New York **Philharmonic**
Founded 1842

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.

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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,

Carl R. Schiebler

Carl R. Schiebler

New York Philharmonic
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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 ¾" – 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.

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IS ADDRESS DIFFERENT FROM RESUME? ____ YES ____ NO

NAME _____ **INSTRUMENT: PERCUSSION/AP TIMPANI**

	Current	Permanent
ADDRESS	_____	_____
	_____	_____
	_____	_____
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, CITIZENSHIP 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

New York Philharmonic
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PERCUSSION/ASSISTANT PRINCIPAL TIMPANI AUDITION
MASTER REPERTOIRE LIST

Snare Drum:

Bartók	Concerto for Orchestra
Delecluse	Etude 11 Keiskleiriana (Book I)
Prokofiev	*Lieutenant Kije* Suite
Prokofiev	Symphony No. 5, movement II only
Ravel	*Boléro*
Rimsky-Korsakov	*Capriccio espagnol*
Rimsky-Korsakov	*Scheherazade*
Wm. Schuman	Symphony No. 3

Xylophone:

Copland	Appalachian Spring (Full Orchestra version)
Gershwin	*Porgy and Bess* Overture
Kabalevsky	*Colas Breugnon* Overture
Kodaly	*Hary Janos* Suite
Kreisler-Green	Tambourin *Chinois*
Messiaen	*Oiseaux exotiques* (#6-#7 and 8 measures before #29 to 10 measures after #29)
Wm. Schuman	Symphony No. 3
Stravinsky	*Firebird* (complete, 1910)

Glockenspiel:

Debussy	*La Mer*
Dukas	*The Sorcerer's Apprentice*
Mozart	*The Magic Flute*
Respighi	*Pines of Rome*
Tchaikovsky	*The Sleeping Beauty*

Tambourine:

Berlioz	*Roman Carnival* Overture (semis, finals only)
Bizet	*Carmen* Suite #2: Danse Bohéme
Bizet	*Carmen* Suite #1: Prelude to Act IV
Britten	"Four Sea Interludes" from *Peter Grimes*
Dvořák	*Carnival* Overture
Rimsky-Korsakov	*Scheherazade* (semis, finals only)
Stravinsky	*Petrouchka* (1947)

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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)

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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

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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)

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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**
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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.

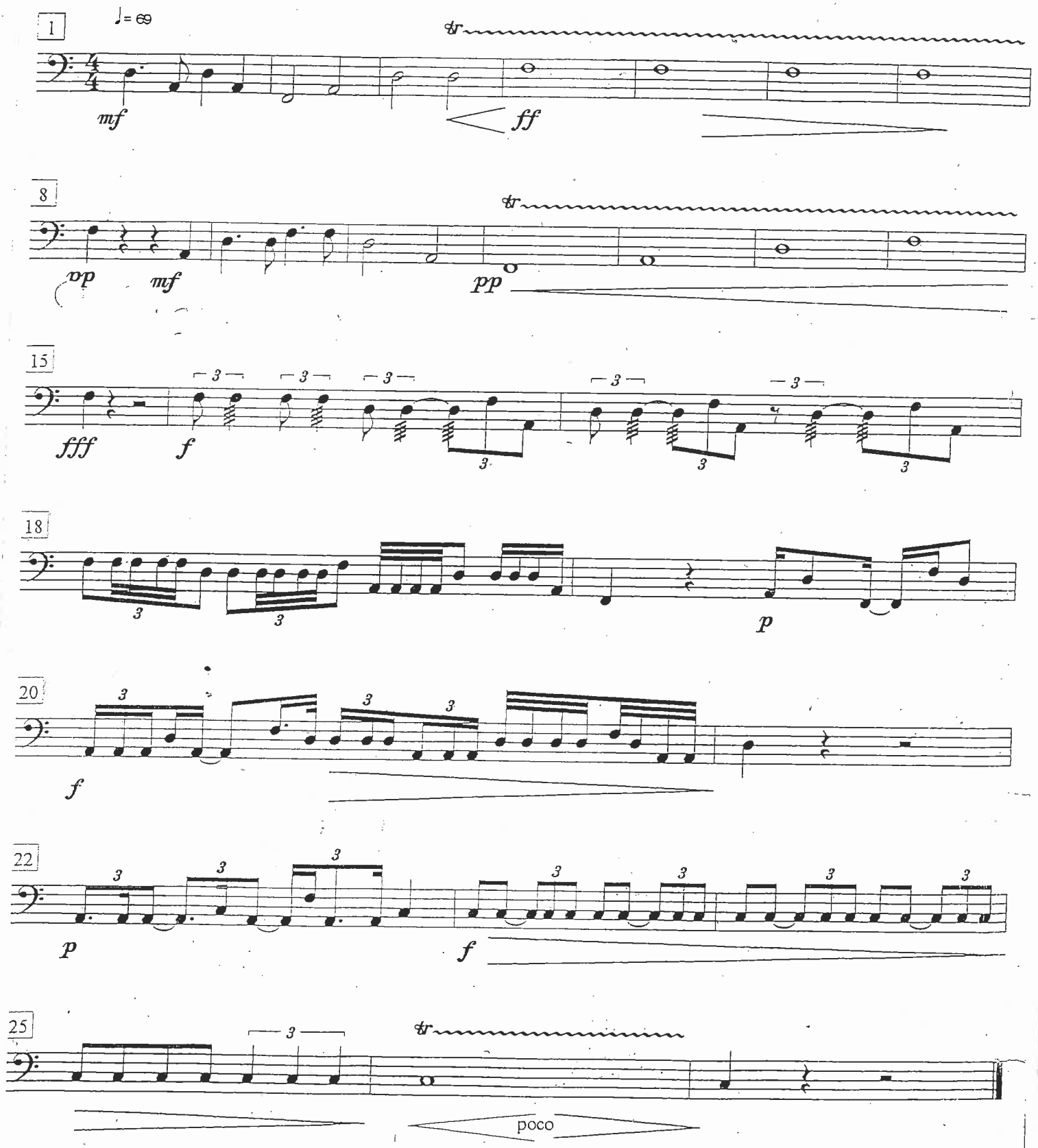
Extended pauses between excerpts should be removed.

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

Pflichtstück op. 5

live

Hans-Jörg Bayer

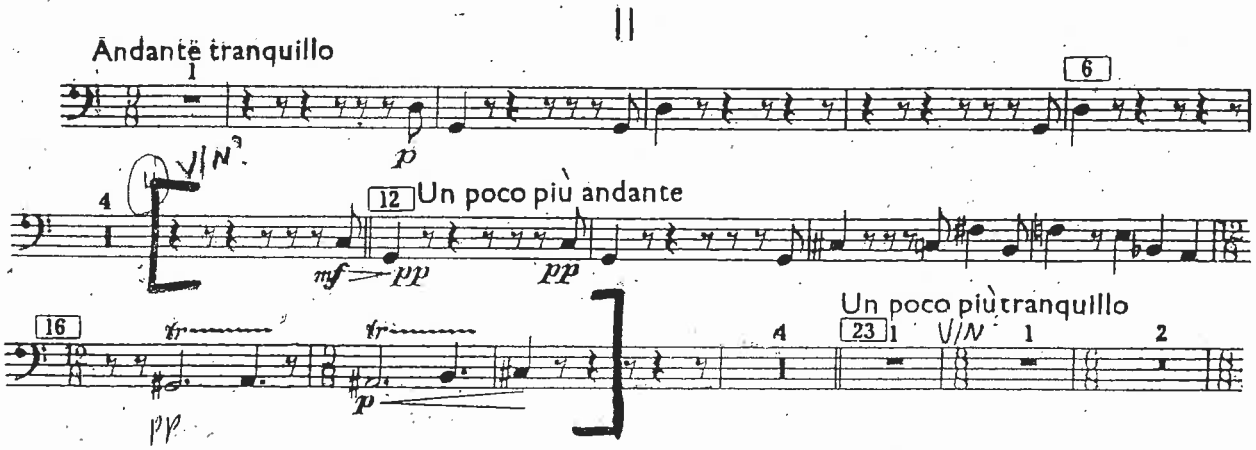


TIMPANI

VIOLIN CONCERTO NO. 2

Bela Bartók

II



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21/22.

Timpani 2
(six Timpani, 2 players)

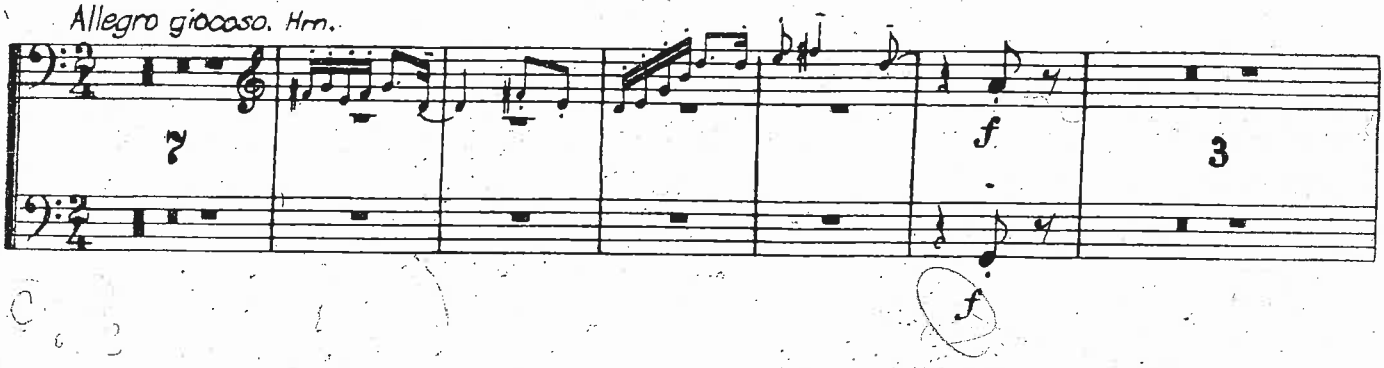
6 Timpani (two players)

The Planets.

Suite for Large Orchestra.

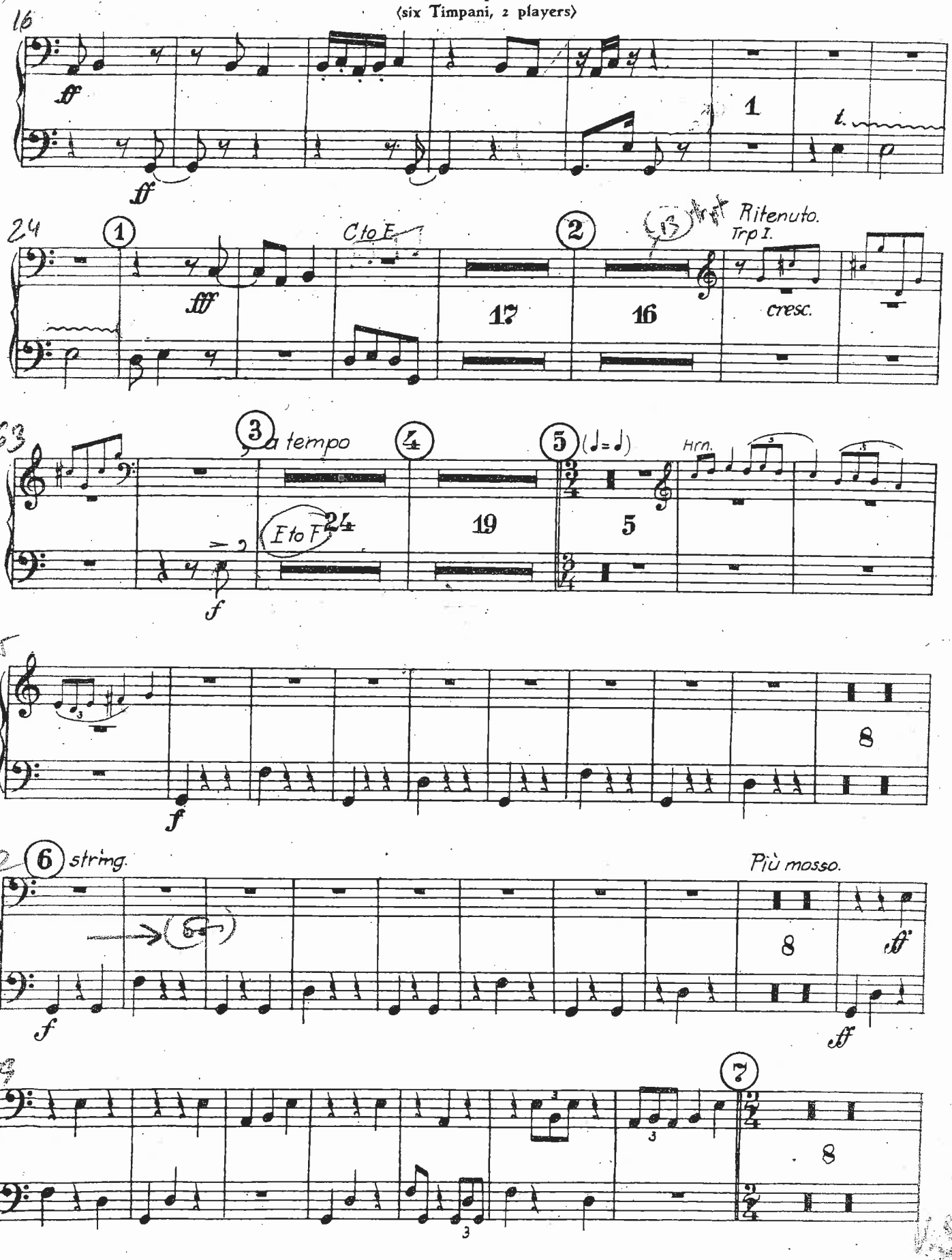
Gustav Holst.

IV. Jupiter, the Bringer of Jollity.



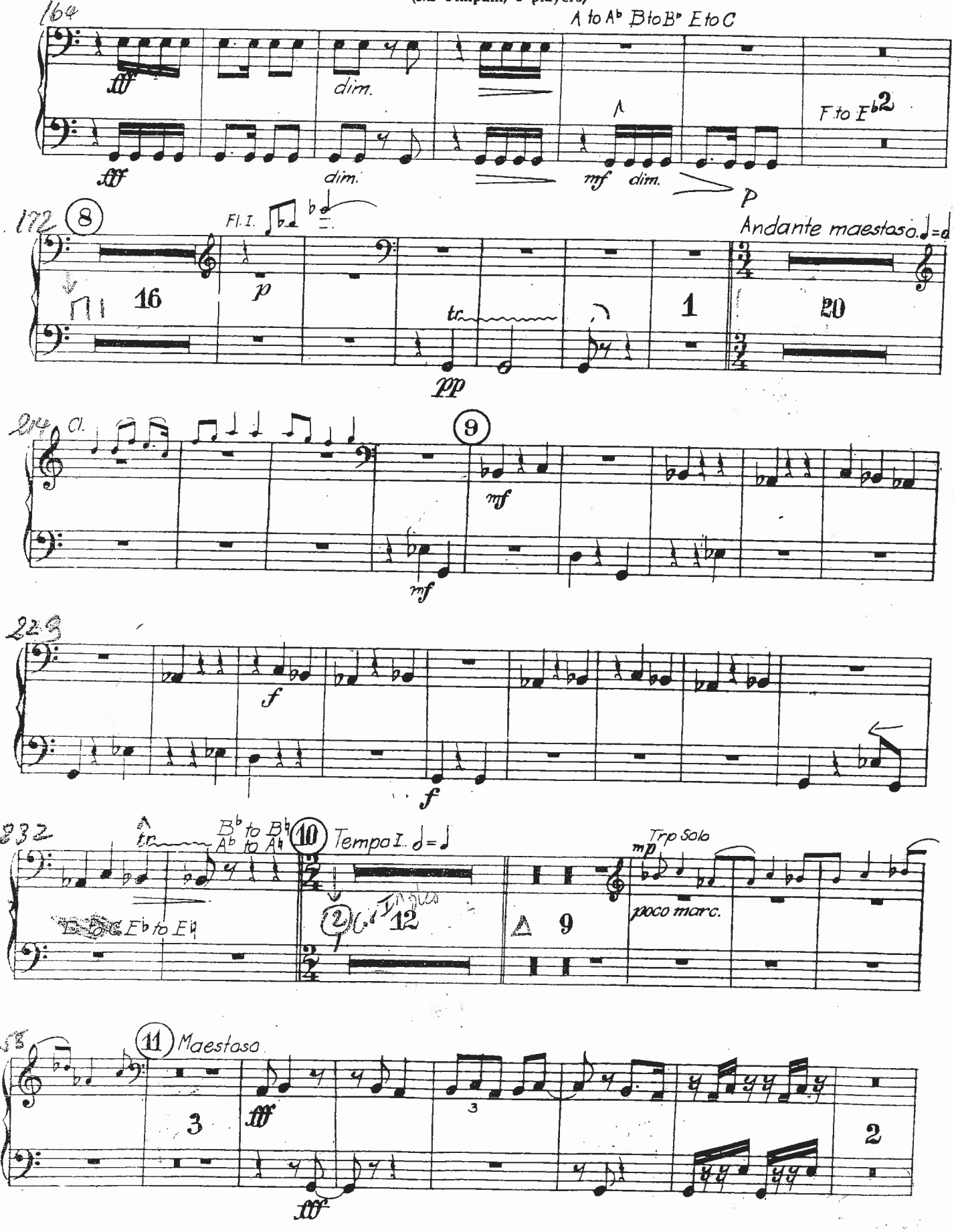
Timpani

(six Timpani, 2 players)



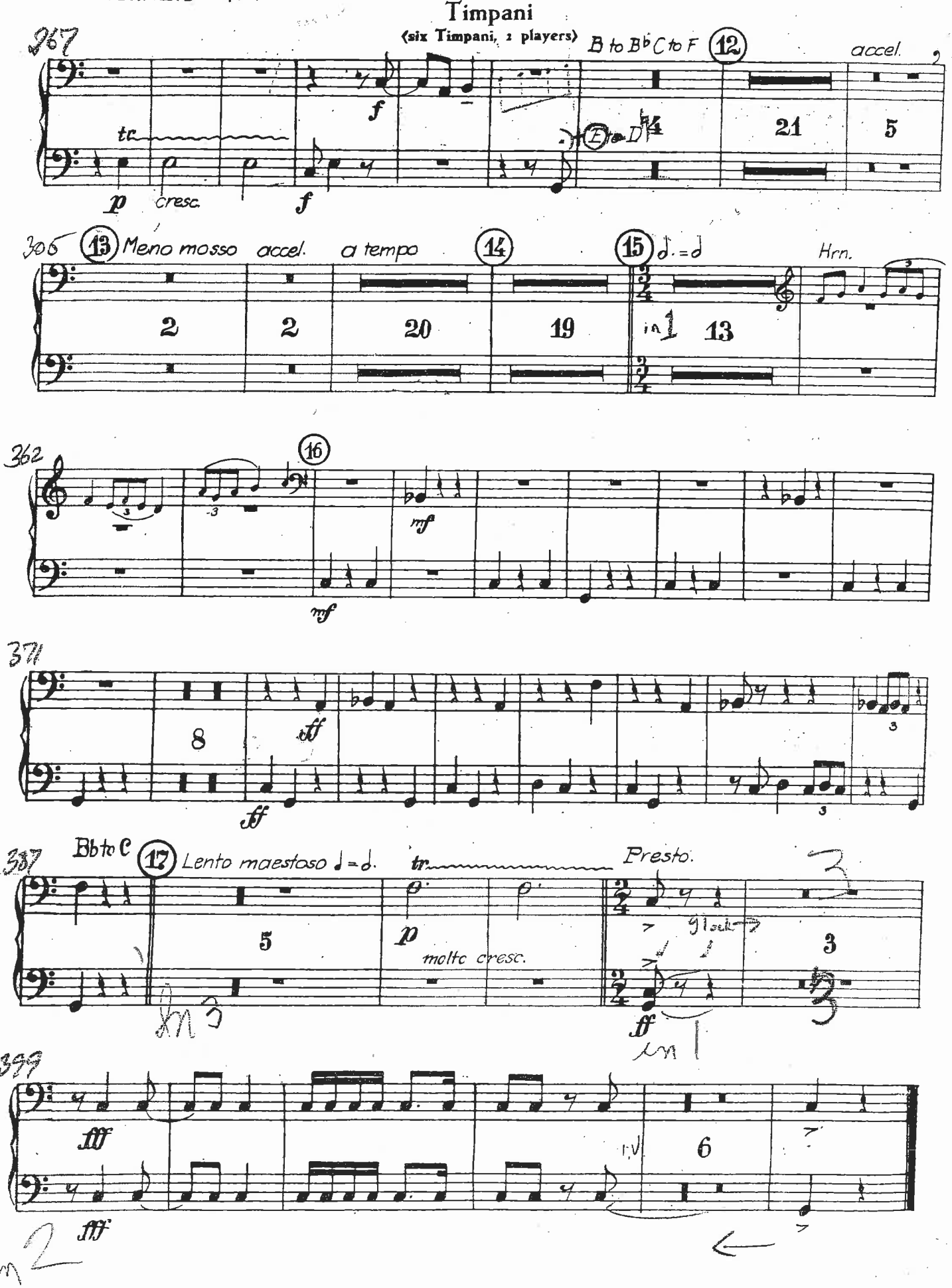
Timpani

(six Timpani, 2 players)



Timpani

(six Timpani, 2 players)

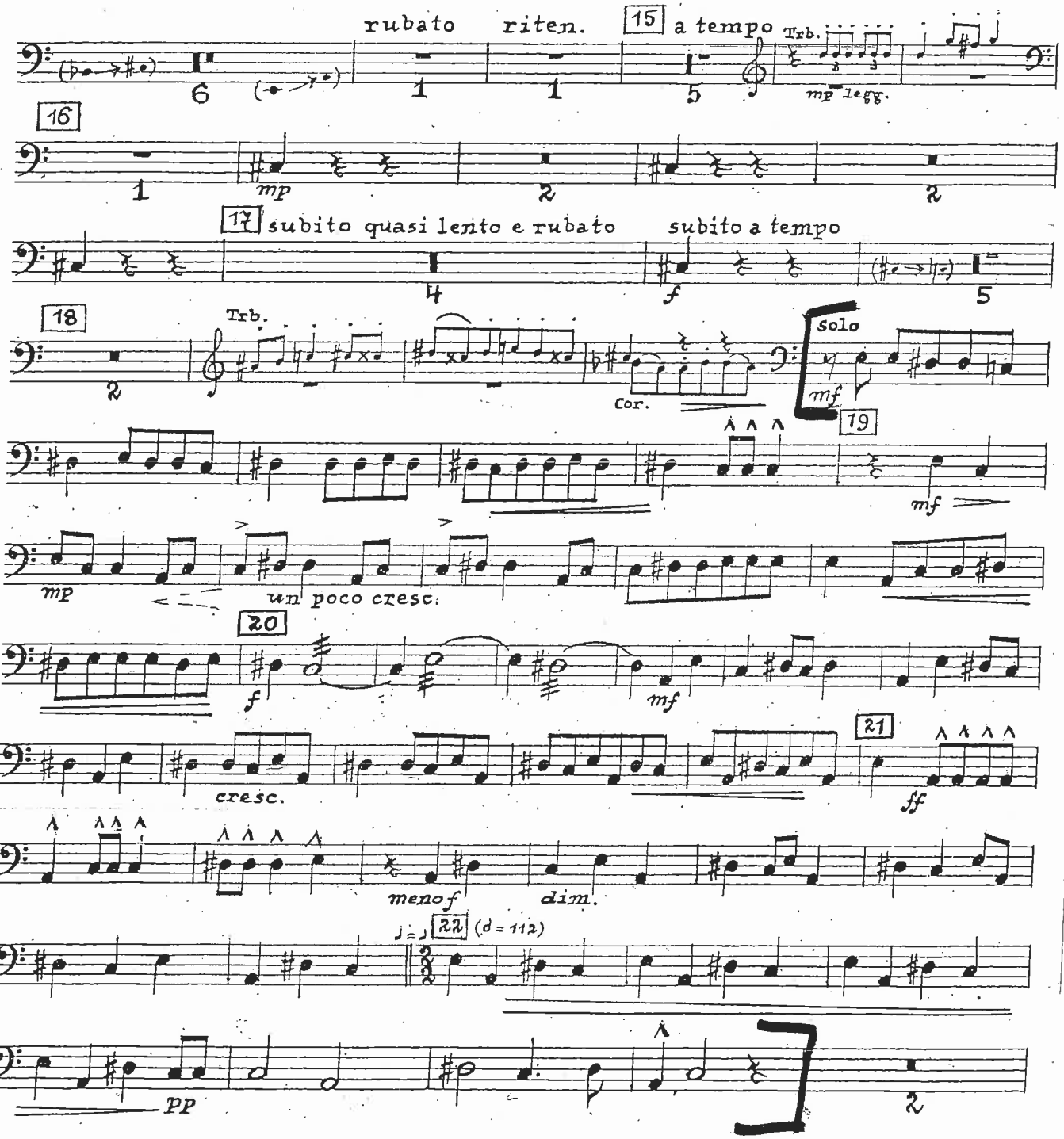


CONCERTO

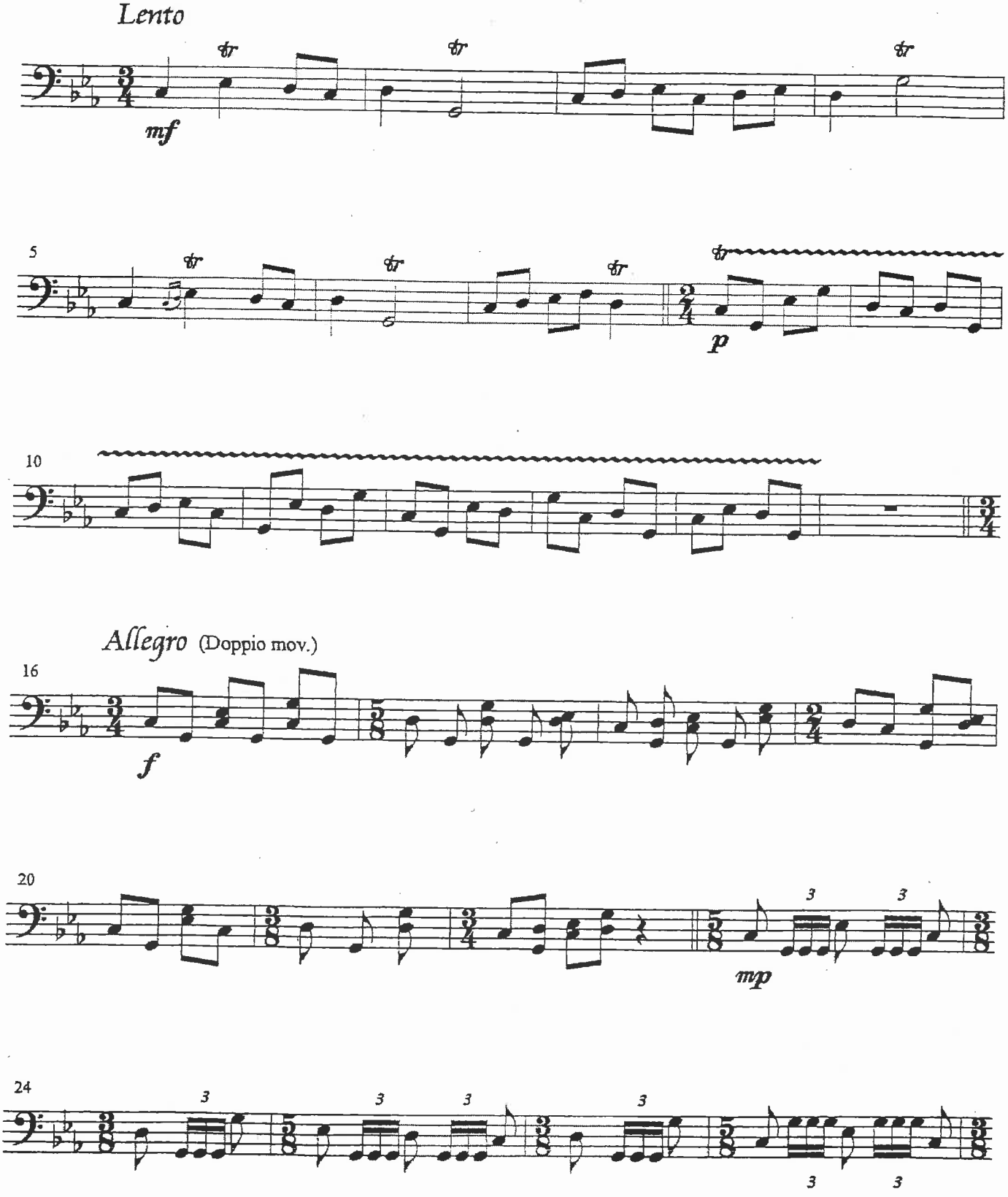
POUR 7 INSTRUMENTS A VENT

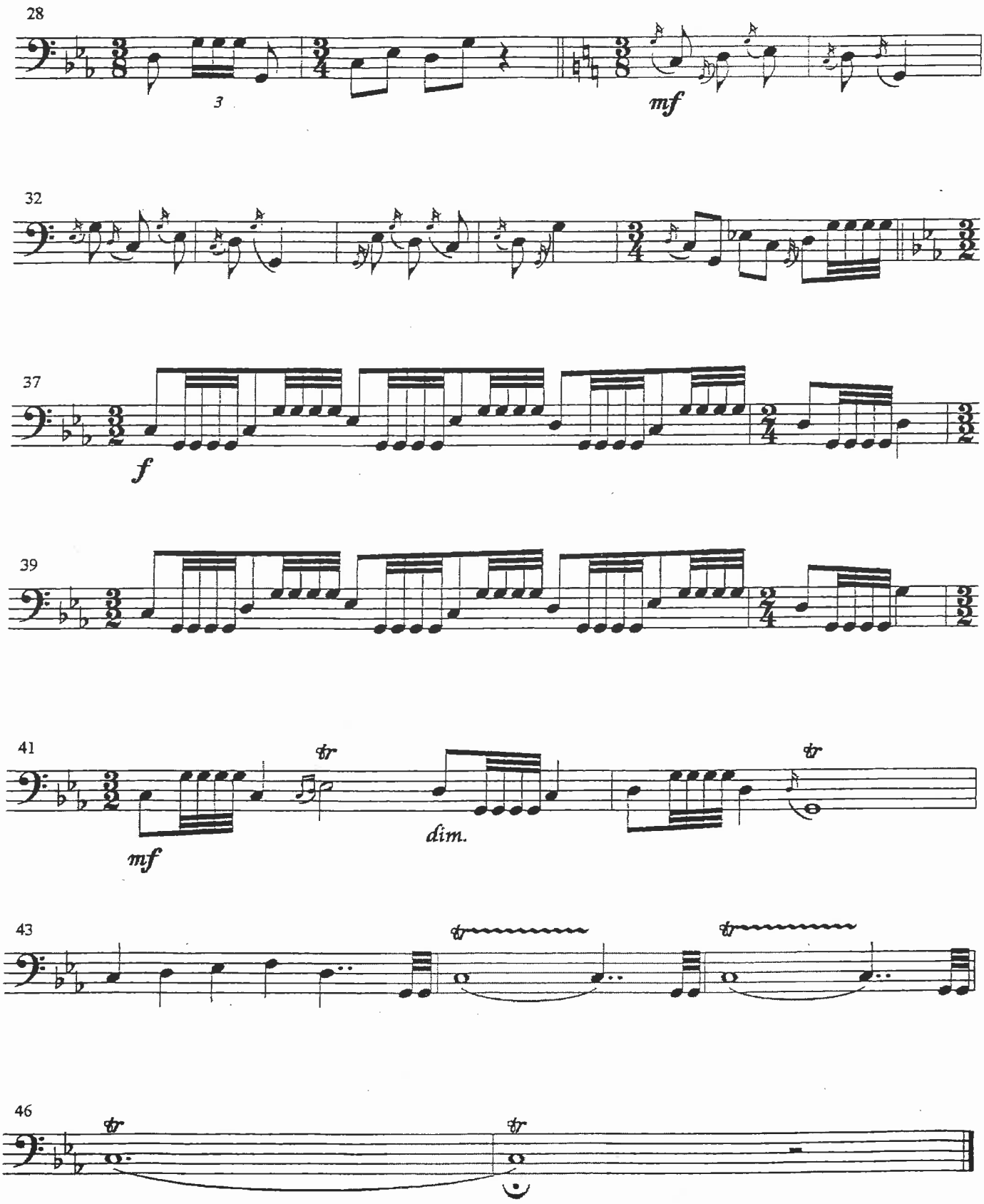
Timbales, Batterie et orchestre à cordes

FRANK MARTIN
(1949)



REUTER 3

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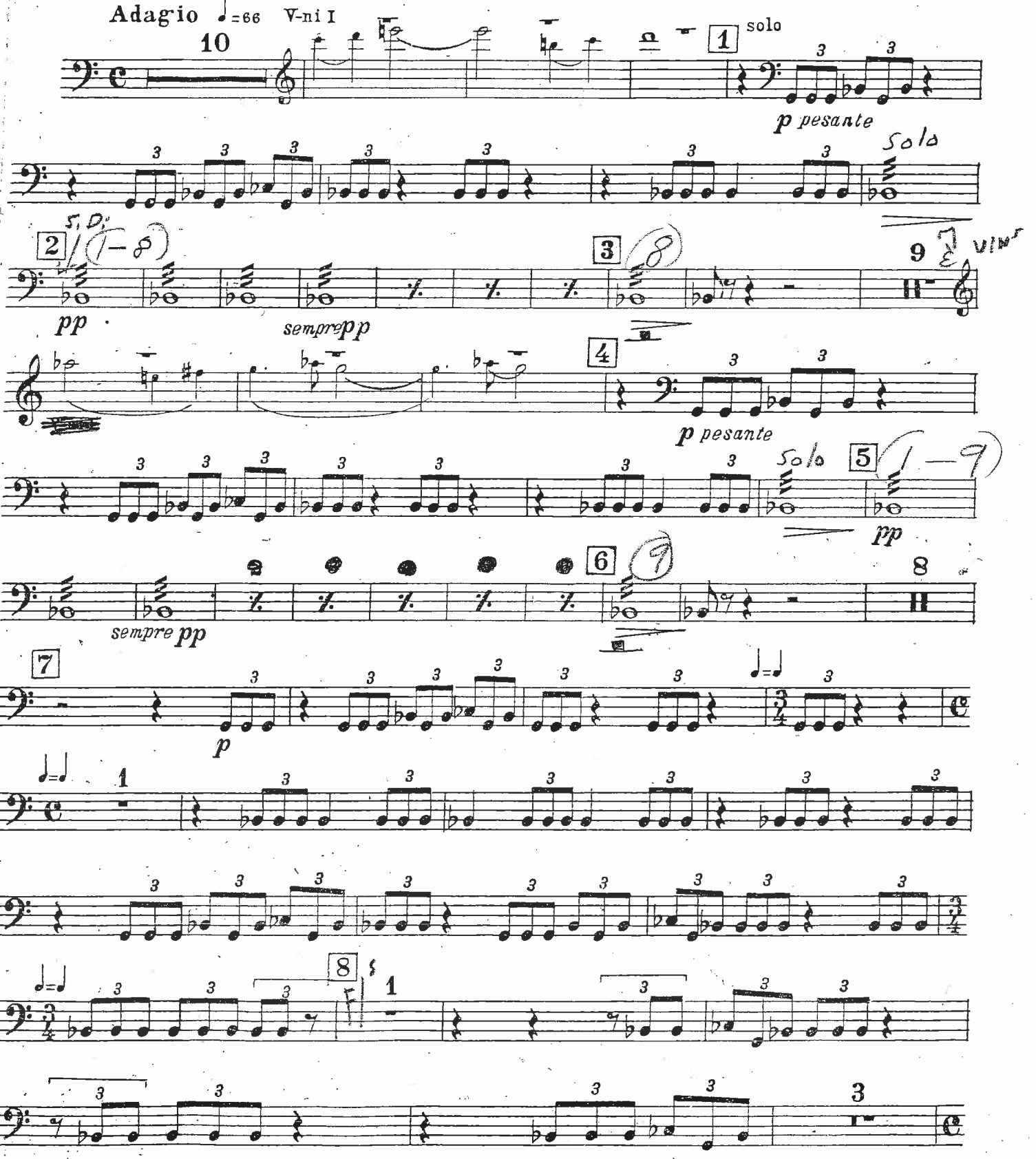
СИМФОНИЯ № 11
„1905 год“

Д. ШОСТАКОВИЧ

Timpani 7 harps

I ДВОРЦОВАЯ ПЛОЩАДЬ



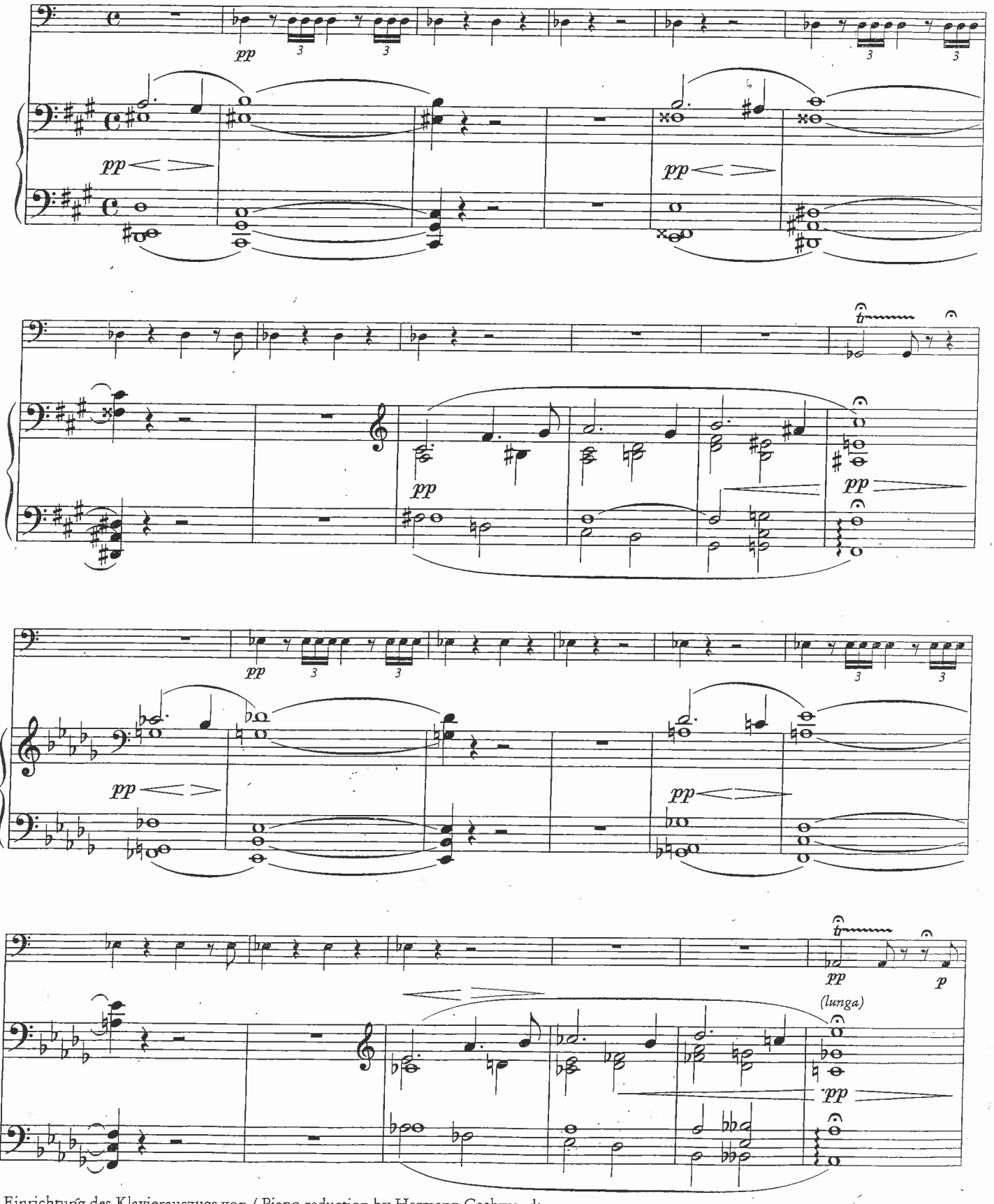
New York Philharmonic

Die Walküre

2. Aufzug, 4. Szene

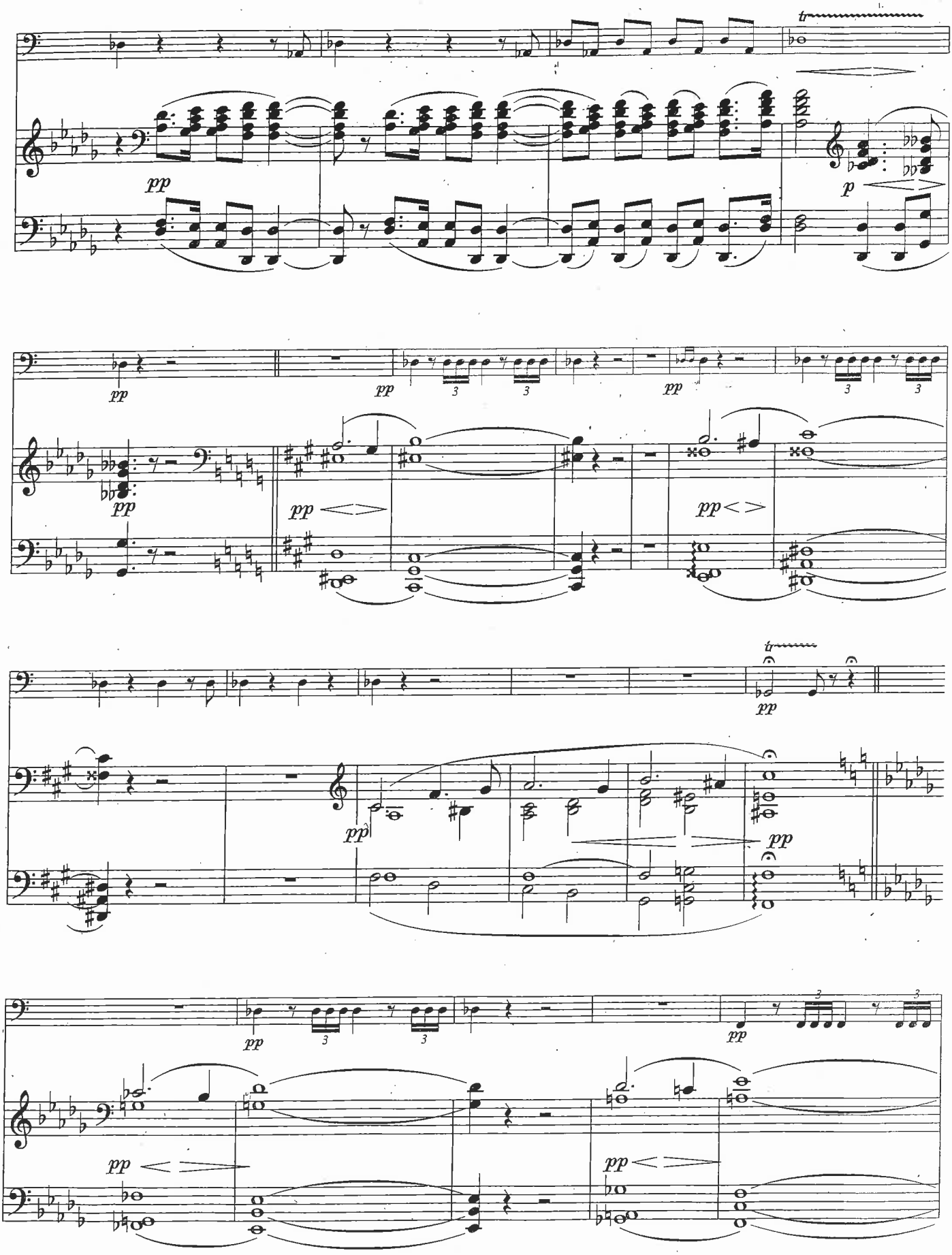
Richard Wagner

Sehr feierlich

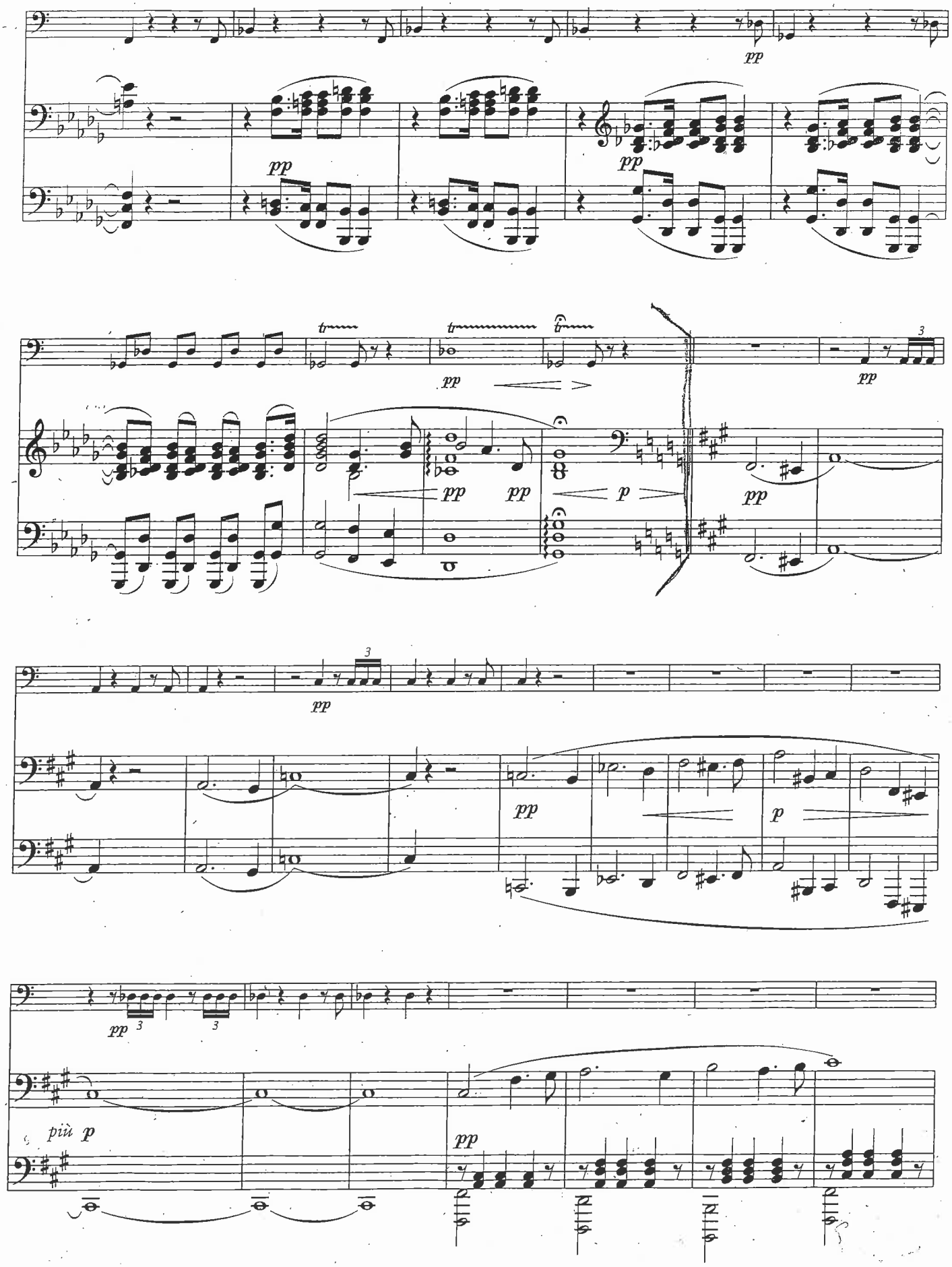


Einrichtung des Klavierauszugs von / Piano reduction by Hermann Gschwendtner

WALKÜRE - P.2



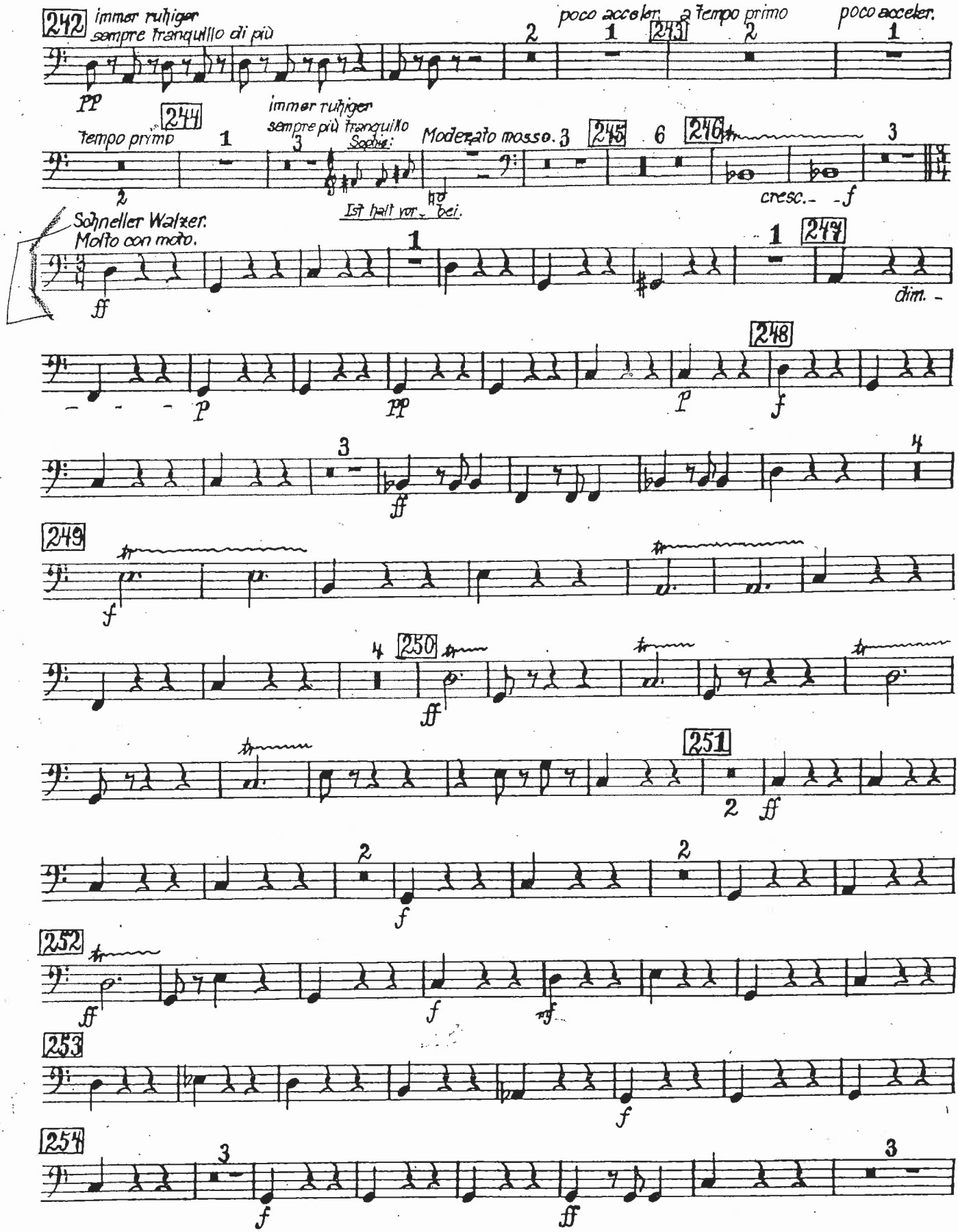
WALKÜRE - P.3

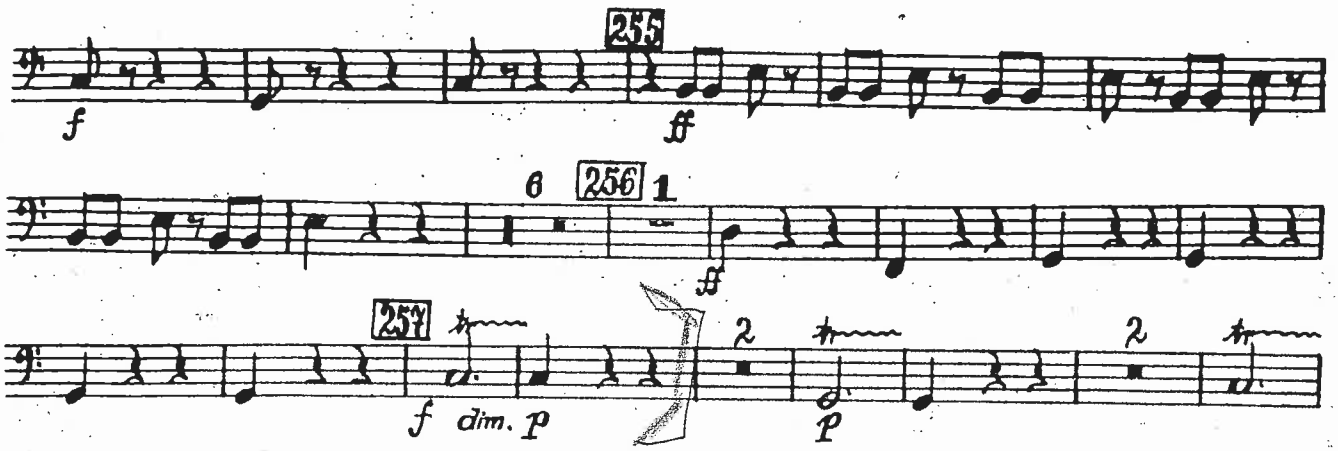


STRAUSS DER ROSENKAVALIER

Dritter Aufzug.

Timpani.

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