



**Carl R. Schiebler**  
Orchestra Personnel  
Manager

October 24, 2008

Dear Section Violin Applicant:

Thank you for expressing an interest in the Section Violin opening (three (3) rotating positions). Employment begins at the earliest availability of the winning candidate.

Please return the enclosed application by November 15, 2008 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 January 14, 15, 29, and 30, 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 January 3, 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@nyphil.org  
nyphil.org



# New York Philharmonic

Founded 1842

IS ADDRESS DIFFERENT FROM RESUME?  YES  NO

NAME \_\_\_\_\_

**INSTRUMENT: Section Violin**

	Current	Permanent
<b>ADDRESS</b>	_____	_____
	_____	_____

<b>PHONE</b>	( _____ ) _____	( _____ ) _____
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**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**

### **VIOLIN SECTION POLICY STATEMENT**

Violins I and Violins II are considered one violin section and all members are hired as violinists.

New members joining the Violin Section are placed in Violin II and rotate every two weeks throughout the group. If a member of the Violin I Group is absent, a member of the Violin II Group rotates into Violin Group I during this time.

Substitutes play in the Violin II Group.

Auditions for all permanent Violin positions are first violin auditions, as all violinists are potential First Violinists.

When a permanent opening occurs in the Violin I Group, it is filled through internal auditions (within the Orchestra). All members of the Violin II Group that wish to be considered for the Violin I position(s) are given the opportunity to audition for the Music Director who is assisted by the Audition Committee.

**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.



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Founded 1842

**RECORDED RESUME REPERTOIRE LIST  
VIOLIN**

SCHUBERT	Symphony No. 2 First Movement ~ Bars 11 – 48
BRAHMS	Symphony No. 2 Second Movement ~ Bars 12 - 49
SHOSTAKOVICH	Symphony No. 5 (State Music Publishers) First Movement ~ Bars 1 - 12
PROKOFIEV	Classical Symphony a. First Movement ~ From opening to "B" b. Second Movement ~ From "A" to "C"

**NOTE:** The Shostakovich and Prokofiev excerpts are available by rental only and are therefore enclosed.

**SECTION VIOLIN AUDITION**  
**Winter, 2009**

**Solo Repertoire**

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- Bach, J.S. Unaccompanied Sonata or Partita: any movement of player's choice.
- Mozart Concerto No. 4 OR 5 (entire 1<sup>st</sup> movement with cadenza)
- 1<sup>st</sup> Movement with cadenza from one of the following Romantic Concertos:  
Beethoven, Brahms, Dvořák, Mendelssohn, Sibelius, Tchaikovsky

**Orchestral Repertoire**

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**First Violin Parts**

Beethoven	Symphony No. 1	Finale (including Adagio)
Beethoven	Symphony No. 3	Scherzo: beginning through 1 <sup>st</sup> ending
Brahms	Symphony No. 2	1 <sup>st</sup> movement
Brahms	Symphony No. 4	1 <sup>st</sup> movement: 2 before "Q" to end 3 <sup>rd</sup> movement 4 <sup>th</sup> movement
Brahms	Haydn Variations	Variations 5 & 6
Copland	Symphony No. 3	4 <sup>th</sup> mvt: reh. #90 - 99
Debussy	<i>La Mer</i>	2 <sup>nd</sup> mvt: reh. #19 - 20 AND reh. #33 - 39
Mahler	Symphony No. 10	1 <sup>st</sup> mvt: reh. # 20 - 26 (Associated Music Publishers edition, two movement version)
Mendelssohn	<i>A Midsummer Night's Dream</i>	Scherzo: first 99 measures
Mendelssohn	Symphony No. 4, "Italian"	1 <sup>st</sup> and 4 <sup>th</sup> movements
Mozart	Symphony No. 39	Andante con moto Finale: beginning to m. 78
Prokofiev	Classical Symphony	1 <sup>st</sup> mvt: beginning to reh. #12 4 <sup>th</sup> mvt: beginning to reh. #52
Schoenberg	Variations, Op. 31	mm. 391 - 434
Schubert	Symphony No. 2	1 <sup>st</sup> mvt: Allegro vivace to 1 before "B"
Schubert	Symphony No. 9	Finale: beginning to Letter "C"
Schumann	Symphony No. 2	Scherzo: beginning to m. 97 (with repeat) AND mm. 360 to end
Strauss, R.	<i>Don Juan</i>	whole work
Tchaikovsky	<i>Nutcracker Suite</i>	Overture

**Second Violin Parts**

Mozart	Symphony No. 41	4 <sup>th</sup> mvt: beginning to m. 53 AND mm. 74 - 94
Prokofiev	Classical Symphony	Kalmus edition: 4 <sup>th</sup> mvt: letter "D" to "K"
Rachmaninoff	Symphony No. 2	2 <sup>nd</sup> mvt: meno mosso (after reh. #32) to reh. #35

***Sight reading from the standard orchestral material  
may be required in these auditions.  
The New York Philharmonic tunes to A-442.***

# Symphony No. 5

## Violino I

## I

D. Shostakovich, Op. 47

Moderato

1

2

3

4

*f*

*p*

*cresc.*

*f*

*pp*

*morendo*

*legato*

*dim.*

*cresc.*

*f*

# Classical Symphony

(Symphonie Classique)

## VIOLIN I

Serge Prokofieff

**I**

**Allegro con brio**  $\text{♩} = 100$

*ff* *p* *ff* *p leggiero* *pp* *mp*

*pp* *mp* *pp* *ff* *p leggiero* *pp*

*mp* *pp* *mp* *f* *p* *pp*

*p* *p* *arco* *p* *pp*



PROKOFIEV : CLASSICAL SYMPHONY (2ND EXCERPT)

VIOLIN I  
II

Larghetto  $\text{♩} = 54$

*pp* *p* *pp* *pp molto dolce*

*pp* *pp dolce* *pp*

*pp tranquillo* *pizz.* *poco cresc.*

*div. arco* *mp* *dim.* *arco unis* *p* *dim.*

# COPLAND #3: 4th mvt.

Violin I

89 Doppio movimento 90  
(Allegro risoluto) (♩ = 112)

Musical notation for measures 89-90. Measure 89 starts with a rest of 8 measures. The key signature is one sharp (F#). The tempo is Doppio movimento (Allegro risoluto) with a quarter note equal to 112 beats. The notation includes dynamic markings: *mf* and *mf cresc.*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). There are also markings for *Via. Vc.* and *vi. II*. The music features a series of eighth notes with accents and slurs.

Musical notation for measures 91-92. Measure 91 is marked with a circled 91 and a *V 3* marking. The notation includes dynamic markings: *f*. Performance instructions include *V* (accents) and *V* (slurs). The music features a series of eighth notes with accents and slurs.

Musical notation for measures 93-94. Measure 93 is marked with a circled 92. The notation includes dynamic markings: *f*. Performance instructions include *(to the fore)*, *V* (accents), and *V* (slurs). The music features a series of eighth notes with accents and slurs.

Musical notation for measures 95-96. The notation includes dynamic markings: *f*. Performance instructions include *V* (accents) and *V* (slurs). The music features a series of eighth notes with accents and slurs.

Musical notation for measures 97-98. The notation includes dynamic markings: *f*. Performance instructions include *V* (accents) and *V* (slurs). The music features a series of eighth notes with accents and slurs.

Musical notation for measures 99-100. Measure 99 is marked with a circled 93 and a tempo marking of *(♩ = 116 - 120)*. The notation includes dynamic markings: *f*. Performance instructions include *V* (accents) and *V* (slurs). The music features a series of eighth notes with accents and slurs.



3/8 - 1 -

Violin I

div. in 3

div. in 2

cresc.

94

ff ff

unis.

95

ff-p

96

sf

97

98

Violin I

div. in 3 v >

cresc.

cresc.

cresc.

99

MAHLER #10  
—————→  
1st mvt.

MAHLER #10 : 1ST MVT.

VIOLIN I

Handwritten musical score for Violin I, Mahler #10, 1st Movement. The score consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various dynamics such as *ff*, *p subito*, *cresc.*, *f*, *p*, *mf*, *dim.*, *p*, *sf*, and *ff*. Performance instructions include *(accel.)*, *(Andante)*, *(rit.)*, *Solo Vln.*, and *Tutti*. The score is marked with measure numbers 20, 21, 22, 23, and 24. The notation includes slurs, accents, and various articulation marks.

Handwritten musical score for Mahler's Symphony No. 10, page 2. The score consists of two staves of music in G major. The first staff begins with a fortissimo (*ff*) dynamic and includes a circled measure number 25. Above the staff, there are handwritten annotations: 'V' marks above notes, and 'n' marks above stems. The tempo marking 'Un poco slentando' is written above the staff. The dynamic markings '*pp subito*' and '*dim.*' are written below the staff. The second staff begins with a pianissimo (*ppp*) dynamic and also features handwritten 'V' and 'n' annotations above the notes and stems.







PROKOFIEV:

CLASSICAL Sym.

VIOLIN 2



# PROKOFIEV: CLASSICAL SYM. VIOLIN 2

Molto vivace  $\text{♩} = 152$

IV

arco  
dir:  
ff

1 unis.  
pp

A

ff subito

non dir.  
pp

pp mp p ff

non dir.  
pp

B

dir.  
f

1 unis.  
pizz.  
mp p

C

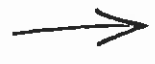
p p p

D arco  
mf

di - mi -

nu - en - do  
p

p



VIOLIN II

The musical score for Violin II consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various dynamics such as *f*, *ff*, *dim.*, *pp*, *ppp*, *f subito*, *mp*, and *cresc.*. Performance markings include *pizz.*, *arco*, *1.*, *2.*, *dim.*, *pp sul punto del*, and *molto dim.*. The score is divided into sections labeled E, F, G, H, I, J, and K. Section E starts with a *pizz.* marking and a dynamic of *f*. Section F begins with *arco* and *mf*. Section G features *f subito* and *ff*. Section H includes a first ending (*1.*) and a second ending (*2.*) with a *dim.* marking, followed by *f* and *pp sul punto del*. Section I is marked *pp*. Section J starts with *f*, *pizz.*, and *ff*, then transitions to *arco* and *pp*. Section K concludes with *mp*, *cresc.*, *f*, *molto dim.*, and *ppp*. The score is written in a single system with ten staves.

# VARIATIONEN FÜR ORCHESTER

Arnold Schönberg, op. 31

*Grazioso*  
378 *Hf.* 379 (J. Sologg.) 380 *P* 381

382 *Solobr.* 383 *2. Gg.* *Tutti* *alle* 384 385 *2. Gg.* 386 *rit.*

387 *1. Fl.* 388 389 390 391 *P*

392 393 *V V* 394 *1. Ob.* 395 396 *steigernd*

397 398 *V* 399 *ff* 400 *V*

401 402 403 404

*Fl. Ob.* *pesante* 406 *accel. ....* 407 *Fl. Ob. rit.* 408 *V* 409

410 *V* *poco pesante. sf* 411 *pizz.* 412 *f* 413 *arco*

I. Geige

*a tempo*

414 arco  
415  
416  
417  
418  
419  
420  
421  
422  
423  
424  
425  
426  
427  
428

*ff* *ff*

*Viel rascher*

*stacc.*

419  
420  
421  
422  
423

*mf stacc.*

424  
425  
426  
427  
428

429  
430  
431  
432  
433  
434

*ff* *sp* *ff*

*Presto*

435  
436  
437  
438  
439