



February 23, 2012

Dear Associate Principal Trombone Applicant:

Thank you for your interest in the New York Philharmonic's Associate Principal Trombone position. Enclosed, you will find an application form, a recorded preliminary round repertoire list, a semi-final round repertoire list, a final round repertoire list and a recording specification sheet.

The position is Associate Principal Trombone. The employment date is to begin at a mutually agreed upon date based on the availability of the winning candidate.

Please note that although the audition will not include bass trombone, bass trumpet, or euphonium excerpts, the winner will be expected to be available and able to play bass trumpet and euphonium, as well as a limited amount of bass trombone within the Orchestra for purposes of workload relief. In addition, during the probationary period, adequate time will be given to the winner to develop and demonstrate his/her ability on these instruments.

Please return the completed application form (page 3) by **March 16, 2012** as an indication that you will definitely participate in the audition process. You may fax this form to our office at (212) 579-4478 or mail it to Carl R. Schiebler, New York Philharmonic, Avery Fisher Hall, 10 Lincoln Center Plaza, New York, NY 10023.

The Audition Committee of the New York Philharmonic will be holding a recorded preliminary audition round as part of this audition process. Therefore, the Audition Committee requests that all applicants for this position submit a recorded preliminary audition no later than **March 24, 2012**. Recordings received in the Orchestra Personnel Office after March 24, 2012 will not be considered. Repertoire and requirements for this process are enclosed in the packet. Please label your disc/disc jacket clearly with your name and address.

You will be notified of the results as soon after the recording arrival as possible. Please note that an extremely limited number of persons may be invited to the live Semi-Final round to be held on **April 9, 10 and 13, 2012**. The Final audition date is to be held on **June 22, 2012**.

There will be a 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 your preparation process.

All candidates will play exactly the same material and will be advanced to the semi-final audition round on the basis of the recorded preliminary. There will be no accompaniment for the preliminary or semi-final audition. The New York Philharmonic will provide an accompanist for the final audition.



In the semi-final and final rounds of auditions, candidates will be required to play music with members of the low brass section 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.

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

All live auditions will be held on stage at Avery Fisher Hall and, with the exception of the Finals, behind a screen. 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.

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.

Please be aware that the New York Philharmonic bears no responsibility in obtaining work permits for applicants who are not naturalized United States citizens.

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.

If you have any questions regarding the enclosed items, please feel free to contact Nishi Badhwar in the Orchestra Personnel Office at (212) 875-5738.

Sincerely,

A handwritten signature in cursive script that reads "Carl R. Schiebler".

Carl R. Schiebler



IS ADDRESS DIFFERENT FROM RESUME? \_\_\_ YES \_\_\_ NO

NAME \_\_\_\_\_

INSTRUMENT: ASSOCIATE PRINCIPAL TROMBONE

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



**New York Philharmonic Associate Principal Trombone Auditions  
Spring/Summer 2012  
Repertoire List**

**All excerpts are first trombone parts, unless otherwise indicated, and must be submitted in the exact order listed below.**

**Recorded Preliminary Round**

**All Preliminary Round excerpts must be submitted in the exact order listed below:**

F. DAVID	Concertino, Op. 4, Edition Mueller, Publisher Carl Fischer, play to Letter D without piano
MOZART	Tuba Mirum from <i>Requiem</i> (2 <sup>nd</sup> Trombone)
SAINT-SAËNS	Symphony No. 3, Letter Q to R
RAVEL	<i>Bolero</i> , Solo

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**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 only within the brackets as noted.

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**



## Repertoire List Continued

### Live Semi-Final Round

F. DAVID	Concertino, Op. 4, Edition Mueller, Publisher Carl Fischer, play to Letter D without piano
MOZART	Tuba Mirum from <i>Requiem</i> (2 <sup>nd</sup> Trombone)
SCHUMANN	Symphony No. 3, <i>Rhenish</i> , measures 1-8 (alto trombone part can be played on either tenor or alto trombone)
MAHLER	Symphony No. 3, 1 <sup>st</sup> movement, 3 after #13 to #17 and pickup to #33 to second measure after #34
STRAUSS	<i>Alpine Symphony</i> 3 before #80 for eight measures (3 <sup>rd</sup> trombone), #93 for three measures (3 <sup>rd</sup> trombone), #122 to four measures after #125 (3 <sup>rd</sup> trombone)
BERLIOZ	<i>Symphony fantastique</i> , 4 <sup>th</sup> movement, #56 to six measures after #57
RAVEL	<i>L'enfant et les sortilèges</i> , #33 to two measures after #35

### Semi-Final Section Round

BOZZA	<i>Trois Pieces</i> , Allegro vivo (3 <sup>rd</sup> movement)
BRUCKNER	Symphony No. 8
HINDEMITH	<i>Symphonic Metamorphosis</i>



## Repertoire List Continued

### Live Final Round

Solo: Grondahl Concerto, 1<sup>st</sup> and 2<sup>nd</sup> movements, with piano

*BARTOK	<i>The Miraculous Mandarin Suite</i> (mute can be provided)
BERLIOZ	Hungarian March from <i>La Damnation de Faust</i>
*BRAHMS	Symphony No. 1
*BRAHMS	Symphony No. 2
*BRUCKNER	Symphony No. 8
COPLAND	Appalachian Spring
HINDEMITH	<i>Symphonic Metamorphosis</i>
MAHLER	Symphony No.3 All solos
MOZART	“Kyrie” from <i>Requiem</i> (to be played on alto trombone only)
*MOZART	“Sarastro’s Aria” from <i>Die Zauberflöte</i>
SAINT-SAËNS	Symphony No. 3
SCHUMANN	Symphony No. 3 (to be played on tenor trombone only)
RAVEL	<i>Bolero</i>
ROSSINI	<i>La Gazza Ladra</i> (from opera)
R. STRAUSS	<i>Zarathustra</i>
R. WAGNER	“Ride of the Valkyries” from <i>Die Walküre</i>
R. WAGNER	<i>Tannhäuser Overture</i>

### \*Section Playing

**Please note that repertoire from the preliminary and semi-final rounds may be asked for, by the Music Director and Committee, in the final round.**

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

Semi-Final and Final Auditions may require playing with the members of the  
New York Philharmonic Brass Section.

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.

# Konzertino

Alle Rechte vorbehalten.

Posaune Solo

Ferd. David. Op. 4.  
Revidiert von Rob. Müller

*Allegro maestoso. M. M. J. 126.*

32 *mf* *ff* *p*

*cresc.* *f*

*mf* *ff* *dim.* *p*

*cre. . . scen . . . do*

*poco ritard.* *C a tempo* *mf*

*Solo.* *p dolce*

*mf* *p* *f*

*f* *p*

*ff*

*dolce p*

*crusc.* *f* *ff* **D** 25

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ZM 1319

Scan by daa'dao



2nd Trombone

Nº 2 Tuba mirum

Requiem, K. 626

Mozart

Andante

Solo

1<sup>er</sup> TROMBONE

Symphony No. 3, "Organ"

Saint-Saëns

Q 1<sup>er</sup> Tromb.

*p* *poco cresc.*

*p* 2 R

# Bolero

Ravel

10

1<sup>o</sup> Solo

*mf sostenuto*

11

Detailed description: This is a musical score for the Bolero by Maurice Ravel. It consists of four staves of music. The first staff begins with a boxed measure number '10'. A large bracket on the left side of the first two staves indicates a '1<sup>o</sup> Solo' section. The tempo and dynamics are marked as '*mf sostenuto*'. The music is written in a single melodic line with various ornaments, including slurs, accents, and breath marks. The second staff continues the melodic line. The third staff also continues the line, featuring a triplet of eighth notes. The fourth staff concludes the section with a boxed measure number '11' and ends with a double bar line and a fermata.

TROMBONE ALTO

# Dritte Symphonie

IV

Robert Schumann, Op. 97

Felerlich  
Solo

pp

f > f >

# SYMPHONIE N° 3.

## Erste Abtheilung.

1. Posaune.

N° 1.

Gustav Mahler.

13 **Langsam. Schwer.**  
(2.3.4. Pos.)  
*pp* (Gr. Tr.) *Länge.* *mp* **Solo** *ff* Bei den gehaltenen Tönen Schallte in die Höhe.

14 *Triolen nicht schleppend 3* *sempre ff* *sempre ff* **Etwas drängend.**

15 **Wieder schwer.** *ff* *ff* *ff* *ff* *ff* **accel.** *ff* **accel.** *ff* *ppp* **Zurückhaltend.**

16 **Etwas drängend.** *ff* *ff* *ff* *ff* *ff* *ff* *Triolen nicht schleppend 3* **Wild.** *p*

17 **Wieder zurückhaltend.** *ff* *ff* *fff* *sf* *f* *f* **accel.** *ff* **Vorwärts.** *2. Pos. 3* *p*

33 **Zeit lassen.** *p* *espressivo* *p* **Sentimental**

34 **Wieder a tempo.** *poco rit.* *sfp* **Nicht eilen.**

Posaune III.

Alpine Symphony

R. Strauss

Viol. I. *poco rall.* **Allegro maestoso**  $\text{♩} = 80$  **Sehr gehalten.** (Viertel)

Pos. I. Tromp. II. **93** *f* *cresc.* *ff*

(Dämpfer weg) **121** *f* **122** *ff* (weich)

*accelerando* **123** **Sehr schnell.** *cresc.* *ff sfz sfz*

**124** *ff sfz* *fff* *fff*

**125** *ff*

Symphonie fantastique

IV. The Procession to the Stake.

1st Trombone

Allegretto non troppo. (♩=72)

H. Berlioz, Op. 14.

Musical score for 1st Trombone, measures 54-59. The score is written in bass clef with a key signature of one flat (B-flat). Measure 54 is marked with a box containing the number 54. Measure 55 is marked with a box containing the number 55. Measure 56 is marked with a box containing the number 56. Measure 57 is marked with a box containing the number 57. Measure 58 is marked with a box containing the number 58. Measure 59 is marked with a box containing the number 59. The score includes dynamic markings such as *f*, *ff*, *mf*, and *cresc.*. There are also performance instructions like *Fl.* and *tr.*. The score is divided into three systems. The first system contains measures 54 and 55. The second system contains measures 56 and 57. The third system contains measures 58 and 59. There are large black brackets on the right side of the score, one spanning measures 56-58 and another spanning measures 58-59.

