

ORCHESTRAL PLACEMENT AUDITIONS

Kathryn Shirilla, Orchestra Manager

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(Note: excludes Contemporary Performance Program students, who must contact Dr. Marjorie Merryman, Dean of Students, directly for Fall 2009 information)

On behalf of the Orchestral Operations Office, welcome to Manhattan School of Music!

At the beginning of each semester, auditions are held to determine placement in the Manhattan Chamber Sinfonia, the Manhattan Symphony Orchestra, or the Manhattan Philharmonia Orchestra. Every student playing an orchestral instrument is required to take one of these auditions, without exception. Auditions are held throughout the building and adjudicated by members of the faculty, many of whom are members of the New York Philharmonic or the Metropolitan Opera Orchestra. Auditions are held behind a screen, ensuring the anonymity of both the adjudication committee and you. A monitor is present at the audition to communicate (if necessary) with the committee for you. **Auditions for Fall 2009 will take place on September 1, 2, 3, and 4, 2009.** Individual audition times and days will be available in the middle of August. Please contact the Orchestral Operations Office to receive your time before you arrive at Manhattan School of Music. The phone number is 917-493-4503 or email kshirilla@msmny.edu.

****All students involved in the classical orchestras must attend a mandatory orchestra meeting in Borden Auditorium on Thursday, September 10 at 7:00pm.**

Orchestral placement audition repertoire for all instruments is available by June 1 and listed below. At the actual audition, the adjudication committee will select the excerpts or sections of excerpts you will be asked to play from the list.

String players: please note that there will be a second round of unscreened auditions, by invitation only, for principal chairs immediately following the first round of auditions. All audition materials except for concertos (for those instruments requiring a concerto) will be distributed via e-mail.

- To obtain audition materials via e-mail, please e-mail the Performance Librarian, Manly Romero, after June 1, at mromero@msmny.edu or 917-493-4510.
- For questions regarding audition times and locations, contact the Orchestra Manager, Kathryn Shirilla, after August 19, at kshirilla@msmny.edu or 917-493-4503.
- For all other matters pertaining to orchestra auditions, contact the Director of Performance Operations, Heidi Stubner, at hstubner@msmny.edu or 917-493-4557.

Orchestral Placement Audition Repertoire

Fall 2009

VIOLIN

First Round

Brahms	Haydn Variations: Var. V, Var. VI
Debussy	La Mer: Mvt. II
Mahler	Symphony No. 5: Adagietto
Mendelssohn	Midsummer Night's Dream: Scherzo
Mozart	Symphony No. 39: Mvt. II

Second Round (for principal chairs)

Bach, J. S.	Mass in B Minor (No. 5 Arie: "Laudamus" solo)
Rimsky-Korsakov	<i>Capriccio Espagnol</i> (all solos)
Strauss	<i>Ein Heldenleben</i> (solo)
Tchaikovsky	Suite No. 3 (solo)

VIOLA

First Round

Mendelssohn	Symphony No. 4: Mvt. IV, 19 bars before #A to #A
Mozart	Symphony No. 35: Mvt. IV, beginning to #A
Schumann	Symphony No. 4: Mvt. I, bar 29 to 11 bars after #A
Tchaikovsky	Symphony No. 6: Mvt. I, bar 19 to bar 30; 16 bars before #G to 8 bars after #G

Second Round (for principal chairs)

Ravel	Mother Goose: Last Mvt. Solo
Strauss	Don Quixote: Solo, 3/4 after #29 until #34

CELLO

First Round

Tchaikovsky:	Symphony No. 5, Mvt. II, 13 bars before #B to #B; Mvt. III, 3 bars after #I to 8 bars after #K
Strauss	Ein Heldenleben, first page (beginning to 5 after 5)
Mozart	Overture to The Magic Flute, bars 27 to 53

Second Round (for principal chairs)

Debussy	La Mer, top line of divisi passage (2 before #9 to 6 after #9)
Brahms	Symphony No. 3, Mvt. IV, bars 150 to 172 (#K)

Brahms Piano Concerto No. 2, Mvt. III, Solo, #D to end

DOUBLE BASS

First Round

Bach Orchestra Suite No. 2: Double and Badinerie (no repeats)
Beethoven Symphony No. 7, Mvt. I, 3 bars before I to fermata;
Mvt. II, 9 bars after F to 8 bars after G
Mendelssohn Symphony No. 4 (“Italian”), Mvt. I, bar 41 to A, 24 before
C to
13 after C; Mvt. IV, bar 26 to A, bar 166 to bar 179
Strauss Also Sprach Zarathustra: 3 bars before #3 to “Bewegt”;
7 bars after #35 to 1 bar before #38

Second Round (for principal chairs)

Bach Suite No. 2: Double and Badinerie (no repeats)
Mahler Symphony No. 1 in D Major (“Titan”): Mvt. III solo
Mozart Requiem: Domine Jesu, bars 21-30

FLUTE

Mozart G Major Concerto, Mvt. II
(*All excerpts from Baxtresser Book*)
Beethoven Symphony No. 3 in E-flat Major (“Eroica”) [1 excerpt]
Bizet L’Arlésienne Suite No. 2: Menuet [1 excerpt]
Ravel Bolero [1 excerpt]
Strauss Till Eulenspiegel’s Merry Pranks [2 excerpts]
Stravinsky Firebird Suite (1919 Version) [1 excerpt]

OBOE

Beethoven Symphony No. 6 in F Major (“Pastoral”)
Ravel *Le Tombeau de Couperin*
Schumann Symphony No. 2 in C Major
Shostakovich Symphony No. 5 in D Minor
Wagner Siegfried’s Rhine Journey from *Götterdämmerung*

ENGLISH HORN

Berlioz *Roman Carnival Overture*
Sibelius *The Swan of Tuonela*
Stravinsky *Petroushka*
Ravel *Rapsodie Espagnole*

CLARINET

Mozart Concerto	
Beethoven	Symphony No. 4 in B-flat Major: Mvt. II, #F to #G; Mvt. IV, 20 after #G for 5 bars
Brahms	Symphony No. 4 in E Minor: Mvt. II, bars 1 to 30
Mendelssohn	Symphony No. 4 in A Major (“Italian”): Mvt. II, Andante, #A to #B; Mvt. IV, Presto, 6 after #B for 6 bars
Ravel	Rhapsodie Espagnol: Mvt. I Cadenza #6 to #7
Shostakovich	Symphony No. 1: Mvt. I, #1 to #2 & #8 to #9; Mvt. II, #1 to #2 & #4 to #5
Schubert 66 to 83	Symphony No. 8 in B Minor (“Unfinished”): Mvt. II, bars 66 to 83
Stravinsky	Firebird Suite: “Variation”, Infernal Danse, #12 to #14
Tchaikovsky to 70,	Symphony No. 6 in B Minor (“Pathetique”): Mvt. I, bars 48 to 70, bars 153 to 160, bars 325 to 335; Mvt. III, bars 69 to 81

BASSOON

Mozart fermata	Concerto for Bassoon, K. 191: Mvt. I, beginning to first fermata
Bartok	<i>Concerto for Orchestra</i> : Mvt. II
Beethoven	Symphony No. 9 in D Minor (“Choral”): Complete
Mozart 123;	<i>Le nozze di Figaro</i> , Overture: Opening to bar 24; bar 101- bar 139 to #D
Ravel	<i>Bolero</i> : Solo
Rimsky-Korsakov	<i>Scheherazade</i> : Solo and cadenzas

HORN

Brahms	Symphony No. 1: Mvt II, Horn I solo
Ravel	Piano Concerto in G: Mvt. I Horn I solo
Shostakovich	Symphony No. 5: Mvt. I low unison, #17 to #21
Strauss	Ein Heldenleben: Opening call
Strauss	Till Eulenspiegel: Opening call

TRUMPET

Beethoven	Leonore Overture No. 2: Offstage solo
Copland	<i>An Outdoor Overture</i>
Mahler	Symphony No. 1 in D Major (“Titan”): Mvt. I, Blumine

Bells

Dukas *Sorcerer's Apprentice* (Abel)
Mozart *The Magic Flute* (Goldenberg)
Respighi *Pines of Rome*

Snare Drum

Bartok *Concerto for Orchestra*
Prokofiev *Peter and the Wolf* (Goldenberg)
Prokofiev *Lt. Kije Suite: Birth of Kije and Burial*
Ravel *Bolero*
Rimsky-Korsakov *Scheherazade: 3rd and 4th movements* (Goldenberg)

Cymbals

Tchaikovsky *Romeo and Juliet* (Goldenberg)
General crashes at varied dynamics

Tambourine

Dvorak *Carnival Overture* (Goldenberg or Payson)
Demonstrate shake and finger roll skills

Triangle

Brahms *Symphony No. 4*

Timpani

Beethoven *Symphony No. 5* (Goldenberg or Hinger)
Beethoven *Symphony No. 9 - 1st and 2nd movements*
Brahms *Symphony No.1 - opening and 4th movement*
Hindemith *Symphonic Metamorphosis - 2nd movement*
Stravinsky *Rite of Spring - Danse Sacrale* (Hinger)
Tchaikovsky *Symphony No. 4 - 1st Mvt.* (Goldenberg or Hinger)