
Stravinsky  The Rite of Spring (1947)
Tchaikovsky  Symphony No. 4 (semis, finals only)
PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION
MASTER REPertoire LIST CONTINUED

Timpani:

Bayer
Pflichtstück Op. 5 (etude)
Bartok
Concerto for Orchestra, movement IV
Bartok
Violin Concerto No. 2, movement II
Beethoven
Symphonies 1, 5, 8 (last movement), 9
Beethoven
Violin Concerto (opening only)
Berlioz
Symphonie fantastique, 2nd timpani, movement IV (semis, finals only)
Brahms
Symphony 4, movement III
Holst
The Planets, fourth movement, 2nd timpani part (semis, finals only)
Mahler
Symphony No. 7, opening of last movement (finals only)
Martin
Concerto for 7 Winds, Timpani, and Percussion
Mozart
Symphony No. 39, opening of movement one only
Reuter
Etude #3
Shostakovich
Symphony No. 11, opening only
R. Strauss
Burleske
R. Strauss
Der Rosenkavalier-Waltz from Act III (8 measures before #247-7 measures before #256)
Stravinsky
The Rite of Spring (last page only)
Tchaikovsky
Romeo and Juliet Overture-Fantasy (semi, finals only)
Tchaikovsky
Symphony No. 4
Wagner
Die Walküre  Funeral music (with piano-semi-finals only)

Roll on high F  (pp crescendo to ff and holding then diminuendo back to pp over 20 seconds
Percussion/Assistant Principal Timpani Audition
Recorded Resume Repertoire List Continued

Percussion:

Snare Drum:

Prokofiev        Lieutenant Kije Suite (#1-#2)
Rimsky-Korsakov  Scheherazade (movement III, D-E)
                 (movement IV, P-R)
Wm. Schuman      Symphony No. 3 (measures 143-165)

Roll pp cres. to ff then diminuendo to pp over 20 seconds

Xylophone:

Gershwin         Porgy and Bess Overture
Kriesler         Tambourin Chinois (measures 1-55)
Wm. Schuman      Symphony No. 3 (measures 230-244)
Stravinsky       Firebird (1919), complete, (rehearsal #127-#133)

Glockenspiel:

Dukas            The Sorcerer’s Apprentice (4 measures after #17- 4 measures after #19, #22-#24)

Tambourine:

Bizet            Carmen Suite No. 2: Danse Bohème (3 measures before D through
                 3 measures after E)
Dvořák           Carnival Overture (Beginning - 4 measures before C)
Stravinsky       Petrouchka (1947) (3 measures after #201-#206)

Cymbals:

Tchaikovsky      Romeo and Juliet Overture-Fantasy (2 measures before O- 8 measures before P)
Percussion/Assistant Principal Timpani Audition Recorded Resume Repertoire List Continued

Timpani:

Bartok  
Violin Concerto No. 2, 2nd movement (#11-#18)

Beethoven  
Symphony No. 9; Coda of movement I (measure 513-end)  
Movement II  
(measures 248-296)

Martin  
Concerto for 7 Winds, Timpani, and Percussion  
(5 measures before #19-7 measures after #22)

Reuter  
Etude #3

Strauss  
Burleske (measures 1-20)

Strauss  
Der Rosenkavalier-Waltz from Act III  
(8 measures before #247-7 measures before #256)

Stravinsky  
The Rite of Spring (#189-end)

Sight reading from the standard orchestral repertoire will be asked for during these auditions.

The New York Philharmonic tunes to A442.
NEW YORK PHILHARMONIC

RECORDING SPECIFICATION SHEET

The New York Philharmonic will accept CDs and Mini Discs.

For CDs and Mini Discs each track should have an ID.

All discs or recordings should be made in mono, according to the instructions below:

RECORDING INSTRUCTIONS

If possible, use a Neumann KM 184 or 140 microphone; if this microphone is not available, use a similar studio-quality condenser microphone.

The microphone should be placed approximately eight feet off of the floor, six feet in front of the player, and pointed directly at the instrument.

It is in your best interest to make the recording in a suitably quiet acoustical environment.

Loud passages should modulate CDs and MDs to just below “0”.

Excerpts are to be recorded in the order specified on the enclosed Recording Audition Repertoire List. No speaking or other identifying sounds will be permitted on the recording; the recording should serve as a "blind preliminary audition".

NOTES:
New York Philharmonic tunes to A442.

Editing should not be used for the music excerpts.

Extended pauses between excerpts should be removed.

Please remember: It is to your advantage to have this recording be an accurate representation of your playing abilities.
Pflichtstück op. 5

Hans-Jörg Bayer
The Planets.
Suite for Large Orchestra.

Gustav Holst.

IV. Jupiter, the Bringer of Jollity.