



February 28, 2013

Dear Associate Principal Horn and Principal Wagner Tuba, Assistant Principal and Utility Horn, and/or Third Horn Applicant:

Thank you very much for expressing an interest in our Horn position(s). Enclosed you will find an application form, a recorded preliminary round repertoire list, a recording specification sheet, a semi-final round repertoire list, and a final audition repertoire list.

The three positions are Associate Principal Horn and Principal Wagner Tuba, Assistant Principal and Utility Horn and Third Horn and the employment date(s) are to be mutually agreed upon based on the availability of the winning candidates.

Please return the completed application form (page 3) by **April 1, 2013** 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 **April 18, 2013**. Recordings received in the Orchestra Personnel Office after April 18, 2013 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 **June 1, 6, and 11, 2013**. The Final audition date is to be held on **June 21, 2013**.

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 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.

Please note that, as a part of the Final audition process, applicants may be asked to play a period of time with the New York Philharmonic.

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 without 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 blue ink that reads "Carl R. Schiebler".

Carl R. Schiebler



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

YOU ARE AUDITIONING FOR: ASS. PRIN./PRINCIPAL WAGNER TUBA \_\_\_ ASST. PRIN./UTILITY \_\_\_ 3rd \_\_\_ ALL \_\_\_

NAME \_\_\_\_\_

INSTRUMENT:HORN

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 Horn and Principal  
Wagner Tuba, Assistant Principal and Utility Horn, and/or Third  
Horn Preliminary Auditions, June 2013  
Repertoire List**

**Recorded Preliminary Round**

1. BRAHMS Symphony No. 4 in E minor, 2<sup>nd</sup> movement
2. MAHLER Symphony No. 7 in E minor, 1<sup>st</sup> movement
3. MAHLER Symphony No. 7 in E minor, 5<sup>th</sup> movement
4. BRAHMS Symphony No. 1 in C minor, 4<sup>th</sup> movement
5. MAHLER Symphony No. 7 in E minor, 2<sup>nd</sup> movement
6. R. STRAUSS *Symphonia Domestica*, Op. 53

**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.**



**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.

1

# Brahms — Symphony No. 4 in E Minor

## Horn III in C

337 *dim.* Hr. I 7 0 3 *pp*

359 Hr. I 3 Hr. I *p cresc.* *f*

370 *f* 1 *b b b b2*

377 *P* 9 Hr. I *ff* *Q*

396 4 *ff*

409 *R*

417 1 *sf sf sf sf*

428 *ff*

**Andante moderato**  
**Solo**  
**II**  
*f* *dim.* *pp* 7 7

13 Hr. I *A* 14 *B* Hr. I 1

36 Hr. I II *f* 2 *C* 14 *Fag.*

56 6 *D* 8 Hr. I 1

77 2 *E* 3

1. Horn.

6 *Allegro, sempre risoluto ma non troppo*

Musical staff 6: Treble clef, 4/4 time, starting with a forte (f) dynamic.

Musical staff 7: Treble clef, 4/4 time, starting with *sempre ff* dynamic.

Musical staff 8: Treble clef, 4/4 time, starting with a forte (f) dynamic.

Musical staff 9: Treble clef, 4/4 time, ending with a 3/4 measure.

Musical staff 10: Treble clef, 4/4 time, featuring a forte (f) dynamic.

Musical staff 11: Treble clef, 4/4 time, featuring a forte (f) dynamic.

Musical staff 12: Treble clef, 4/4 time, featuring a forte (f) dynamic.

Musical staff 13: Treble clef, 4/4 time, featuring a forte (f) dynamic.

Musical staff 14: Treble clef, 4/4 time, featuring a forte (f) dynamic and *espress.* marking.

Musical staff 15: Treble clef, 4/4 time, featuring a forte (f) dynamic and *espress.* marking.

Musical staff 16: Treble clef, 4/4 time, featuring a forte (f) dynamic and *a tempo Allegro.* marking.

Mahler — Symphony No. 7 in E Minor

1. Horn

Rondo - Finale.

223 *rit. f*  
*Tempo I. (Allegro ordinario.)*

*Maestoso*

224 *Pesante* *a Tempo*  
*ff sempre* *ff sempre*

225

*Pesante* *a Tempo*  
*sempre ff*

226

227

228 *flüßend.*

*dringend* 229

*Langs. kalt. Immer höher Tempo (Tempo I ordinario.)* 230 *Bekümmert.*

*Acquiescenza*



4

Brahms — Symphony No. 1 in C Minor

Horn I

**B** Più Andante  
30 *f sempre e passionato*

43 *p dolce* *poco f espr.* *cresc.* *f*

**C**

**D**

**E**

**F** 14 Br. Viol. I Viol. II *f*

**G** 8 *f*

Allegro non troppo, ma con brio

59 *dim.* *p*

68 *sf* *p*

81

89 *sf* *cresc.* *f* *cresc.* *f*

99

111 *fp* *f*

126

146 *sf* *f* *sf* *sf* *sf* *sf*

158 *sf* *f*

172

Mahler — Symphony No. 7 in E Minor

1. Horn.

2. Satz.  
Nachtmusik.

*in F*  
*Allegro moderato. kurz. verlingert. rit.*  
*f rufend.* 1 *a tempo* *rit.*

*verlingert* **70** **71** *Nicht spielen! Nicht anschwellen!* *Etwas drängend.*  
*f rufend. lang.* *Allegro* *2. 3. 4. Flm.* *Tempo subito. Andante molto moderato.*  
*Tempo!* *(offen)* *Sehr gemessen!*

**73** **74** *Nicht spielen.* *mf*

**75** *tan* *f*

**76** *offen* *p cresc. sf* *f* *sf*

**77** *pp* *sf* *pp* *sf* *pp* *sf* *p*

**78** *f* *p* *p* 4

6

# Horn I.

2

14' III. Thema. *ruhig* 15 mit Dämpfer

7 *pp*

13 *molto rit.* 16 Im Zeitmass. ohne Dämpfer

*p* *mf* Tromba.

1 4 17 1 *ff* *molto marc.* mit Dämpfer *stacc.*

in E. 1 18 4 *mf* *ritard.*

Scherzo. 19 (munter) 17 20 11 21 *accel.* Wieder früheres Zeitmass. 22 23 Dämpfer ab

8 4 8 8 4 Viol. I.

in F. 5 24 8

*espress.* 25 8

26 8 27 8 28 4 3. & 4. Horn. *f* *espress.*

29 Ziemlich lebhaft.  $\text{♩} = \text{♩ des } \frac{3}{8}$  *dim.* *mf* *p*

30 *p*

31 *mf* *cresc. f* *cresc..*

*poco rit.* Ein wenig ruhiger.  $\text{♩} = \text{♩ des } \text{♩}$  *p* 7 4



**New York Philharmonic Associate Principal Horn/Principal Wagner  
Tuba, Assistant Principal and Utility Horn, and/or Third Horn Semi-  
Final Auditions, June 2013  
Repertoire List**

**Live Semi-Final Round**

*\* Those applicants who advance to the Semi-Final round do not have to prepare the Preliminary round repertoire.*

Mozart Concerto No. 3

BEETHOVEN	Symphony No. 9	Movement 3 (4 <sup>th</sup> horn)
BRAHMS	Symphony No. 2	Movement 1
MAHLER	Symphony No. 2	Movement 2
MAHLER	Symphony No. 9	Movement 1
R. STRAUSS	<i>Also Sprach Zarathustra</i>	Rehearsal 3-4
R. STRAUSS	<i>Symphonia Domestica</i> , Op. 53	Rehearsal 29-32
R. STRAUSS	<i>Don Juan</i>	Rehearsal N-P
R. STRAUSS	<i>Ein Heldenleben</i>	Rehearsal 105-end
TCHAIKOVSKY	Symphony No. 4	Movement 1

**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 Associate Principal Horn/Principal Wagner  
Tuba, Assistant Principal and Utility Horn, and/or Third Horn Final  
Auditions, June 2013  
Repertoire List**

**Live Final Round**

*\* Those applicants who advance to the Final round do not have to prepare the Preliminary round repertoire.*

TELEMANN	Horn Concerto in D	Movement 1
R. STRAUSS	Concerto No. 2	Movements 1 and 2
BEETHOVEN	Symphony No. 2	
BEETHOVEN	Symphony No. 3	
BEETHOVEN	Symphony No. 6	
BEETHOVEN	Symphony No. 7	
BEETHOVEN	Symphony No. 8	
BEETHOVEN	Symphony No. 9	
BRAHMS	Symphony No. 1	
BRAHMS	Symphony No. 2	
BRAHMS	Symphony No. 3	
BRAHMS	Symphony No. 4	
MAHLER	Symphony No. 6	
R. STRAUSS	<i>Don Juan</i>	
R. STRAUSS	<i>Till Eulenspiegels lustige Streiche</i>	
R. STRAUSS	<i>Ein Heldenleben</i>	
R. STRAUSS	<i>Symphonia Domestica</i>	
TCHAIKOVSKY	Symphony No. 4	
TCHAIKOVSKY	Symphony No. 5	
R. WAGNER	Short Call	

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