December 9, 2008

Dear Section Cello Applicant:

Thank you for expressing an interest in the Section Cello opening (one position). Employment begins at the earliest availability of the winning candidate.

Please return the enclosed application form by **January 2, 2009** as an indication that you will definitely participate in the audition process. For your convenience, you may fax this form to our office at (212) 579-4478.

Live Preliminary Auditions for this position will be held on April 1, 2, and 3, 2009, and theretofore, the audition committee will be meeting to review your resume. Depending on the committee’s decision, our office will notify you by mail as to whether or not you are invited to play a live preliminary audition or submit a recorded resume. Please bear in mind that only a select number of highly qualified applicants will be invited to a live audition.

In addition to the Audition repertoire list, we have enclosed the repertoire list for a Recorded Resume. This repertoire list is consistent with the American Federation of Musicians "Guidelines for Taped Resumes". We strongly suggest that you consider preparing a recording in advance of any notification, as there will be a limited amount of time between the notification that a recording is requested and the actual recording deadline.

If you are invited to play a preliminary audition, you must confirm an audition time with Nishi Badhwar in this office (212-875-5738) by March 14, 2009. 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 the Orchestra Personnel office is informed within three (3) days of the scheduled audition time of his/her inability to attend. Preliminary and Semi-Final auditions will be held behind a screen.

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 the 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 change during this audition process.

Sincerely yours,

Carl R. Schiebler

Lorin Maazel
Music Director
Paul B. Guenther
Chairman
Zarin Mehta
President and Executive Director

Avery Fisher Hall
10 Lincoln Center Plaza
New York, NY 10023-6970
(212) 875-5900
(212) 875-5738 direct
(212) 579-4478 FAX
schieblerc@nymphil.org
nymphil.org
IS ADDRESS DIFFERENT FROM RESUME?  _____YES  _____NO

NAME ____________________________________________________________ INSTRUMENT: Section Cello

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
**SECTION CELLO MASTER REPertoire LIST**

**2008 - 2009**

**Solo Requirements:**

One complete standard concerto of player's choice, with cadenzas

<table>
<thead>
<tr>
<th>BACH</th>
<th>Any Prelude from any unaccompanied suite</th>
</tr>
</thead>
<tbody>
<tr>
<td>BACH</td>
<td>One additional movement of player's choice from any unaccompanied suite</td>
</tr>
</tbody>
</table>

**Orchestral Repertoire:**

<table>
<thead>
<tr>
<th>BEETHOVEN</th>
<th>Symphony No. 5</th>
<th>2nd movement</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEETHOVEN</td>
<td>Symphony No. 9</td>
<td>4th movement: beginning to bar 140</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Haydn Variations</td>
<td>Variation V</td>
</tr>
<tr>
<td>BRAHMS</td>
<td>Symphony No. 3</td>
<td>3rd movement: First 16 bars</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4th movement: First 18 bars</td>
</tr>
<tr>
<td>DEBUSSY</td>
<td><em>La Mer</em></td>
<td>2 before #9 to 7 after #9</td>
</tr>
<tr>
<td>MENDELSSOHN</td>
<td><em>A Midsummer Night's Dream</em></td>
<td>Scherzo</td>
</tr>
<tr>
<td>MOZART</td>
<td>Symphony No. 40</td>
<td>1st and 4th movements</td>
</tr>
<tr>
<td>PROKOFIEV</td>
<td><em>Romeo and Juliet</em></td>
<td>Suite #1; Opus 64a - &quot;Romeo and Juliet&quot; movement</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- 4 bars after rehearsal #54 to 8 bars after rehearsal #55</td>
</tr>
<tr>
<td>SCHOENBERG</td>
<td><em>Verklärte Nacht</em></td>
<td>Cello 1; bar #310 - 344</td>
</tr>
<tr>
<td>SMETANA</td>
<td><em>Bartered Bride</em></td>
<td>Overture</td>
</tr>
<tr>
<td>STRAUSS</td>
<td><em>Ein Heldenleben</em></td>
<td>Beginning to rehearsal #39</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Symphony No. 6</td>
<td>2nd movement</td>
</tr>
<tr>
<td>TCHAIKOVSKY</td>
<td>Symphony No. 4</td>
<td>1st movement: 13 bars after A through 21 after A;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L to 3 bars after N</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2nd movement: bar 21 to letter A</td>
</tr>
<tr>
<td>VERDI</td>
<td><em>Requiem</em></td>
<td>“Ofertorio”</td>
</tr>
</tbody>
</table>

In the Final Audition round ONLY, the following Chamber piece may be played:

| DOHNANYI | *Serenade* for string trio               | 1st movement |

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

The New York Philharmonic tunes to A442.
REQUIRED REPERTOIRE FOR RECORDED RESUMES
SECTION CELLO

BEETHOVEN
SYMPHONY NO. 9
SECOND MOVEMENT
BARS 547 - 586

BRAHMS
SYMPHONY NO. 2
SECOND MOVEMENT
BARS 1 - 15

TCHAIKOVSKY
SYMPHONY NO. 4
a. FIRST MOVEMENT
   BARS 27 - 36 (from beginning of Moderato con anima)

   b. SECOND MOVEMENT
   BARS 21 -42

BEETHOVEN
SYMPHONY NO. 5
a. SECOND MOVEMENT
   BARS 1 - 10 and 98 - 106

   b. THIRD MOVEMENT
   BARS 1 - 19 and 141 - 177

DEBUSSY
LA MER
FIRST MOVEMENT - de l'aube a midi sur la mer
BARS 84 - 91 (top line)
(2 BARS BEFORE "9" TO 6 BARS BEFORE "10")

In addition to this repertoire, it is strongly suggested that if the audition committee requests you send a recorded resume, you should also include, at the end, the first movement (no cadenzas) of a standard concerto of your choice

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 "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.
6. Romeo & Juliet

**PROKOFIEV**
*(R+J, suite 1)*

**Violoncello**

Larghetto

\[
\begin{align*}
\text{arco con sord.} & \quad \text{div.1} & \quad \text{unis.} \\
\text{pp} & \quad \text{un poco espress.} & \quad \text{a tempo} & \quad \text{pochiss. rit.} & \quad \text{a tempo}
\end{align*}
\]

\[
\begin{align*}
\text{div. a3} & \quad \text{pp} & \quad 2 & \quad 11 & \quad 1 & \quad 5
\end{align*}
\]

Inquieto

\[
\begin{align*}
\text{senza sord.} & \quad \text{sul ponticello} & \quad \text{poco rit.} & \quad \text{a tempo} \\
\text{mp} & \quad \text{poco calando} & \quad \text{poco} & \quad \text{Andante} & \quad \text{pizz.}
\end{align*}
\]

\[
\begin{align*}
\text{dim.} & \quad \text{arco} & \quad \text{pp} & \quad \text{un poco espress.} & \quad \text{mf}
\end{align*}
\]