



August 1, 2013

Dear Section Violin Applicant:

Thank you for expressing an interest in the Section Violin openings (two (2) rotating positions). Employment begins at the earliest availability of the winning candidate(s).

Enclosed, you will find an application form, a complete master repertoire list, a recorded audition repertoire list, and a recording specification sheet. Please fax or email the enclosed application form by October 7, 2013 as an indication that you will definitely participate in this audition process. Application forms may be faxed to our office at (212) 579-4478 or emailed to auditions@nyphil.org.

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 September, the audition committee will evaluate your resume. You will then receive a letter notifying you, per the committee's decision, as to whether or not you are invited to play a live preliminary audition. Please bear in mind that only a select number of highly qualified applicants have been invited to a live audition.

If the committee requests that you submit a recorded audition, please submit this recorded audition *no later than November 9, 2013*. Recordings received in this office after November 9 will not be considered. Repertoire and requirements for this recorded audition are enclosed in this packet. You will be notified of the results of the recorded audition as soon after the recorded deadline as possible. There will be a limited amount of time between the notification of advancement to play a live preliminary audition and the available audition dates. We strongly encourage you to include the master repertoire list as part of your preparation process.

Those applicants invited to play a live Preliminary audition in New York will play a live Preliminary audition on **January 7, 8, or 9, 2013**. Candidates who are advanced from the live Preliminary audition will play a live Semi-Final audition on **January 10, 2013**. Final auditions will be held on **January 11, 2013**. There may be sight-reading material in the Semi-Final and Final auditions.

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.



There may be sight-reading material in the Semi-Final and Final auditions. 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.

Reimbursement of travel 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,

A handwritten signature in blue ink that reads "Carl R. Schiebler".

Carl R. Schiebler



IS ADDRESS DIFFERENT FROM RESUME? ___ YES ___ NO

NAME _____ INSTRUMENT: SECTION VIOLIN

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

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 only.

Each track should have an ID.

All discs 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 "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.



SECTION VIOLIN AUDITION
Recorded Resume Repertoire List 2013

- | | |
|----------------|--|
| 1. SCHUBERT | Symphony No. 2: First Movement, Allegro Vivace – “B” |
| 2. BRAHMS | Symphony No. 4, Third movement: Beginning – “B” |
| 3. R. STRAUSS | <i>Don Juan</i> : First Page |
| 4. DEBUSSY | <i>La Mer</i> : Second Movement, Rehearsal #33 - #39 |
| 5. R. SCHUMANN | Symphony No. 2: Third Movement, m. 100 – m. 115 |

AUDIO RECORDING SUBMISSION GUIDELINES

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

Repertoire should be played **in the order listed**.

Play only 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.



SECTION VIOLIN AUDITION Master Repertoire List 2013

Solo Repertoire

Bach, J.S. Unaccompanied Sonata or Partita:
Any one movement of player's choice.

Classical

Mozart Concerto No. 3, 4, or 5
(entire 1st movement with cadenza)

Romantic

Concerto of player's choice from the following, 1st mvt w/ cadenza:
Beethoven, Brahms, Dvořák, Lalo Symphonie Espagnole, Mendelssohn, Saint-Saëns
Concerto No. 3, Sibelius, Tchaikovsky, Vieuxtemps Concerto No. 5, or Wieniawski
Concerto No. 2

Orchestral Repertoire

First Violin Parts

Beethoven	Symphony No. 3	Scherzo: Beginning - 1 st repeat
Brahms	Haydn Variations	Variation 6
Brahms	Double Concerto	1 st mvt: "A" - "D"
Brahms	Symphony No. 4	1 st mvt: 2 before "Q" - end 2 nd movement 3 rd movement
Copland	Symphony No. 3	4 th mvt: #90 - #99
Debussy	<i>La Mer</i>	2 nd mvt: #19 - #20, #33 - #39
Mahler	Symphony No. 1	4 th mvt: rehearsal #16 - rehearsal #19
Mahler	Symphony No. 5	4 th mvt: pickup to #2 - 2 bars after #3
Mahler	Symphony No. 10	1 st mvt: #20 - 2 bars before #23
Mendelssohn	<i>A Midsummer Night's Dream</i>	Scherzo: m. 1 - 99
Mendelssohn	Symphony No. 4	1 st mvt: m. 1 - 110
Mozart	Symphony No. 35	2 nd mvt: beginning - end of m. 35 4 th mvt. (no repeats)
Prokofiev	Symphony No. 1, "Classical"	1 st mvt: beginning - "H"
Schubert	Symphony No. 2	1 st mvt: Allegro vivace - 1 before "B"
Schumann, R.	Symphony No. 2	Scherzo: m. 1 - 97 (no repeat), m. 360 - end of movement 3 rd movement
Strauss, R.	<i>Don Juan</i>	All
Schoenberg, A.	<i>Verklärte Nacht</i>	#161 - #181, pickup to #279 - downbeat of #294, pickup to #301 - #320



**SECTION VIOLIN AUDITION (Page 2)
Master Repertoire List 2013**

Second Violin Parts

Bruckner	Symphony No. 9	3 rd mvt: m. 57 – 64
Mozart	Symphony No. 41	4 th mvt: first 53 measures and m. 74 – 94

Excerpts protected by copyright are included in this packet.

*The New York Philharmonic tunes to A-442.
Sight-reading from the standard orchestral repertoire may be asked for during these auditions.*

Symphony No. 2

Schubert

Allegro vivace.

The musical score consists of eight staves of music. The first staff begins with the tempo marking "Allegro vivace." and dynamic markings *pp*, *fz*, and *pp*. The second staff has *fz* and *sf* markings. The third staff includes a boxed section labeled "A" and *sf* markings. The fourth staff features *sf* markings and a fermata. The fifth staff has *sf* markings. The sixth staff includes a boxed section labeled "A", a fermata, and a *Y* marking. The seventh staff has *sf* markings. The eighth staff concludes with a boxed section labeled "B", a fermata, and the initials "G. P." below it.

Brahms: Symphony No. 4, 3rd mvt.

VIOLIN I

Allegro giocoso

The musical score for Violin I in the third movement of Brahms' Symphony No. 4 is written in 3/4 time and begins with the tempo marking "Allegro giocoso". The score consists of six staves of music. The first staff starts with a forte (*ff*) dynamic and features a series of eighth-note patterns with accents and slurs. The second staff continues this pattern, marked with a forte (*f*) dynamic. The third staff, starting at measure 19, is marked with a piano (*p*) dynamic and includes a boxed letter "A" at the beginning. The fourth staff, starting at measure 26, is marked with a crescendo (*cresc.*) and features a series of eighth-note patterns with slurs and accents. The fifth staff, starting at measure 32, is marked with a forte (*ff*) dynamic and includes a boxed letter "B" at the end. The sixth staff, starting at measure 40, continues the eighth-note patterns with slurs and accents. The score concludes with a final forte (*ff*) dynamic marking.

Don Juan

[Symphonic Poem]

VIOLINO I 9

R. Strauss, Op. 20

Allegro molto con brio.

ff *mf* *pp* *ff* *pp* *ff* *pp* *p* *cresc.* *ff*

tranquillo *molto vivo*

p fletto

(cresc.)

LA MER

1^{ers} VIOLONS

33 Animé
trh

DIV. *pp* V trh

pp tr

p

pp tr tr

34

p

p tr tr

1 *p* *expressif et soutenu* 1 *p*

The first system of the score for the first violins consists of two staves. The music is in G major and 4/4 time. It features a melodic line with a first ending bracket over the first two measures and a second ending bracket over the last two measures. The dynamics are marked *p* (piano) and the performance instruction is *expressif et soutenu* (expressive and sustained).

35 En animant beaucoup *p*

The second system begins at measure 35 with the instruction *En animant beaucoup* (increasing animation). The music continues with a melodic line and a piano accompaniment. The dynamic is marked *p* (piano).

36 *p*

The third system begins at measure 36. The music features a melodic line with a piano accompaniment. The dynamic is marked *p* (piano).

p *mf*

The fourth system continues the melodic and piano parts. The dynamics are marked *p* (piano) and *mf* (mezzo-forte).

mf *f*

The fifth system concludes the page with a melodic line and piano accompaniment. The dynamics are marked *mf* (mezzo-forte) and *f* (forte).

Debussy: La mer, 2nd mvt. FLAP

37 Très animé

Musical score for measures 37-38, first system. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamics range from *mf* to *ff*. There are several triplets and slurs. A handwritten *Mf* is written below the first measure. The measure numbers 37 and 38 are boxed above the staff.

38

Musical score for measures 37-38, second system. The score continues from the first system. The dynamics range from *ff* to *fff*. There are several slurs and accents. The measure numbers 37 and 38 are boxed above the staff.

En retenant
pizz.

Musical score for measures 37-38, third system. The score concludes with a final chord. The dynamics range from *f* to *fff*. There are several slurs and accents. The measure numbers 37 and 38 are boxed above the staff.

Symphony No. 2, slow mvt.

Schumann

98

$\frac{2}{4}$

dim. *pp*

104

poco a poco cresc. *dim.*

112

p

Detailed description: This image shows a page of musical notation for the slow movement of Schumann's Symphony No. 2. It consists of three staves of music. The first staff begins at measure 98 and features a treble clef, a 2/4 time signature, and various dynamics including *dim.* and *pp*. The second staff starts at measure 104 and includes the instruction *poco a poco cresc.* and ends with *dim.*. The third staff begins at measure 112 and starts with a piano (*p*) dynamic. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

Symphony No. 3, 4th mvt., pg. 1

Copland

89 Doppio movimento
(Allegro risoluto) (♩ = ♩) prec. (♩ = 112)

Musical notation for measures 89-90. Measure 89 is marked with a '6' below the staff. The notation includes dynamic markings *mf* and *mf cresc.*, and performance instructions *pizz.* and *arco*. The instruments are labeled *Vla. Vc.* and *vi. II*. A bracket connects measures 89 and 90.

Musical notation for measures 90-91. Measure 90 is marked with a circled '90'. The notation includes a dynamic marking *f*.

Musical notation for measures 91-92. Measure 91 is marked with a circled '91'. The notation includes a dynamic marking *f*.

Musical notation for measures 92-93. Measure 92 is marked with a circled '92'. The notation includes a dynamic marking *f*.

Musical notation for measures 93-94. Measure 93 is marked with a circled '93'. The notation includes a dynamic marking *f* and the instruction *(to the fore)*.

Musical notation for measures 94-95. Measure 94 is marked with a circled '94'. The notation includes a dynamic marking *f*.

Musical notation for measures 95-96. Measure 95 is marked with a circled '95'. The notation includes a dynamic marking *f*.

Musical notation for measures 96-97. Measure 96 is marked with a circled '96'. The notation includes a dynamic marking *f* and the instruction *(♩ = 116 - 120)*.

Copland: Symphony No. 3, 4th mvt., pg. 2

1) *div. in 3*

2

2

f

f

p

div. in 2

cresc.

ff *sf*

cresc.

ff *sf*

94

unis.

sf-p

95

f

96

sf

97

sf

98

sf

Copland: Symphony No. 3, 4th mvt., pg. 3

The image shows a musical score for three staves, likely for a string ensemble. The score is divided into four measures. The first measure is marked with a triplet sign and the instruction "div. in 3". The second measure contains a key signature change to one flat. The third and fourth measures are marked with "cresc." (crescendo). The notation includes various rhythmic patterns, including triplets and sixteenth notes, with accents (>) and dynamic markings (p, v) throughout. A circled page number "99" is located in the upper right corner of the score.

Sehr langsam

Symphony No. 5, 4th mvt.

Mahler

2 Fließender
G-Saite, großer Ton
mit Wärme

33 *p* *pp* *f*

42 etwas drängend *molto* *f* *sempre cresc.*
D-Saite G-Saite

46 *ff* *p* *sf* *sf* *p* *pp subito*

51 *pp*

56 Fließend *cresc.* *pp subito* *pp*

60 *cresc.* *p* *p*

63 *p cresc.* *Vespress.* *pp subito*

67 zurückhaltend *sempre dim.*

71 *molto rit.* *morendo* *gliss.* *ppp*
A-Saite D-Saite

Detailed description: This is a page of a musical score for the 4th movement of Mahler's Symphony No. 5. The tempo is 'Sehr langsam'. The score is in G major and 4/4 time. It features a single melodic line with various articulations and dynamics. The piece is divided into sections: measures 33-41 (marked 'Fließender'), 42-50 ('etwas drängend'), 51-55 ('Fließend'), 56-62 ('Fließend'), 63-66 ('zurückhaltend'), and 67-71 ('zurückhaltend'). Dynamics range from *pp* to *ff*. Performance instructions include 'G-Saite, großer Ton mit Wärme', 'D-Saite', 'A-Saite', 'gliss.', and 'Vespress.'. A large bracket on the right side of the page spans from measure 33 to 71.

Symphony No. 10, 1st mvt.

Mahler

20 (accel.) *ff* *p subito* *cresc.*

f *p* *f*

p *ff* *mf*

21 (Andante) *ff* *sf* *p subito*

p subito *cresc.* *ff*

dim. *f*

p *ff*

22 *p*

The musical score consists of eight staves of music. The first staff begins with a circled '20' and '(accel.)', followed by a dynamic marking of *ff*. The second staff has *f*, *p*, and *f* markings. The third staff has *p*, *ff*, and *mf* markings. The fourth staff begins with a circled '21' and '(Andante)', followed by *ff*, *sf*, and *p subito*. The fifth staff has *p subito*, *cresc.*, and *ff* markings. The sixth staff has *dim.* and *f* markings. The seventh staff has *p* and *ff* markings. The eighth staff begins with a circled '22' and a *p* marking. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

Classical Symphony, mvt. 1

Prokofiev

Allegro con brio $\text{♩} = 100$

The musical score consists of ten staves of music. The first staff begins with a forte (*ff*) dynamic and includes performance markings such as *p*, *ff*, *p leggiero*, *pp*, and *mp*. The second staff continues with *pp*, *mp*, *pp*, *ff*, *p leggiero*, and *pp*. The third staff features *mp*, *pp*, *mp*, *f*, *p*, and *pp*. The fourth staff includes *p*, *f*, *pizz.*, *p*, *arco*, *p*, and *pp*. The fifth staff shows *f*, *mf*, *dim.*, *mp*, *p*, *mp*, *mf*, and *f*. The sixth staff is marked *pp con eleganza sul punto del arco*. The seventh staff includes *pp sul punto del arco* and *pp*. The eighth staff features *pp*, *pp*, *pp*, *f subito*, and *pp*. The ninth staff is marked *ff*, *ff*, *ff*, *ff*, and *ff*. The tenth staff concludes with *ff* and a *G.P.* (Grave) marking.