



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,

A handwritten signature in cursive script, appearing to read "Carl R. Schiebler".

Carl R. Schiebler



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

NAME \_\_\_\_\_

INSTRUMENT: **BASS TROMBONE**

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 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	<i>Romeo and Juliet</i> , Introduction: 10 after #2 – 2 after #3, 14 before #4 – 14 after #5
ROSSINI	Overture to <i>La Gazza Ladra</i> (Italian version), #7 – #8 and #11 – 24 after “Piu mosso”
BRAHMS	Symphony No. 1, “C” – measure 61
R. WAGNER	Prelude to Act III of <i>Lohengrin</i> , 1 before “D” – “E” with fermata
HAYDN	The Creation (ed. Breitkopf), #26: measures 1- 15
R. WAGNER	“Entry of the Gods” from <i>Das Rheingold</i> , pick up to measure 1025 – end (1041)

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**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

suggested tempo

J. S. Bach

(♩=50) Sarabande

The image shows the musical score for the Sarabande from Cello Suite No. 5 by J.S. Bach. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of four staves of music. The first staff begins with a treble clef and a key signature change to one flat (B-flat). The second staff features a repeat sign with first and second endings. The third and fourth staves continue the melodic line with various accidentals and phrasing. The piece concludes with a final cadence on the fourth staff.

\* 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.

Allegro fugato. (♩ = 110)

Viol. 4 5 6 7 8

Fl. 1 2 3

15 19 23

Fieramente, un poco ritenuto, col carattere di Recitativo misurato. *dim.*

4 1

cresc. - - - - - dim..

senza accel. *f* 5 1

The musical score for Trombone III consists of ten staves. The first staff is a single line with a treble clef and a key signature of one flat (B-flat major/D minor). It contains measures 15, 19, and 23, with first, second, and third endings marked. The second staff begins with a Flute (Fl.) part. The third staff continues the Trombone line with first, second, and third endings. The fourth staff is marked 'Fieramente, un poco ritenuto, col carattere di Recitativo misurato.' and includes dynamic markings like *mf* and *dim.*. The fifth staff has a first ending. The sixth and seventh staves feature complex rhythmic patterns with triplets and sixteenth notes. The eighth staff includes dynamic markings *cresc.* and *dim.*. The ninth staff is marked 'senza accel.' and features a forte (*f*) dynamic. The tenth staff concludes with a first ending.

La Gazza Ladra Overture  
(Italian edition)

FIRST EXCERPT:

Rossini

7

ff

8

Detailed description: This block contains the first excerpt of the musical score, spanning measures 7 and 8. It consists of two staves of music. The first staff begins with a box containing the number '7' and a dynamic marking of 'ff'. The music features a series of eighth notes with accents, followed by a more complex rhythmic pattern. The second staff continues the melodic line. Measure 8 is marked with a box containing the number '8' and shows a continuation of the eighth-note pattern.

SECOND EXCERPT:

11

ff

Più mosso

ff

Detailed description: This block contains the second excerpt of the musical score, spanning measures 11 through 15. It consists of five staves of music. The first staff begins with a box containing the number '11' and a dynamic marking of 'ff'. The music features a series of eighth notes with accents, followed by a more complex rhythmic pattern. The second staff continues the melodic line. The third staff is marked with the tempo change 'Più mosso' and shows a change in the rhythmic pattern. The fourth and fifth staves continue the melodic line, with the fifth staff ending with a dynamic marking of 'ff'.

Symphony No. 1

Posaune III (Baß)

Brahms

Adagio Fag. I

Va. *string. poco a poco* *a tempo* Ob. I

13 *string. molto a tempo* **A** Klar. I

24 **B** Più Andante Pk. *pp* 12 12

38 **C** *pp* *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*



# EINLEITUNG

zum dritten Akt der Oper Lohengrin.

Sehr lebhaft.

TROMBONE III.

Richard Wagner.

The musical score for Trombone III consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It starts with a first ending bracket containing a whole note G4, followed by a measure of rest. The tempo is marked 'Schr lebhaft.' and the dynamics are 'ff'. The second staff begins with a first ending bracket containing a whole note G4, followed by a measure of rest. The tempo is marked 'a tempo' and the dynamics are 'ff'. The third staff begins with a first ending bracket containing a whole note G4, followed by a measure of rest. The dynamics are 'ff'. The fourth staff begins with a first ending bracket containing a whole note G4, followed by a measure of rest. The dynamics are 'ff'. The fifth staff begins with a first ending bracket containing a whole note G4, followed by a measure of rest. The dynamics are 'ff' and the piece ends with the word 'fine'.

Bassposaune.

The Creation

Haydn

26 Chor und Terzett.

Vivace.

The image shows a musical score for Bass Trombone, measures 26-30. The score is written on three staves in bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked 'Vivace'. The first staff begins with a large bracket on the left. The second staff continues the melodic line. The third staff features a section marked with a capital letter 'A' above the first measure, indicating a first ending or a specific section. The music consists of eighth and sixteenth notes, with some rests and dynamic markings like 'f' (forte).

Das Rheingold:  
Entry of the Gods Into Valhalla

Trombone IV.

Wagner

The musical score for Trombone IV consists of three staves of music in bass clef, with a key signature of two flats and a 4/4 time signature. The first staff begins at measure 1021 with a dynamic marking of *p* and a *cresc.* instruction. It features a rhythmic pattern of eighth notes. At measure 1025, there is a triplet of eighth notes marked *piu f*, indicated by a bracket and the numbers 3 and 4. The second staff starts at measure 1027 with a dynamic marking of *ff* and contains a melodic line with slurs. The third staff begins at measure 1034 and continues the melodic line, ending at measure 1041 with a *Fine.* marking. Above the first staff, there is a small key signature change diagram showing the transition from two flats to one flat.



**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 "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.



**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
Bartók	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 Gentleman (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, 2 <sup>nd</sup> 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.**