



July 3, 2013

Dear English Horn/Oboe Applicant:

Thank you very much for expressing an interest in our English Horn/Oboe position. Enclosed you will find an application form, a master audition repertoire list, a preliminary and semi-final audition repertoire list, and a recording specification sheet.

The position is English Horn/Oboe and the employment date will be at the earliest availability of the winning candidate.

Please return the completed application form (page 3) by **August 23, 2013** as an indication that you will definitely participate in the audition process. You may also fax this form to our office at (212) 579-4478.

For these auditions, the Audition Committee of the New York Philharmonic is offering all candidates their choice of either playing a live preliminary audition in New York, or sending a recording of the preliminary audition music for the committee to listen to and judge as a preliminary audition.

Live Preliminary Auditions will be held on **October 1 and 3, 2013**. If you would like to take a live New York Preliminary audition, you must contact Nishi Badhwar in the Orchestra Personnel office at (212) 875-5738 by **September 13, 2013** to schedule a tentative audition time. To confirm this time, a scheduling deposit of \$100.00 is required from each applicant and must be received within one week after the audition time has been scheduled. The deposit will be refunded to the applicant upon his/her arrival for the audition or if our office is informed within 10 days of the scheduled audition time of his/her inability to attend.

Applicants taking a live Preliminary audition are asked to arrive at the Avery Fisher Hall stage door, 132 West 65th Street, 1 hour prior to your scheduled audition time. The guard at the stage door will have your name and you will be escorted to a warm up room.

Recorded Preliminary auditions will be accepted until **September 13, 2013**. Recordings received in this office after September 13, 2013 will not be considered. Please label your disc/disc jacket clearly with your name and address and mail the disc to The New York Philharmonic, Avery Fisher Hall, Attention: Auditions, 10 Lincoln Center Plaza, New York, NY 10023. You will be notified of the results as soon after the arrival of your recording as possible.



There will be a very limited amount of time between notification of advancement to play a live Semi-Final audition and the available audition dates. We strongly encourage you to include the master repertoire list as part of your preparation process.

All Semi-Final auditions will be held live in New York on **October 4, 2013**. Final auditions will be held in New York on **October 5, 2013**. There may be sight-reading material in the Semi-Final and Final auditions.

Reimbursement of travel expenses is paid to those selected for the Final audition only.

All live auditions, with the exception of the 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 semi-final and final rounds 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.

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. In addition, please be aware that, as part of the final audition process, finalists may be required to play a period of time with the New York Philharmonic.

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,

A handwritten signature in blue ink, which appears to read "Carl R. Schiebler".

Carl R. Schiebler



IS ADDRESS DIFFERENT FROM RESUME? ___ YES ___ NO

NAME _____ INSTRUMENT: ENGLISH HORN/OBOE

DO YOU PLAN ON SUBMITTING A RECORDED PRELIMINARY AUDITION ___ OR AUDITIONING LIVE ___

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, 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



ENGLISH HORN/OBOE AUDITION MASTER REPERTOIRE LIST 2013 – 2014

SOLO REPERTOIRE

- J. S. BACH Cantata No. 1, "Erfüllet, ihr himmlischen göttlichen Flammen", measures 1 – 34
OR "Zehrfließesse, mein Herze" from *St. John's Passion*
- J. S. BACH Cantata No. 82, "Ich habe genug", Beginning – measure 47
- MOZART Oboe Concerto, 1st movement, exposition

ORCHESTRAL REPERTOIRE

- BERLIOZ *Roman Carnival Overture*, 14 bars before #1 – two measures before #3
- BERLIOZ *Rob Roy Overture*, 2 measures before #7 – 5 measures before #9,
from #10: both solos marked *Larghetto espressivo* – play until 8 measures
after #13
- DVOŘÁK Symphony No. 9, *From the New World*
- FALLA *Three-Cornered Hat*, "The Miller's Dance" #1 – #2
- MAHLER Kindertotenlieder, movement 3, measures 1 – 9 AND movement 5,
#4 – 7 measures before #6
- RAVEL Piano Concerto in G Major, second movement, #6 – #9
- RODRIGO *Concierto de Aranjuez*, second movement
- SCHOENBERG *Pelléas et Mélisande*
- SHOSTAKOVICH Symphony No. 8, first movement, measures 96 – 106 and
measures 301 – 350 AND second movement, measures 170 – 188 and
measures 204 – 214
- R. STRAUSS *Ein Heldenleben*

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

The New York Philharmonic tunes to A442.



ENGLISH HORN/OBOE PRELIMINARY AUDITION REPERTOIRE LIST
2013 – 2014
(PLEASE SEE ENCLOSED MUSIC)

ENGLISH HORN ONLY:

1. J. S. BACH Cantata No. 1, “Erfüllet, ihr himmlischen göttlichen Flammen”, measures 1 – 34
OR “Zehrfließe, mein Herze” from *St. John’s Passion*
2. BERLIOZ *Roman Carnival Overture*, 14 bars before #1 – two measures before #3
3. FALLA *Three-Cornered Hat*, “The Miller’s Dance” #1 – #2
4. RAVEL Piano Concerto in G Major, second movement, #6 – #9
5. R. STRAUSS *Ein Heldenleben*, 3rd measure before #14 – 8th measure after #15 AND
2nd measure of #19 – 2nd measure of 20

AUDIO RECORDING SUBMISSION GUIDELINES

As a supplement to the Recording Specifications Sheet, please note the following:

Repertoire should be played from the enclosed music and **in the order listed**.

Play entire excerpt as printed, or within the brackets as noted. Music with one bracket indicates where to begin, and then to play to end of excerpt as printed.

Any recordings submitted out of the proper order or with any other material than the listed repertoire will be disqualified.

The New York Philharmonic tunes to A442.



NEW YORK PHILHARMONIC
RECORDING SPECIFICATION SHEET

The New York Philharmonic will accept CDs.

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 to just below "O".

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.

Cantata N^o 1, BWV 1

No. 3 "Effület, ihr himmlischen göttlichen Flammen"

Aria

Soprano – Oboe da caccia

J. S. BACH

(Moderato)

3

6

9

12

16

19

22

26

29

32

f

p

f

p

f

p

f

p

f

p

f

p

St. John Passion

35. Aria (Soprano)

(Zerfließe, mein Herze / With tears overflowing)

J. S. Bach

Molt' adagio
Solo

Oboe da caccia
(Corno inglese)

6

13

19

25

31

tr

p

Bach St. John - page two

This page of the musical score contains ten staves of music, numbered 37 through 120. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat major or D minor). The notation includes various rhythmic values, slurs, and articulation marks. Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. Fingerings are marked with numbers 1, 2, and 3. Trills are marked with *tr*. The score concludes with a final measure at measure 120.

English Horn

Roman Carnival Overture

Berlioz

Andante sostenuto (♩ = 52)
solo

mf espress.

cresc. f mf

cresc. f

English Horn

Three-Cornered Hat:
"The Miller's Dance"

de Falla

poco vivo ♩ = 132

Horn I

poco a first. & tempo

3 *vinz.* (C.A.) *f* *p* Solo.

3

cresc. *f* *ff*

3 3 3 5 5 6 6

stacc. 2

Corno Inglese

Piano Concerto:
second movement

Ravel

1 6 Solo
p espressivo

7 *p*

8 *f* 9 *trun*

Ein Heldenleben

FIRST EXCERPT:

R. Strauss

Etwas langsamer.

8 6 14 5

15

ff

sfz

SECOND EXCERPT:

19 Etwas langsamer.

1 3 6 6 3

ff

accelerando bis

20 Wieder etwas langsamer.



ENGLISH HORN/OBOE SEMI-FINAL AUDITION REPERTOIRE LIST 2013 – 2014

OBOE:

MOZART Oboe Concerto, 1st movement, exposition (with piano)
J. S. BACH Cantata No. 82, "Ich habe genug", Beginning – measure 47 (with piano)

ENGLISH HORN:

J. S. BACH Cantata No. 1, "Erfüllet, ihr himmlischen göttlichen Flammen", measures 1 – 34
OR "Zehrfließe, mein Herze" from *St. John's Passion* (with piano)
BERLIOZ *Roman Carnival Overture*, 14 bars before #1 – two measures before #3
BERLIOZ *Rob Roy Overture*, 2 measures before #7 – 5 measures before #9,
from #10: both solos marked *Larghetto espressivo* – play until 8 measures
after #13
DVOŘÁK Symphony No. 9, *From the New World*, solo
FALLA *Three-Cornered Hat*, "The Miller's Dance" #1 – #2
MAHLER *Kindertotenlieder*, movement 3, measures 1 – 9 AND movement 5,
#4 – 7 measures before #6
RAVEL Piano Concerto in G Major, second movement, #6 – #9
RODRIGO *Concierto de Aranjuez*, second movement
SCHOENBERG *Pelléas et Mélisande*
SHOSTAKOVICH Symphony No. 8, first movement, measures 96 – 106 and
measures 301 – 350 AND second movement, measures 170 – 188 and
measures 204 – 214
R. STRAUSS *Ein Heldenleben*

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

The New York Philharmonic tunes to A442.

Concierto de Aranjuez

II

Joaquín Rodrigo
1901

Adagio (♩ = 44)

The musical score is written for guitar and English horn. It consists of six staves of music. The first staff is for the guitar, with a box labeled 'Guitarra' above it. The second staff is for the English horn, with a box labeled 'Cor. inglese' above it. The music is in the key of A major and 4/4 time. The tempo is Adagio, with a quarter note equal to 44 beats. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a guitar introduction, followed by the English horn entry. The second staff has a dynamic marking of *p dolce*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *poco cresc.*. The fifth staff has a dynamic marking of *p* and includes a trill (*tr*). The sixth staff is a short concluding phrase. There are five numbered boxes (1-5) placed above the staves, likely indicating fingerings or specific performance techniques. The guitar part includes a '5' above the first staff and '3' above the second staff. The English horn part includes a '3' above the first staff and '3' above the second staff. The fifth staff has a '3' above the trill.

Used by permission of European American Music Distributors, LLC
Sole U.S. agent for Schott Music GmbH & Co. KG

© 1957 by Joaquín Rodrigo

45 568

Symphony No. 8

Shostakovich

I Poco più mosso ^{vi. I}

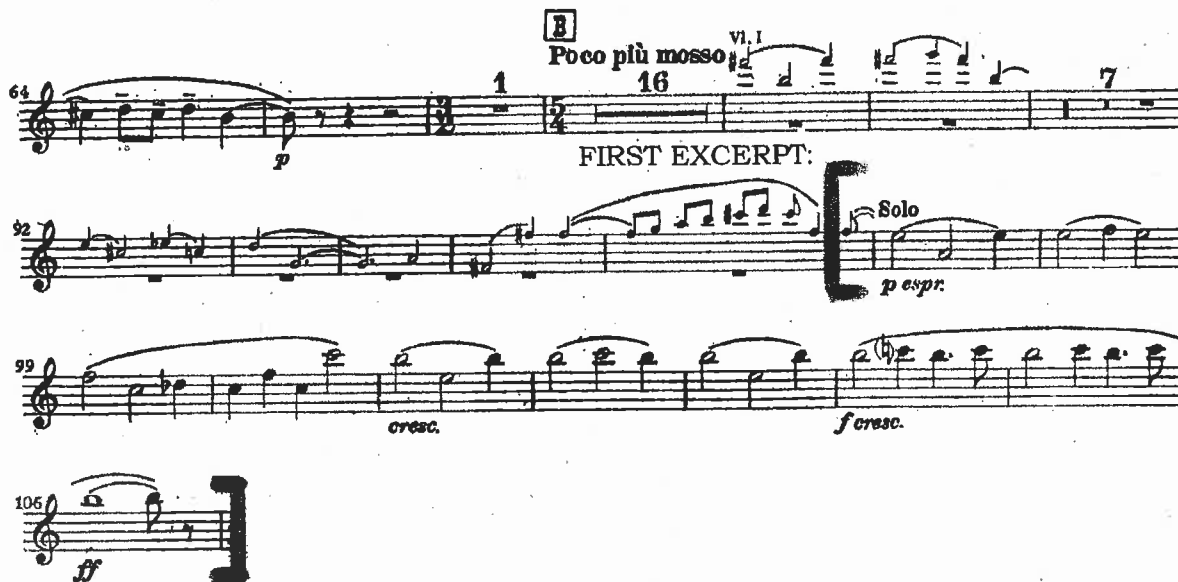
64 *p* 1 16 7

FIRST EXCERPT:

92 *p espr.* Solo

99 *cresc.* *f cresc.*

106 *ff*



SECOND EXCERPT:

L Solo *p espr.*

301

309

316 *espr.*

322 *pp cresc.* *f* *p cresc.* *cresc.* *f*

329 *cresc.* *ff* *dim.* *p*

M *ril.* Poco più mosso *pp* *p*

337

345 *dim.*



THIRD EXCERPT:

Musical score for the third excerpt, measures 165-184. The score is written in a single treble clef staff with a key signature of two flats (B-flat and E-flat). Measure 165 begins with a first ending bracket labeled '1' and a second ending bracket labeled 'rit. 2'. The tempo is marked 'a tempo' and the dynamic is 'fff'. Measures 173-178 show a melodic line with various dynamics including 'sf'. Measures 179-184 continue the melodic line with a 'poco stringendo' marking and 'sf' dynamics. The excerpt concludes with a double bar line and a repeat sign.

FOURTH EXCERPT:

Musical score for the fourth excerpt, measures 189-211. The score is written in a single treble clef staff with a key signature of two flats. Measure 189 begins with a first ending bracket labeled 'G' and a second ending bracket. The dynamic is 'ff marcatissimo'. Measures 206-211 show a melodic line with 'sf' dynamics. The excerpt concludes with a double bar line and a repeat sign.

Aufführungsrecht vorbehalten.
Droits d'exécution réservés.

Pelleas und Melisande.

Englisch Horn.

Arnold Schönberg, Op. 5.

Die *ein wenig bewegt.* *zögernd*

p *pp* *p* *crescendo* *mf* *Solo* *p* *p espressivo* *p* *p* *Wieder langsam.* *hervortreten* *p* *2*

① *ein wenig bewegter.*

②

③

Englisch Horn.

fp

4 p rit.

Heftig. ff

rit. f

5. mf. Sehr warm, in breiter Bewegung.

mf

f Steigernd.

ff rit.

6 p

p

f Steigernd. hervor

ff rit. hervor

Englisch Horn.

7 *ff*

p 2 *Solo* *Espressivo*

1 *Sf*

8 *ff* *ff* *ff* *rit.*

2 1 *Solo* *Solo Solo.* *p*

1 *rit.* 1 3 9 *Lebhaft.*

Etwas zurückhaltend. *zfp* *fp* 10 *Wieder lebhaft.*

fp 1 *pp*

f *f*

ff 3 *b*

f 3

11 *Etwas zurückhaltend.* 3

Langsamer.

12 Wieder lebhaft.

Langsamer.

13 heraus!

Solo.

14

Solo

15 Ein wenig bewegter.

Steigend.

cresc.

16 Sehr rasch, leicht. ein wenig hervortretend.

rit.

ritando

17

18 *Wieder im Zeitmass.*

Wieder im Zeitmass.

19

20

21

22

rit. *rit.* *Langsam.* *Solo*

23

Englisch Horn.

6

Heftig.

Wieder langsam.

Heftig.

SAS

Solo

hervortretend.

Sehr langsam. **25** **26**

Etwas bewegter.

cresc.

28 *Sehr rasch, heftig.*

29

ff hervor

rit. tiz. **30** *Langsam.*

Sehr langsam, gedehnt.

ff **31** *heftiger*

32 *mf* *ff* *sf* *ff*

33 *rit.* *Ein wenig bewegt.* *sfz* *sf* *p*

p *pp* *pp*

34 *p* *p* *p*

p *f* *p* *f* *p* *f* *p* *f*

35 *p* *mf* *mf* *cresc.* *f*

solo *pp* *pp*

36 *Langsam.* *solo* *pp* *f* *p*

f *p* *f* *p* *f*

p *f* *rit.*

37 *Im Zeitmass.* *rit.* *p* *pp* *f*

38 *Ein wenig bewegter.* *f*

Englisch Horn.

39

Steigernd

40 Breit.

41 Nach und nach beschleunigend.

cresc.

42 Breit.

43 Ein wenig bewegt.

44 Etwas bewegter.

p

45

steigernd

sternor

46 *cresc. - - - ff*

Sehr ausdrucksvoll, etwas breiter.

47 *steigernd mf cresc.*

Sehr breit.

48 *Viel rascher.*

49 *Nach und nach langsamer.*

50 *Sehr langsam.*

Etwas langsamer.

51 *Wieder wie vorher.*

Englisch Horn.

hervortretend

53 *Nach und nach bewegter.*

54 *immer steigend*

Langsam.

55 *Etwas bewegt.*

wieder wie früher.

56 *Etwas belebter.*

Englisch Horn.

Et was rascher.

65

mf f

mf

66

mf mf espressivo

f mf

mf f

mf f

67

mf p f

mf sfz

68

mf sfz

dim. f mf

69

f hervor ff mf

p pp