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,

Carl R. Schiebler

IS ADDRESS DIFFERENT FROM RESUME? ____ YES ____ NO

NAME _____ **INSTRUMENT: SECTION VIOLIN**

	Current	Permanent
ADDRESS	_____	_____
	_____	_____
	_____	_____
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 "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.

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

SECTION VIOLIN AUDITION (Page 2)
Master Repertoire List 2013

Second Violin Parts

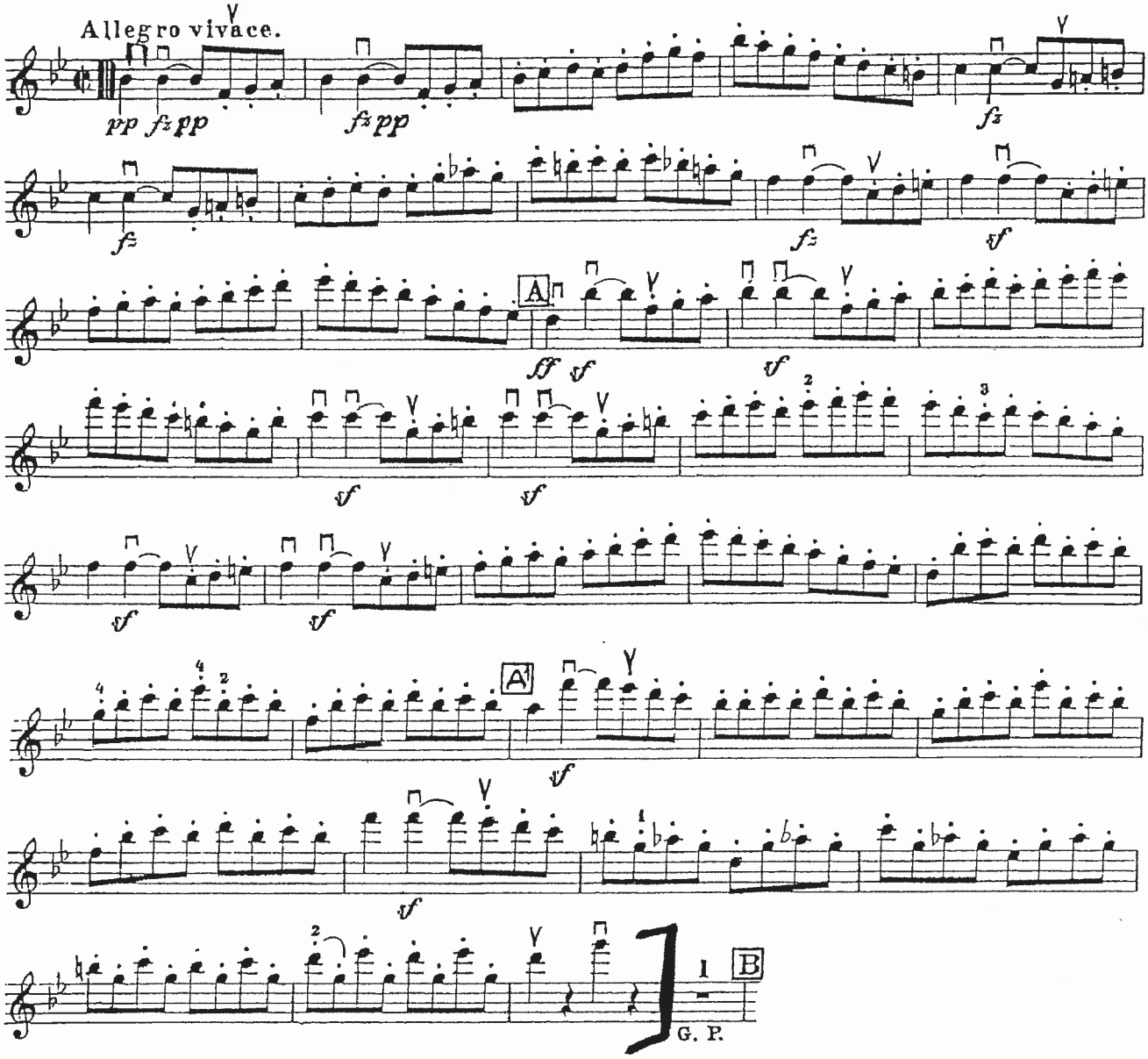
Bruckner	Symphony No. 9	3rd mvt: m. 57 – 64
Mozart	Symphony No. 41	4th mvt: first 53 measures and m. 74 – 94

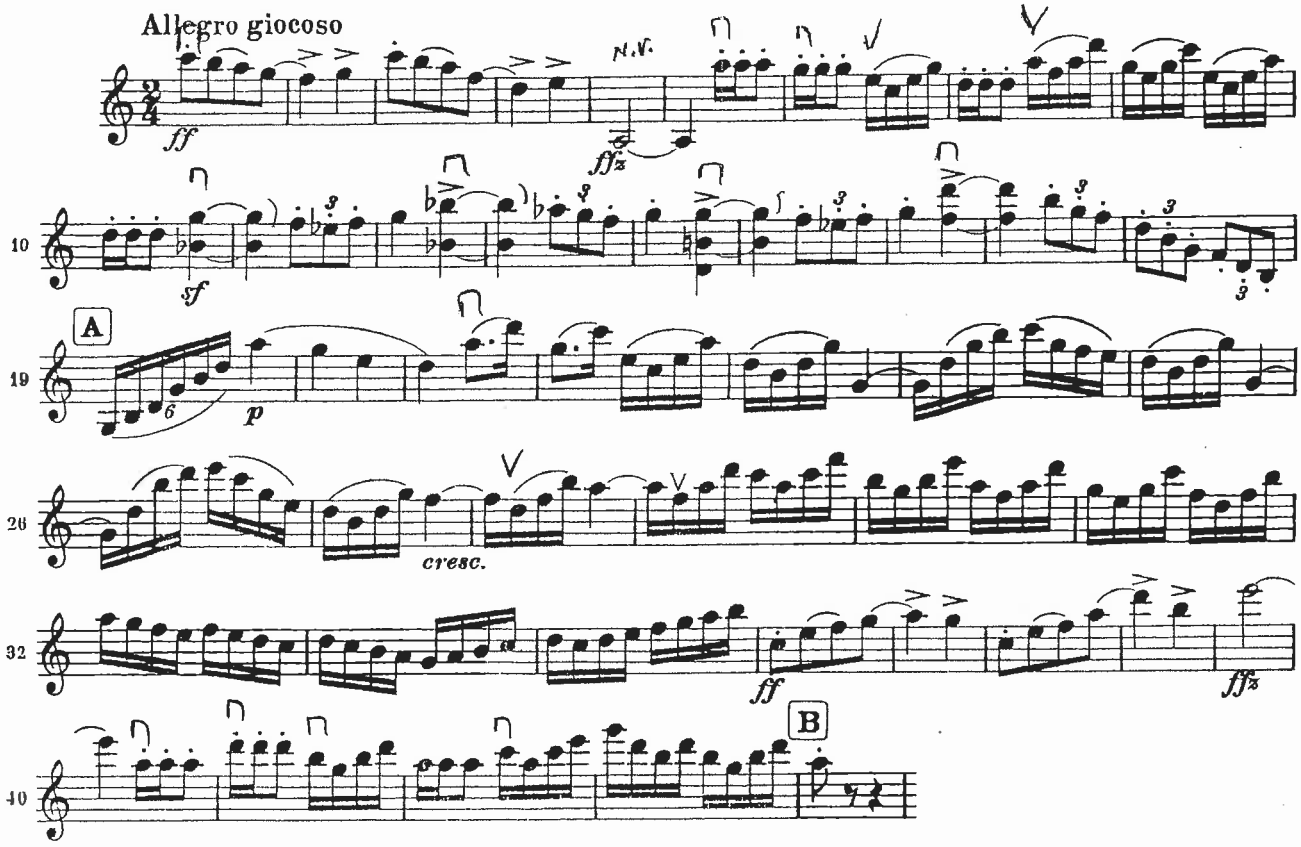
Excerpts protected by copyright are included in this packet.

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 giocoso
ff
N.V.
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10
sf
A
19
6
p
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cresc.
32
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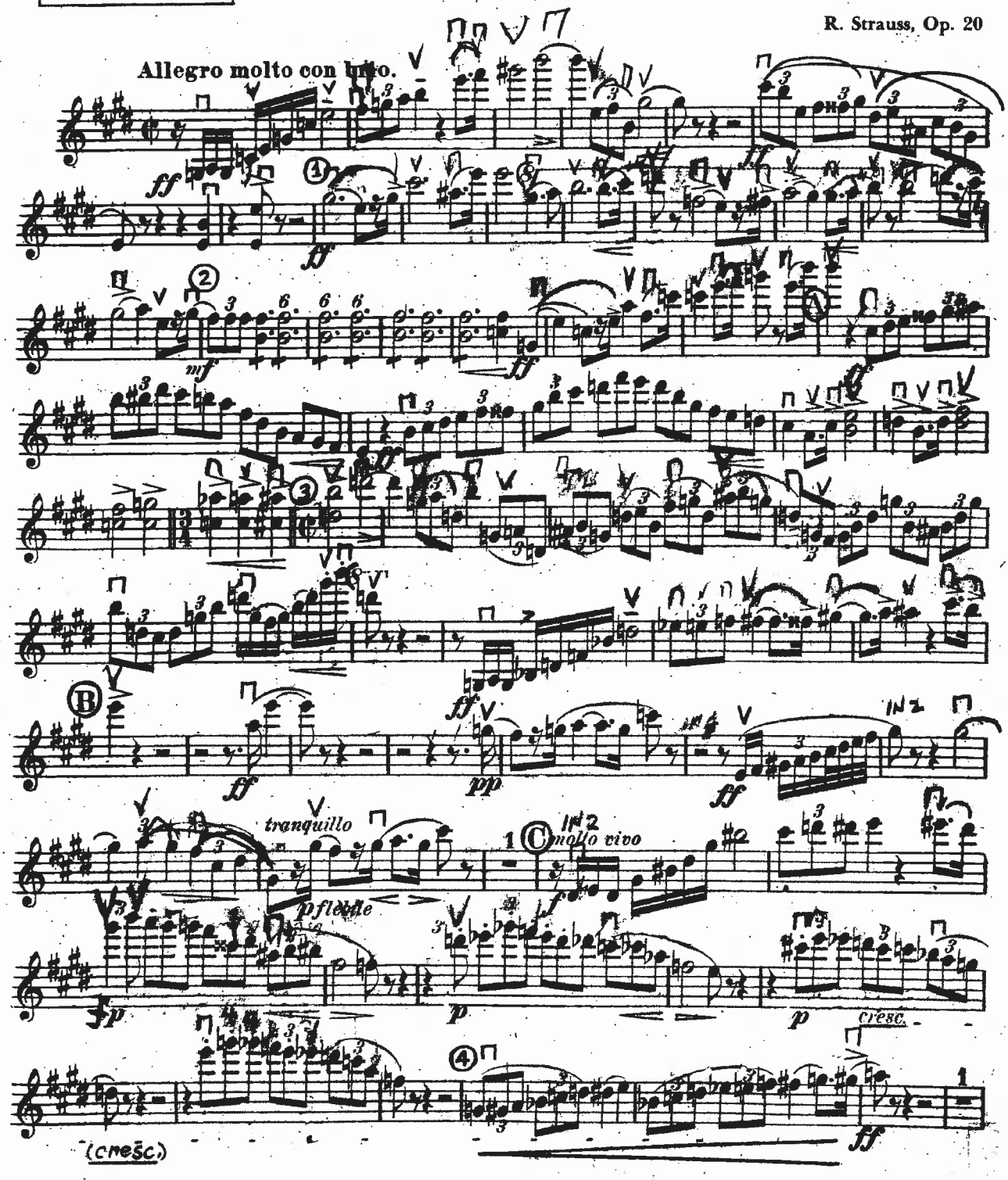
B
40

Don Juan

[Symphonic Poem]

VIOLINO I 9

R. Strauss, Op. 20



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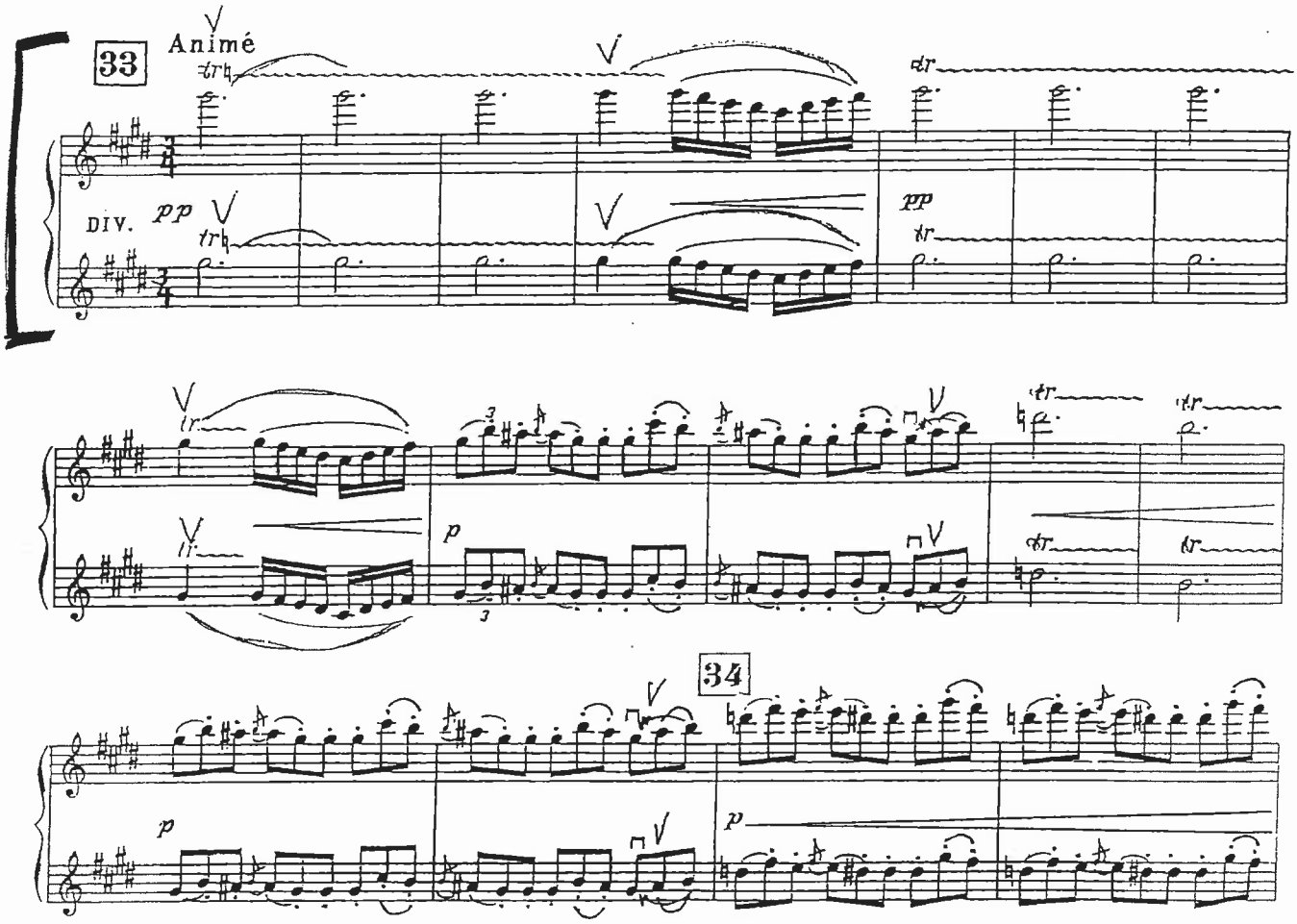

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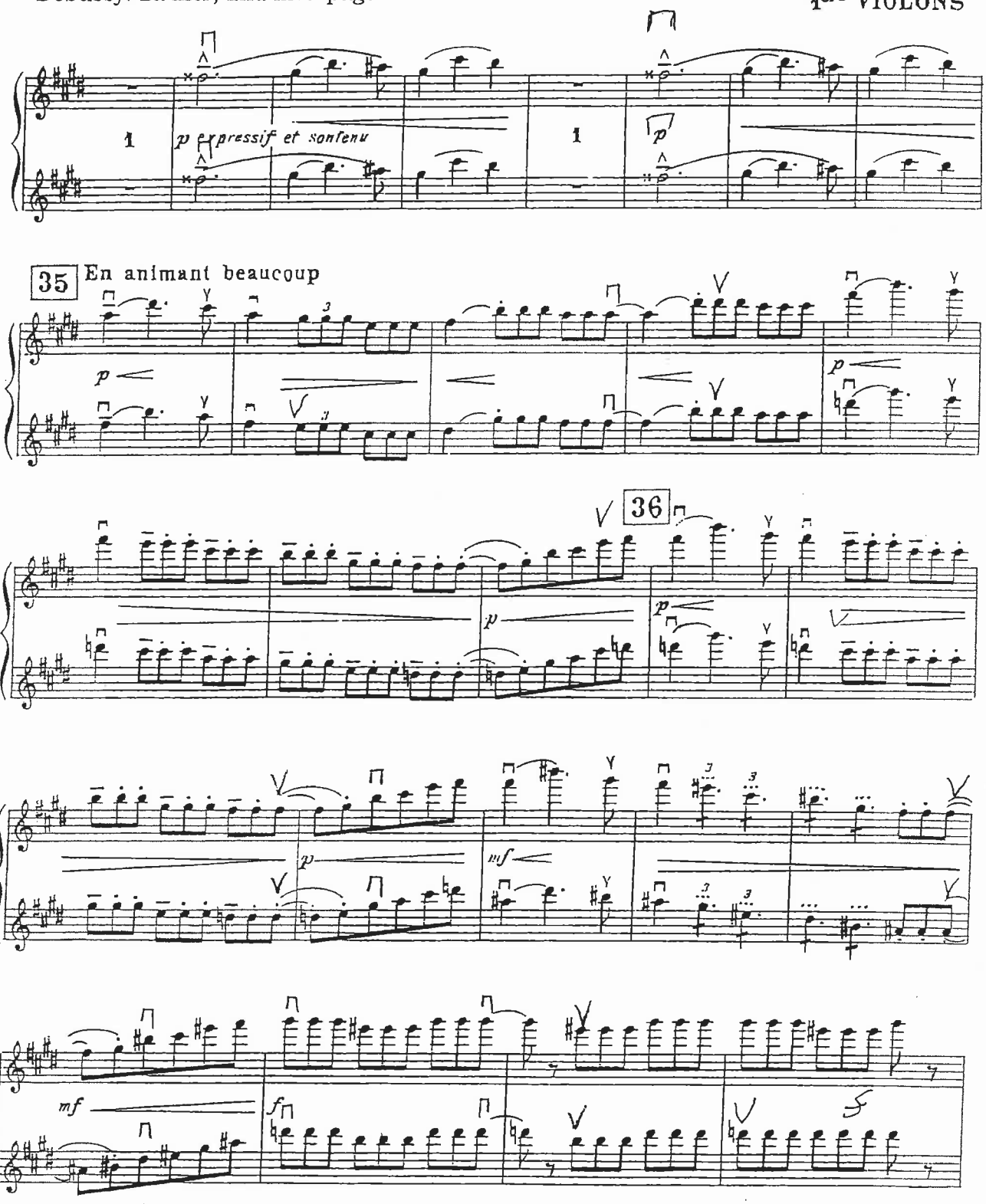
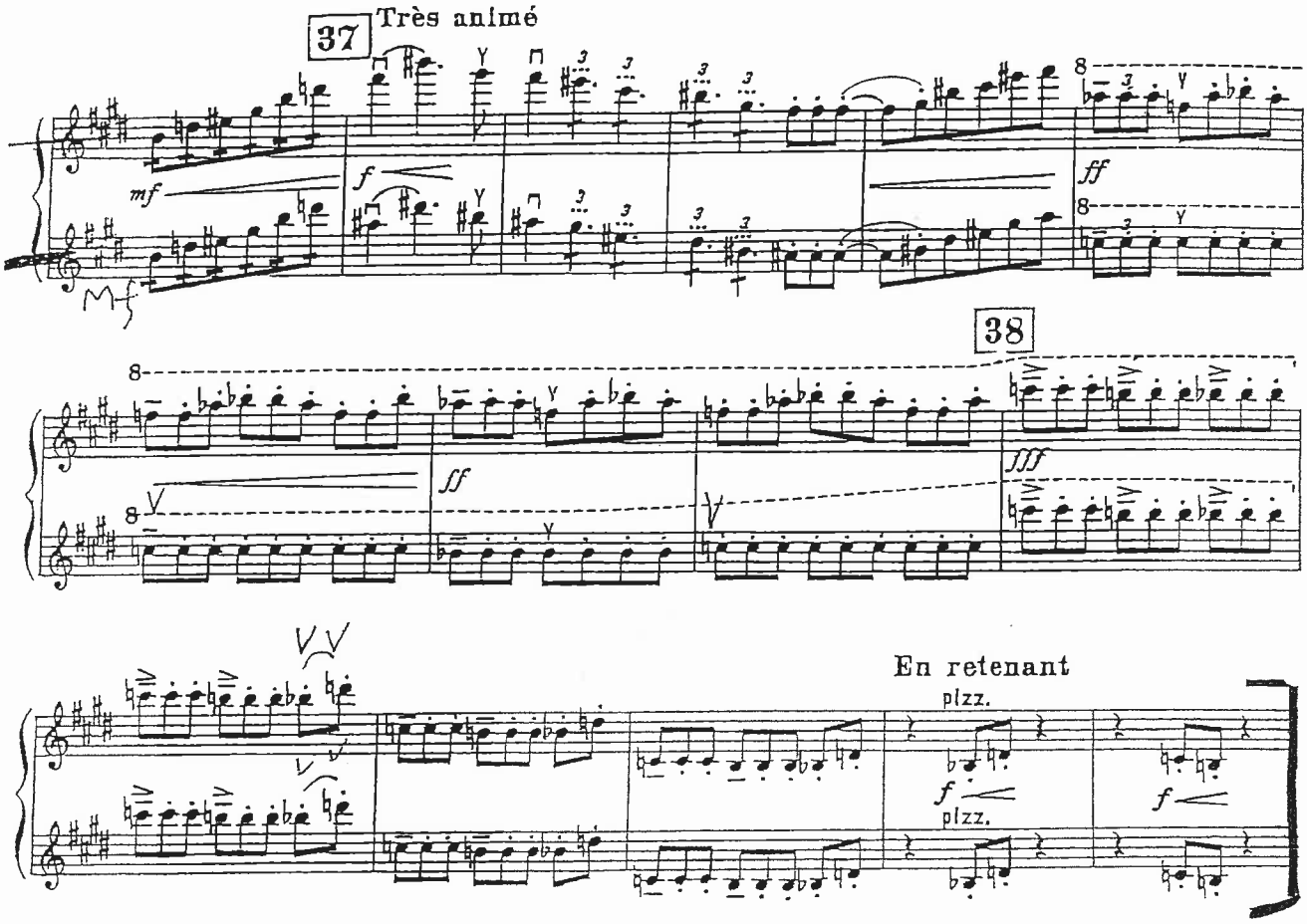
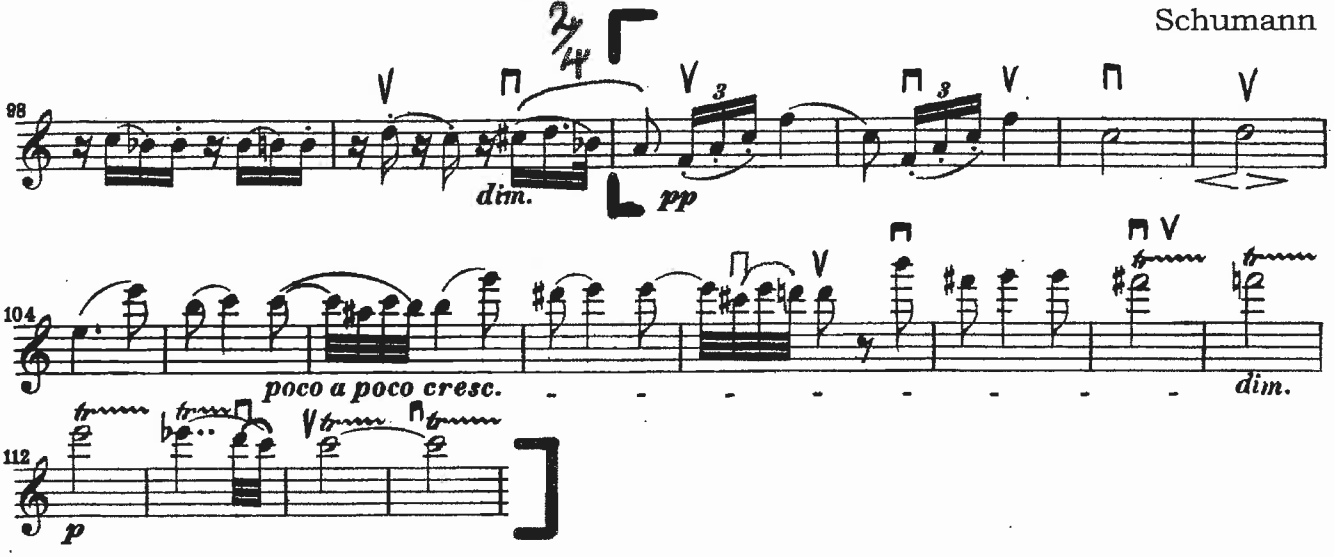


Debussy: La mer, 2nd mvt. FLAP



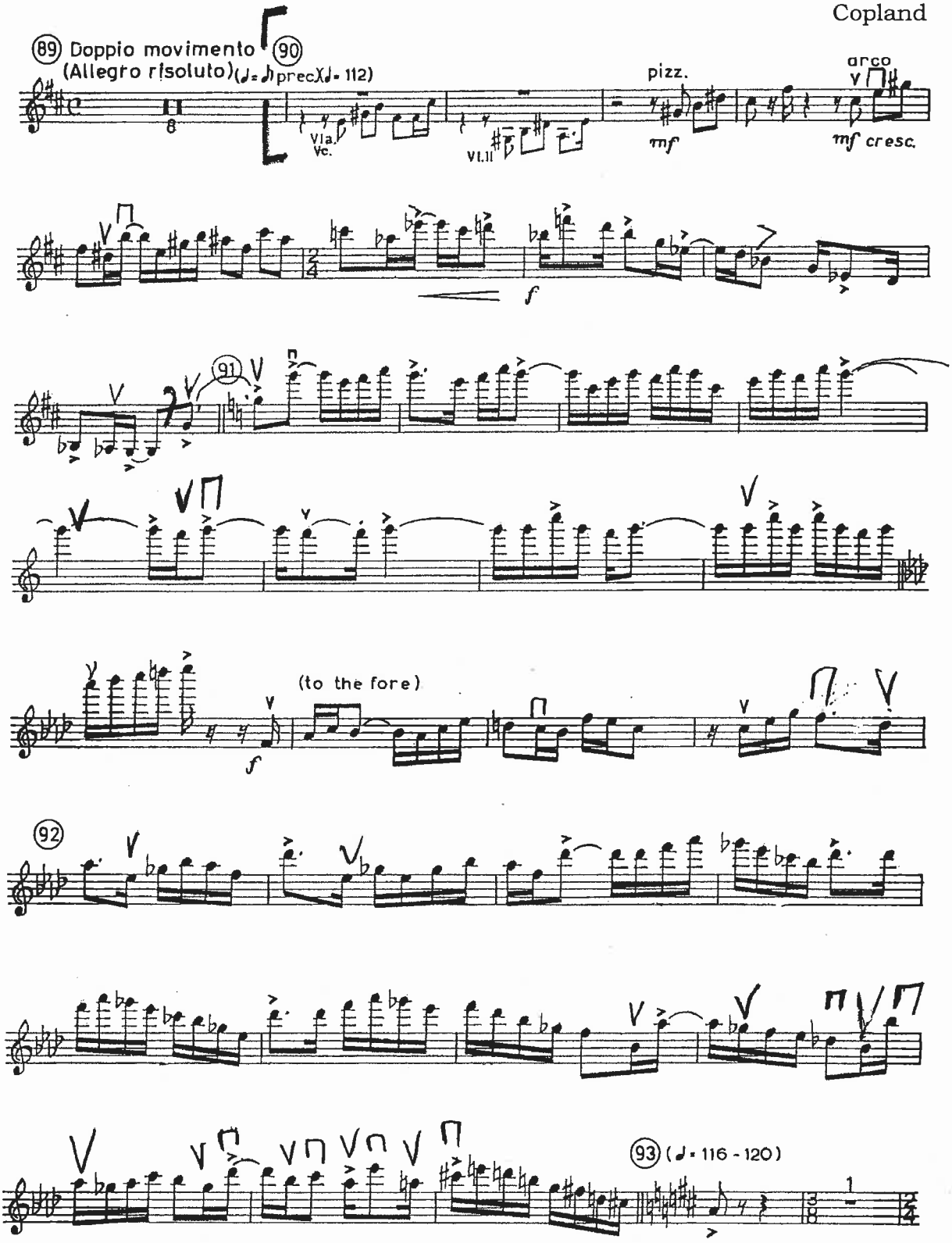
Symphony No. 2, slow mvt.

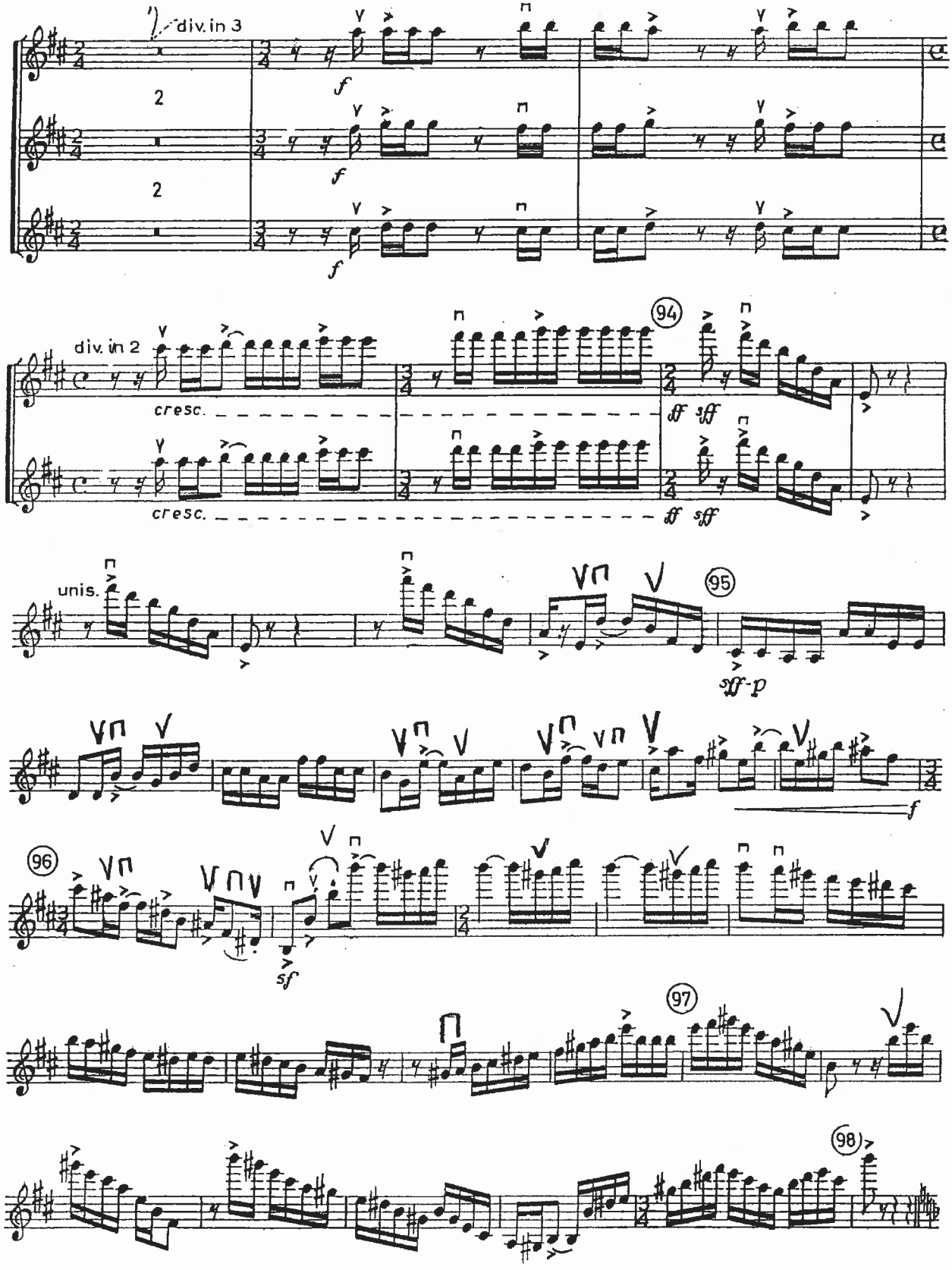
Schumann



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

Copland

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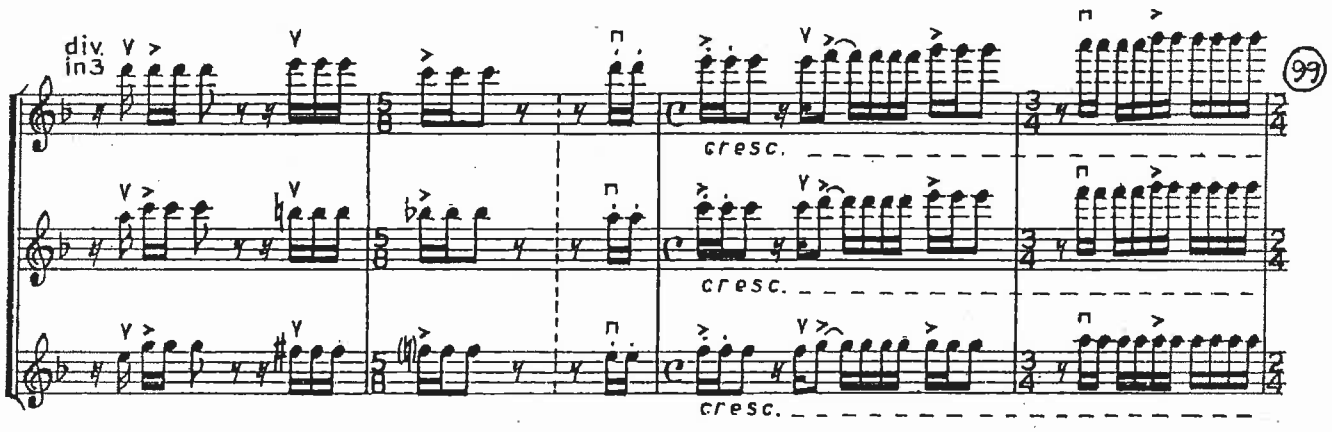
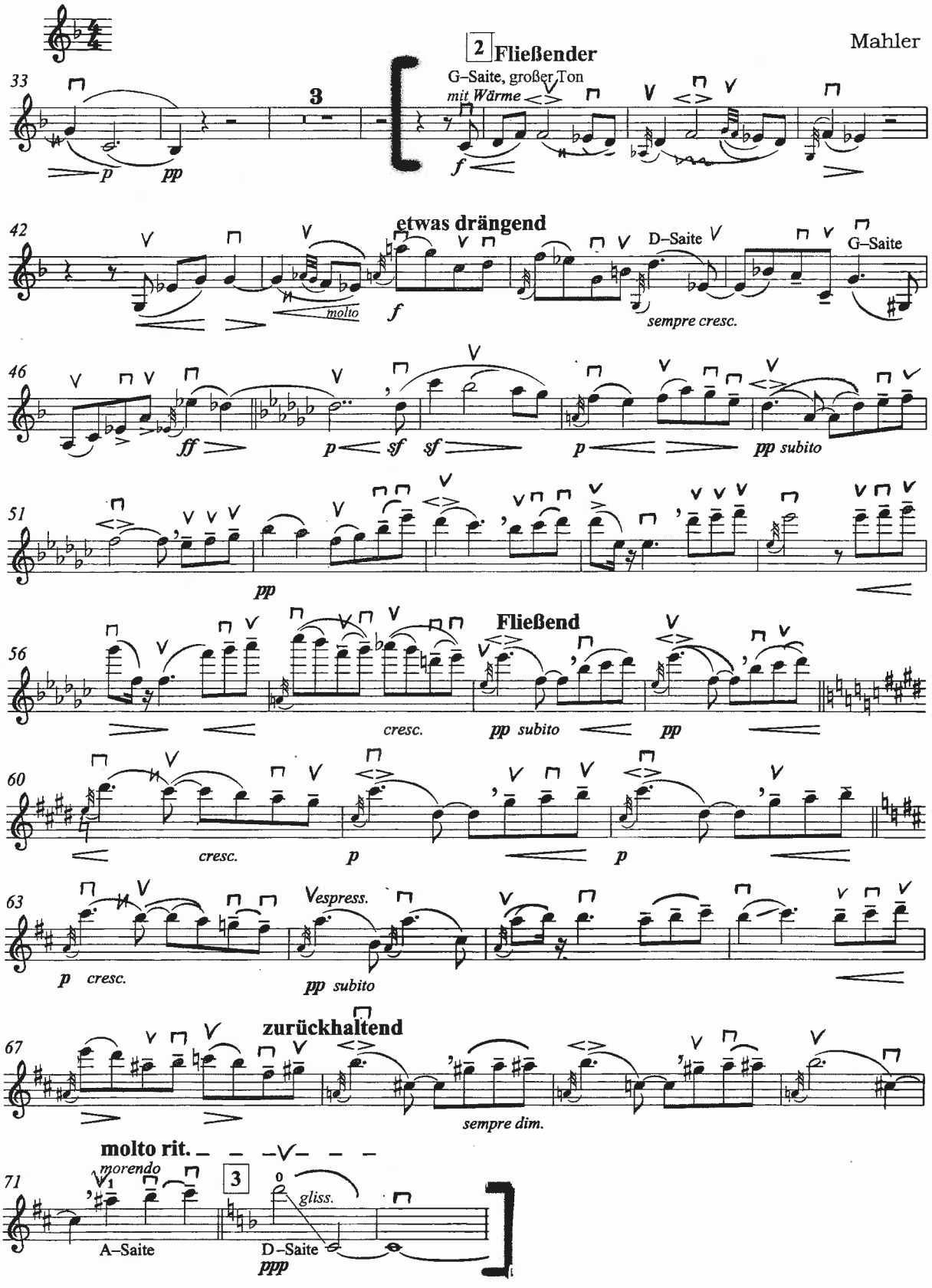
Copland: Symphony No. 3, 4th mvt., pg. 3



Symphony No. 5, 4th mvt.

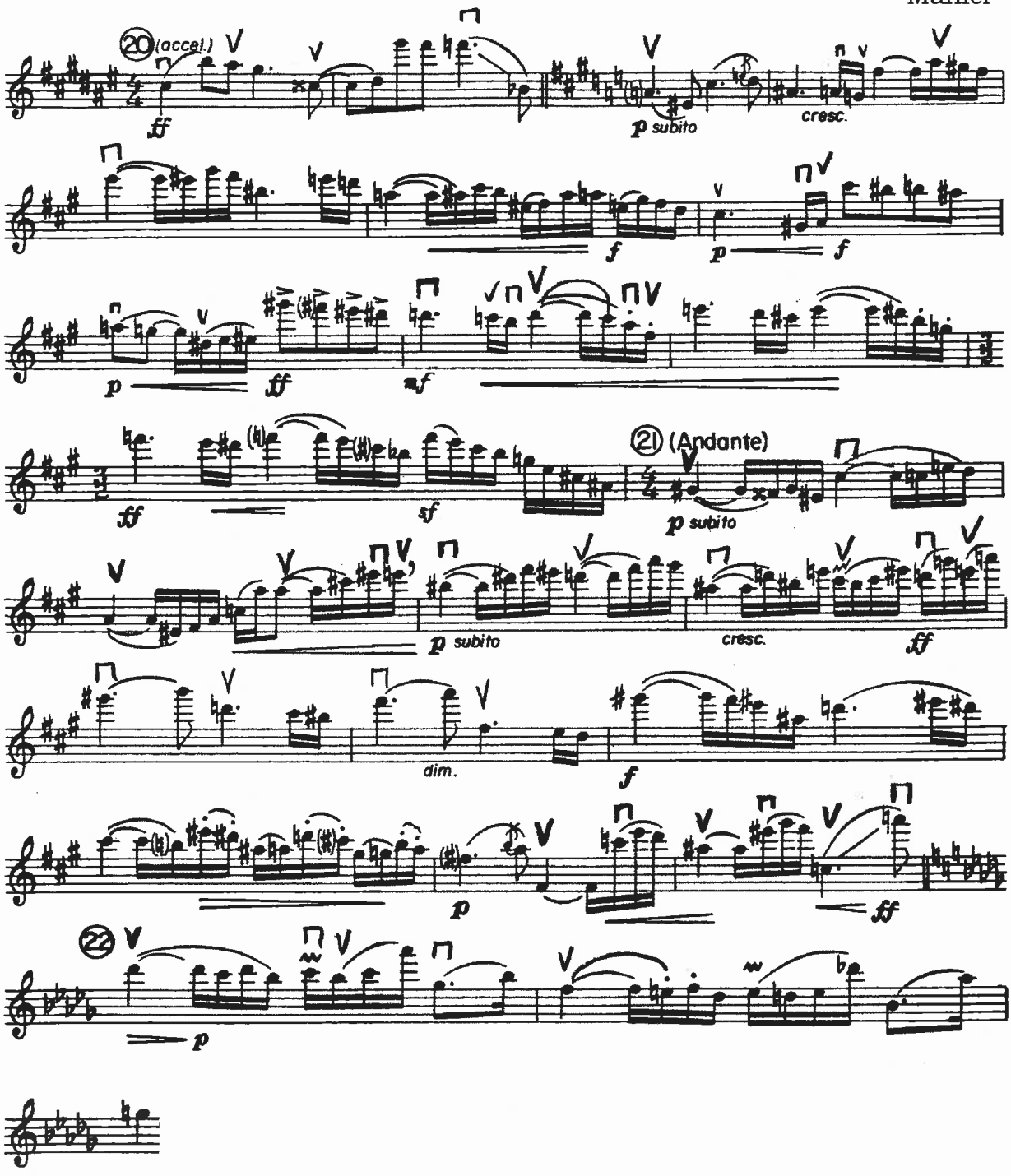
Mahler

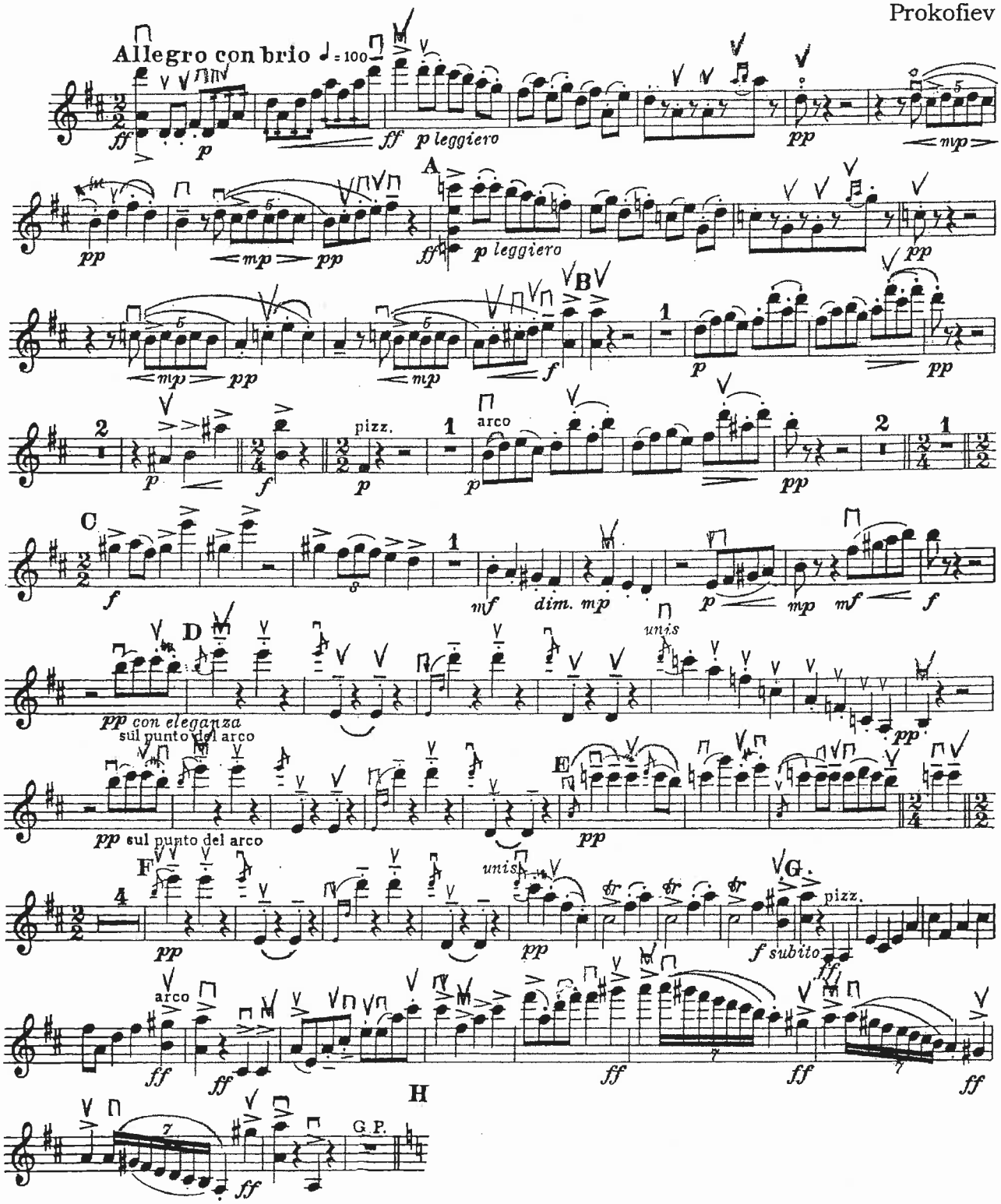
Sehr langsam



Symphony No. 10, 1st mvt.

Mahler



Classical Symphony, mvt. 1

Prokofiev