

April 12, 2013

Dear Bass Trombone Applicant:

Thank you for your interest in the New York Philharmonic's Bass Trombone position. Enclosed, you will find an application form, a recorded preliminary round repertoire list, a recording specification sheet, and a master repertoire list.

The position is Bass Trombone. The employment date is to begin at a mutually agreed upon date based on the availability of the winning candidate.

Please return the completed application form (page 3) by May 24, 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 has met to review all resumes. Enclosed in this mailing, please find a letter notifying you, per the committee's decision, as to whether or not you are invited to submit a recorded Preliminary audition or play a Live Semi-Final audition. Please note that a limited number of persons have been invited to the live Semi-Final auditions.

If the committee requests that you submit a recorded Preliminary audition, please submit this recorded audition no later than May 31, 2013. Recordings received in this office after May 31, 2013 will not be considered. Repertoire and requirements for this recorded Preliminary audition are enclosed in this packet. 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. You will be notified of the results of the recorded audition as soon after the recorded audition deadline as possible. 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 Semi-Final audition repertoire as part of your preparation process. There will be no accompaniment for the Preliminary or Semi-Final audition. The New York Philharmonic will provide an accompanist for the Final audition.

Those applicants invited to play a live Semi-Final audition in New York will play a live Semi-Final audition on **June 18, 19, or 20, 2013**. These auditions will be held behind a screen on stage at Avery Fisher Hall. Please contact Nishi Badhwar in this office at (212) 875-5738 by **Friday, May 31, 2013**, to schedule an audition time. Our office must receive a \$100.00 deposit check, payable to the New York Philharmonic, within 3 days prior to your audition date in order to secure your scheduled time. Your check will be returned to you when you arrive for your audition. Applicants invited to play a live Semi-Final audition should prepare the repertoire in the Master Repertoire List. Copyrighted material is available upon request.



Please plan to arrive at the Avery Fisher Hall stagedoor, 132 West 65th Street, at least 1 hour prior to your scheduled audition time. Be aware that audition times are approximate and you may be asked to play before or after your scheduled time. The guard at the stage door will have your name and you will be escorted to a warm up room.

In the Semi-Final and Final rounds of auditions, candidates will be required to play music with members of the low brass section of the New York Philharmonic. There may be sight-reading material in the Semi-Final and Final auditions.

All repertoire will be played from music provided by the New York Philharmonic; personal music will not be accepted.

Final auditions will be held on June 21, 2013. Please note that, as 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 and, with the exception of the Finals, behind 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,

Carl R. Schiebler

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IS ADDRESS DIFFERENT FROM R	ESUME ? YES NO
NAME	INSTRUMENT: BASS TROMBONE
Current ADDRESS	Permanent
	(
MUSICAL REFERENCES (Reference 1)	,
Name	Position and Organization
Mailing address, city, state, zip	
Name	Position and Organization
Mailing address, city, state, zip	
3) Name	Position and Organization
Mailing address, city, state, zip	
If you wish to detail other experience	ce, please use the other side of this application. Check here if you have done this
MUSICAL EDUCATION	
NOTE: THE NEW YORK PHILHARMO ARE	OR DO YOU HAVE THE LEGAL RIGHT TO REMAIN AND WORK IN THE U.S.A.?
THERE SHALL BE NO DISCRIMINATI	NEW YORK PHILHARMONIC ON IN EMPLOYMENT BECAUSE OF RACE, CREED, COLOR, SEX, AGE, UNION ACTIVITY, RIGIN, DISABILITY, MARITAL STATUS, SEXUAL ORIENTATION, AFFECTIONAL PREFERENCE,
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 Bass Trombone Auditions Spring/Summer 2013 Repertoire List

Recorded Preliminary Round

All Preliminary Round excerpts must be submitted in the exact order listed below:

J. S. BACH

Cello Suite No. 5, Sarabande (no repeats)

BERLIOZ

Romeo and Juliet, Introduction: 10 after #2 - 2 after #3, 14 before

#4 - 14 after #5

ROSSINI

Overture to La Gazza Ladra (Italian version), #7 - #8 and

#11 – 24 after "Piu mosso"

BRAHMS

Symphony No. 1, "C" – measure 61

R. WAGNER

Prelude to Act III of Lohengrin, 1 before "D" – "E" with fermata

HAYDN

The Creation (ed. Breitkopf), #26: measures 1-15

R. WAGNER

"Entry of the Gods" from Das Rheingold, pick up to measure 1025 – end (1041)

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

Cello Suite No. 5



* Candidate should use own phrasing and dynamics *

Romeo and Juliet.

Dramatic Symphony.

Trombone III.

1. Introduction.

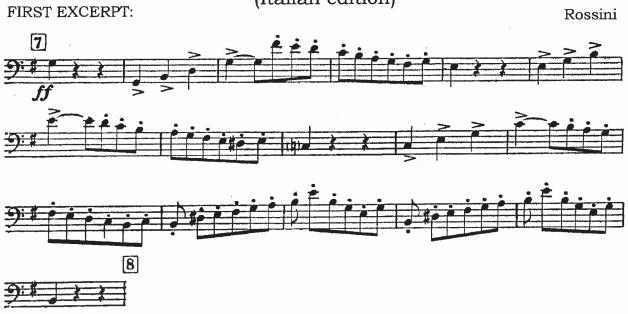
H. Berlioz, Op. 17.

Combats - Tumulte - Intervention du Prince.

Kämpfe - Tumult - Dazwischenkunft des Fürsten. Combat - Tumult - Intervention of the Prince.

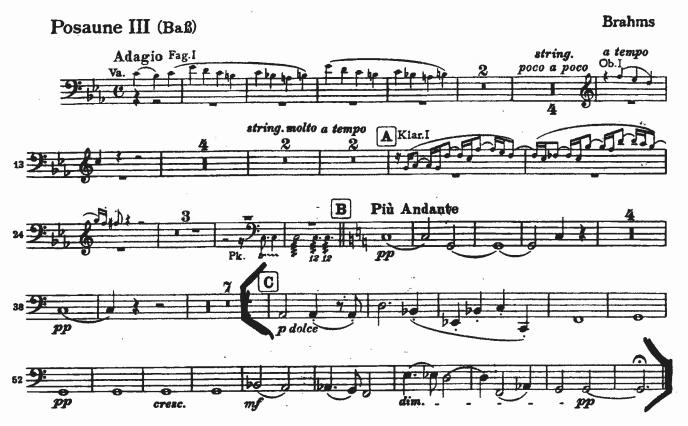


La Gazza Ladra Overture (Italian edition)



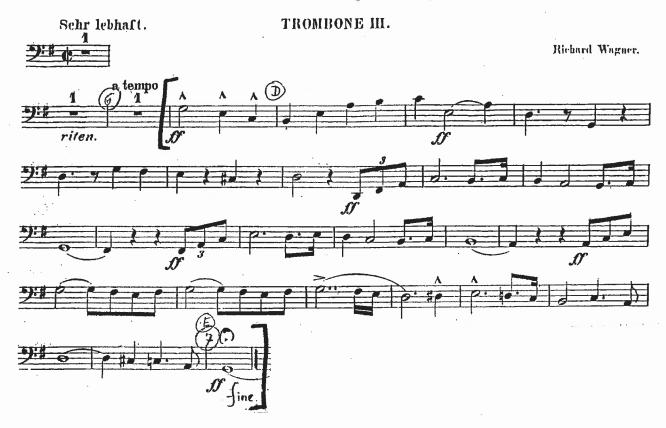


Symphony No. 1



EINLEITUNG

zum dritten Akt der Oper Lohengrin.



The Creation

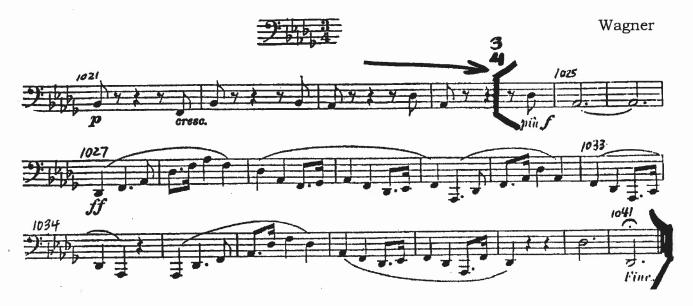
Bassposaune.

Haydn



Das Rheingold: Entry of the Gods Into Valhalla

Trombone IV.





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 studioquality 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.



New York Philharmonic Bass Trombone Auditions Spring/Summer 2013 Master Repertoire List

Solo:

Bozza: "New Orleans"

Orchestral Repertoire

Bach, J. S. Cello Suite No. 5: Sarabande

Bartòk Miraculous Mandarin Beethoven Symphony No. 9

Berlioz Damnation of Faust: Hungarian March

Berlioz Romeo & Juliet

Bizet L'Arlesienne: Farandole Haydn The Creation (Breitkopf) Ives Variations on "America"

Kodaly Hary Janos Suite

Respighi The Fountains of Rome

Rossini La Gazza Ladra Overture (Italian version)
Rossini William Tell Overture (Italian version)

Strauss, R. Also Sprach Zarathustra

Strauss, R. Bourgeoise Gentilhomme (Der Bürger als Edelmann)

Strauss, R. Ein Heldenleben

Wagner, R. Lohengrin

Wagner, R. Das Rheingold: Entry of the Gods Wagner, R. Die Walküre: Ride of the Valkyries



New York Philharmonic Bass Trombone Auditions Spring/Summer 2013 Master Repertoire List Continued

Section Repertoire

Brahms Symphony No. 1 Brahms Symphony No. 2

Bruckner Symphony No. 4 (Nowak, 2nd version)

Hindemith Mathis der Maler

Hindemith Symphonic Metamorphosis

Mahler Symphony No. 2 Mahler Symphony No. 6

Mussorgsky Pictures at an Exhibition
Respighi The Pines of Rome
Shostakovich Symphony No. 5
Tchaikovsky Symphony No. 6

Verdi Nabucco

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.