

Audition requirements – Violin

1. A movement of solo Bach
2. Concerto of choice
3. The following excerpts:
 - Bach Brandenburg Concerto #3; 1st movement, 1st violin
 - Beethoven Symphony #3; Scherzo through 2nd ending
 - Beethoven Symphony #9; slow movement: 12/8 Lo Stesso tempo for 16 bars
 - Brahms Symphony #1; 1st movement: beginning to B
 - Brahms Symphony #4; 1st movement: 1st page; 3rd movement: beginning to B (or 44)
 - Mozart Symphony #39; 1st movement: opening to bar 16, ¾ allegro to C
 - 4th movement: beginning to B
 - Prokofiev Classical Symphony; 1st movement: beginning to 12 (or H)
 - Schumann Symphony #2; Scherzo
 - Strauss Don Juan; 1st page
 - Tchaikovsky Symphony #4; 1st movement: upbeat to H until 8 before L, 17 after V until end

Audition requirements – Viola

1. A movement of solo Bach
2. Concerto of choice (Exposition)
3. The following excerpts:
 - Berlioz Roman Carnival Overture: 3rd measure of Reh#1 to Reh#5
 - Brahms Variations on a Theme of Haydn: Variations 5 and 7
 - Mendelsohn A Midsummer Night's Dream: Scherzo—Beginning to “D”; “E” to 3rd measure of “T”
 - Mozart Overture to “The Marriage of Figaro,” beginning-M51; M156-172
 - Mozart Symphony No. 40: Mvt. 1, measures 105-160
 - Ravel Mother Goose Suite: Mvt. 5, reh. #2 to reh. #4, solo line only
 - Shostakovich Symphony No. 5: Reh#15-#17, Reh #22 through 4 measures after #25, Reh#36 to the third measure of #38
 - Smetana Bartered Bride Overture: beginning to 5 after “A”
 - Strauss Don Quixote: solo, 3 bars after Reh#14 to 9 bars before Reh. #17
 - Tchaikovsky Nutcracker: Act 1, No. 4
 - Possible sightreading

Audition requirements – Cello

1. A movement from a concerto, sonata, suite or solo piece
2. The following excerpts:
 - Bach Brandenburg Concerto #3; cello 1 part
 - Beethoven Symphony #5; 2nd movement mm. 1-10, 49-59, 98-106
 - Beethoven Symphony #5; 3rd movement: beginning to m.213
 - Brahms Symphony #1; 1st movement: beginning to m. 38
 - Brahms Symphony #1; 4th movement: G to I, K to m. 249
 - Brahms Symphony #2; 2nd movement: beginning to A
 - Debussy La Mer; 2 bars before rehearsal 9 to 6 bars before rehearsal 10
 - Mozart Symphony #35; 1st movement: beginning to 16 of A
 - Mozart Symphony #35; 4th movement: beginning to C
 - Strauss Don Juan; first page and last page

- Tchaikovsky Symphony #4; 1st movement: 9/8 moderato con anima for 10 bars
 - 3 bars after B to 9 bars after C
 - 8 bars before F to F
 - 1 bar before H to I
- Tchaikovsky Symphony #4; 2nd movement: m. 21 to 17 bars after A

Audition requirements – Bass

1. Solo - Candidate's choice, not to exceed 5 minutes
2. The following excerpts:
 - Mahler Symphony No. 1; 3rd movement: opening bass solo
 - Saint-Saens Carnival of the Animals: Elephant
 - Mozart Symphony No. 35; 4th movement; Finale: beginning to letter A
 - Mozart Symphony No. 40; 1st movement: 20 measures before letter C to 5 measures after letter C
 - Beethoven Symphony No. 5; 3rd movement; Scherzo and Trio – no repeat
 - Beethoven Symphony No. 9; Finale; Recitative (complete)
 - Brahms Symphony No. 1; 1st movement: letter E to 9 measures before letter F (1st ending)
 - Strauss Ein Heldenleben; No. 9 to 6 measures after No. 12; No. 51 to No. 65; No. 77 to No. 78
 - Possible sightreading

Audition requirements – Principal Flute

1. Concerto of choice, 1st movement
2. The following excerpts:
 - Beethoven Leonore Overture #3; 29 after E to 17 before F, mm. 328-361
 - Beethoven Symphony # 4; 2nd movement (1 before E to 9 before F)(G to 4 after G)
 - Prokofiev Peter and the Wolf; #2 until four bars after #5, #8 to #9, four bars after #51 to second bar of #52
 - Ravel Daphnes and Chloe, Suite #2; #176-#180 (long solo), #214 to the end (the last 53 bars)
 - Mendelssohn Midsummer Nights Dream; Scherzo
 - Mendelssohn Symphony #4(Italien); last movement
 - Brahms Symphony #4; 4th movement 13 after D to 7 before E (bars 93-105)
 - Debussy Prelude to Afternoon of a Faun
 - Stravinsky Firebird (1919); Variation de L'oiseau de feu (9 to the end)
 - Rossini William Tell Overture; Andante after E to Allegro Vivace before H
 - Bach B minor Mass; #8 Domine Deus bars 47-93

Audition requirements – Flute 2

1. Mozart Concerto in G (1st movement) or Concerto in D (1st movement)
2. The following 1st Flute excerpts:
 - Ravel Daphnes et Chloe, Suite #2; #176-180 (long solo), #214 to the end (the last 53 bars)
 - Beethoven Overture to Leonore #3
 - Beethoven Symphony No. 3; last movement
 - Mendelssohn Midsummer Nights Dream; Scherzo
 - Stravinsky Firebird (1919); Var. de L'Oiseau de Feu

3. The following 2nd Flute excerpts

- Mendelssohn Symphony No. 4 (Italien), fourth movement
- Dvorak Symphony #9
- Prokofiev Classical Symphony
- Smetana The Moldau
- Ravel Daphnes et Chloe, Suite #2; #155-156 (the opening 8 bars), #179-182 (arpeg. and scales after the long flute solo)
- Ravel Mother Goose Suite; 2nd flute/piccolo
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4. The following Piccolo excerpts

- Ippolitov-Ivanov Caucasian Sketches; Procession of the Sardar
- Rossini Semiramide Overture
- Berlioz Dance of the Sprites from the Damnation of Faust (Piccolo I)

Audition requirements – Principal Oboe

I. Solo

First movement only from either
Mozart Concerto for Oboe
OR
Strauss Concerto for Oboe

II. Orchestral Excerpts:

- Beethoven Symphony No. 3: Mvt. 2, m.8 to A; pick-up to m. 37 to m. 47
- Beethoven Symphony No. 7: Mvt. 2, E to F
- Beethoven Symphony No. 9: Mvt. 2, m. 454-M
- Bizet Symphony in C: Mvt. 2, from 7 to the end
- Brahms Symphony No. 1: Mvt. 1, m. 25-33
Mvt. 2, m. 17-23 and 38-43
- Brahms Violin Concerto: Mvt. 2, m. 3-32
- Debussy La Mer: Mvt. 2, m. 17-18
Mvt. 3, 7 after 54 to 9 after 55
- Handel: Queen's Entrance (Solomon): Complete
- Mendelssohn Symphony No. 3: Mvt. 2, pick-up to A to 13 after C
Mvt. 2, pick-up to D to 17 after E
Mvt. 4, 22 after E to F
- Ravel Le Tombeau de Couperin: Mvt. 1, beginning to 2
- Ravel La Valse: 38 to 1 after 39, 1 before 87 to 91
- Rimsky-Korsakov Scheherazade: Mvt. 2 from A to B; 8 before D to D
- Rossini La Scala di Seta: Pick-up to m. 6 to 1, from 2 to 3rd bar of 3
- Smetana Bartered Bride Overture: Complete
- Strauss Don Juan: Beginning to B, 4 after L to 2 after N
- Tchaikovsky Symphony No. 4: Mvt. 2, m.1-21
Mvt. 3, m. 133-144

Audition requirements – Oboe 2 / English Horn

SOLOS

First movement only from either concerto:

MOZART Concerto for Oboe

STRAUSS Concerto for Oboe

SECOND OBOE EXCERPTS:

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|--------------|---|
| RAVEL | Daphnis et Chloé Suite No. 2: beginning to 170 |
| SHOSTAKOVICH | Symphony No. 5 Second Movement, 53-1 st bar of 54, 62-64, 69-1 st bar of 70 |
| BRAHMS | Haydn Variations Theme, m1-29 Variation III, m88-97 Finale, m441-463 |
| HANDEL | Entrance of the Queen of Sheba (entire) |
| SMETANA | Overture to the Bartered Bride (entire) |
| MOZART | Symphony No. 25 First Movement, opening-m12, m 66,87, m184-201 Minuet and Trio (entire) |
| BARTOK | Concerto for Orchestra – 2 nd movt: m25-44; m180-197 |

FIRST OBOE EXCERPTS:

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|-------------|---|
| ROSSINI | La Scala di Seta (entire) |
| TCHAIKOVSKY | Symphony No. 4 Second Movement, opening solo |

ENGLISH HORN EXCERPTS:

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| DVORAK | Symphony No. 9 Second Movement |
| BERLIOZ | Roman Carnival Overture: Andante sostenuto to 3 after [1] |
| ROSSINI | William Tell Overture: Andante (m. 176) – Allegro Vivace (m. 226) |
| FALLA | Three Cornered Hat: Three Dances: Miller's Dance: [1] to [2] |

POSSIBLE SIGHT READING

Audition requirements – Clarinet

I. Solo Mozart: Concerto for Clarinet (Movement 1)

II. Orchestral Excerpts (all first clarinet)

- Beethoven Symphony No. 4: Mvt. 4
- Beethoven Symphony No. 8: Mvt. 3 (Trio)
- Brahms Symphony No. 3: Mvt. 1: Bar 36 – Letter D
- Bar 149 – Letter K
- Mvt. 2: Beginning – Letter B
- Gershwin Rhapsody in Blue (opening)
- Kodaly Dances of Galanta: Bar 37-65; Bar 571-578
- Mendelssohn Scherzo from Midsummer Night's Dream
- Prokofiev Peter and the Wolf: Reh. 20-21
- Rachmaninoff Symphony No. 2: Mvt. 3 (Beginning to Reh. 47)
- Ravel Daphnis et Chloe, Suite No. 2 – meas. 155-158; 163-166; meas. 201-204; 207-210; 210-end
- Rimsky-Korsakov Capriccio Espagnole: Mov't. I, III and Cadenza
- Rimsky-Korsakov Scheherazade: Cadenza
- Sibelius Symphony No. 1: Mvt. 1 (Opening)
- Tchaikovsky Symphony No. 5: Mvt. 1

III. Possible sight-reading

Audition requirements - Bassoon

I. Solo Mozart: Concerto for Bassoon, K. 191, Movt. 1

II. Orchestral Excerpts (all first bassoon)

- Beethoven Symphony No. 4 : Movt. 2: bar 59 – 61, Movt. 4: bar 184 – 190, bar 300 – fine
- Mozart *Marriage of Figaro* Overture
- Berlioz Symphonie Fantastique :
 - Movt. 5: bar 8 after 63 through bar 4 after 64
 - Bar 5 after 83 to bar 7 before 84
- Rimski-Korsakov: *Sheherazade* : Movt. 2: bar 5 – 26, L to M
- Tchaikovsky: Symphony No. 4 : Movt. 2: bar 274 – fine
- Tchaikovsky: Symphony No. 5 : Movt. 3:
 - bar 2 after D to bar 9 before E
 - bar 8 after K to bar 10 before L
 - bar 2 after N to bar 6 before O
- Tchaikovsky: Symphony No. 6 : Movt. 1: bar 1 – 12
- Stravinsky: *Rite of Spring*, beginning to one bar before 4; 12 to bar 6 before 13
- Ravel: Bolero, from 2 to 3
- Shostakovich: Symphony No. 9
- **III. Possible sight-reading**

Audition requirements – Horn

1. Mozart Horn Concerto of choice
2. The following excerpts (all excerpts are 1st horn parts):
 - Beethoven Symphony #3; Scherzo mm. 167-197
 - Brahms Symphony #1; 2nd movement mm.90-105
 - 4th movement mm.23-24, 30-59
 - Handel Water Music, Suite II in D major; No. 11, No. 12 Alla Hornpipe
 - Holst The Planets; Jupiter: beginning to rehearsal 6
 - Mahler Symphony #5; Corno Obligato Scherzo
 - Mendelssohn Midsummer Night's Dream; No. 7 Nocturne
 - Strauss Til Eulenspiegel; beginning to rehearsal 1, rehearsal 37 for 16 bars
 - Strauss Don Juan; mm. 89-111, 314-338, 506-524
 - Tchaikovsky Symphony #4; 1st movement: beginning for 20 bars, mm. 169-190, 297-306
 - Tchaikovsky Symphony #5; 2nd movement: mm.8-28

Audition requirements – Principal Trumpet

CONCERTO

Haydn or Hummel Concerto

ORCHESTRA EXCERPTS *(All excerpts are 1st trumpet, except Prokofiev which is the cornet part.)*

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|-------------|---|
| Bach | Magnificat (First Movement) |
| Beethoven | Leonore Overture No. 2 (meas. 392 - 411) |
| Gershwin | An American In Paris (4 meas. before reh. 46 to reh. 47) (1 meas. before reh. 57 to reh. 58) |
| Handel | Messiah (The Trumpet Shall Sound) |
| Mahler | Symphony No. 5 (First Movement – beginning to reh. 2) (reh. 7 to reh. 8) (pickup to reh.13 to reh. 14) |
| Mussorgsky | Pictures at an Exhibition (Promenade – beginning to reh. 2) (Samuel Goldenberg and Schmuyle) |
| Prokofiev | Lt. Kije Suite (First Movement, Birth of Kije - first 5 meas.) (Third Movement, Kije's Wedding) |
| Schumann | Symphony No. 2 (First Movement - first 13 meas.) |
| R. Strauss | Ein Heldenleben (reh. 30 for 3 meas.) (reh. 42 to reh. 43) (one meas. after reh. 65 to reh. 70) (reh. 74 to reh. 75) (reh. 80 to reh. 81) |
| Stravinsky | Petrouchka (reh. 69 to reh. 70) |
| Tchaikovsky | Symphony No. 4 (First Movement - meas. 7 - 15) |
| Wagner | Die Meistersinger (Overture - beginning to meas. 89) |

POSSIBLE SIGHT READING

Audition requirements – Second Trumpet

CONCERTO

Haydn or Hummel Concerto

ORCHESTRA EXCERPTS

First Trumpet

| | |
|------------|---|
| Bach | Magnificat (First Movement) |
| Mussorgsky | Pictures at an Exhibition (Promenade – beginning to reh. 2) |
| Stravinsky | Petrouchka (Third Part - one meas. before 134 to 139) |

Second Trumpet

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|-----------------|--|
| *Beethoven | Violin Concerto (First Movement—meas. 346-357) |
| *Brahms | Academic Festival Overture (14 meas. after reh. C—13 meas. after reh. D) |
| *Brahms | Symphony No. 2 (Fourth Movement—5 meas. before reh. P—the end) |
| Rimsky-Korsakov | Scheherezade (Second Movement—9 meas. before reh. K—reh. L) (Fourth Movement—reh. P—reh. R) |
| *Schumann | Symphony No. 2 (First Movement—first 13 meas.) |
| R. Strauss | Eine Alpensinfonie (6 meas. after reh. 92—one meas. after reh. 95) (reh. 113a—reh. 115) |
| R. Strauss | Ein Heldenleben (2nd E-Flat Trumpet Part) (reh. 58—4 meas. before reh. 63) (reh. 65—reh. 66) |

*Rotary Trumpet is preferred but not required

POSSIBLE SIGHT READING

Audition requirements – Trombone

SOLO OF CHOICE

EXCERPTS – Please prepare the 1st Trombone parts to the following orchestral works (unless noted otherwise):

| | |
|-----------------|---|
| Berlioz | Hungarian March |
| Brahms | Symphony No. 4: Mvt. 4 – m.1-33; letter E to end of 3/2 section |
| Chabrier | Espana: letter F - letter H |
| Copland | Rodeo: Mvt. 1-reh.#16-#23; #29-#30 |
| Mahler | Symphony No. 3: Mvt. 1- 3 measures after reh.#13 -#17; one m. before reh.#58 to the 13 th m. of reh.#61 |
| Mozart | Requiem: Kyrie: m.1-34 (Alto tbn. required) Tuba Mirum: m.1-18 (Tbn. 2 part) |
| Ravel | Bolero: 2 nd m. of reh.#10-reh.#11 |
| Rimsky-Korsakov | Capriccio Espagnol: letter W to the end |

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|-------------|---------------------|---------------------|
| Saint-Saens | Symphony No. 3: | Mvt. 1 – letter Q-R |
| Stravinsky | Pulcinella: | Mvt. 7-Duetto |
| Wagner | Tannhauser Overture | |

POSSIBLE SIGHT READING

Audition requirements – Tuba

CONCERTO

Vaughan Williams Tuba Concerto, movements 1 and 2 (music not provided)

ORCHESTRA EXCERPTS (Play bracketed sections on parts provided)

| | |
|------------|----------------------------|
| Berlioz | Hungarian March |
| Brahms | Symphony No. 2 |
| Gershwin | An American in Paris |
| Mahler | Symphony No. 1 |
| Prokofiev | Symphony No. 5 |
| Respighi | Fountains of Rome |
| Stravinsky | Petrouchka |
| Wagner | Die Meistersinger Overture |
| Wagner | Ride of the Valkyries |

POSSIBLE SIGHT READING

Audition requirements – Percussion

1. A movement from a concerto, sonata, suite or solo piece
2. The following excerpts:

Snare Drum

- Kodaly Hary Janos Suite; 2nd movement: rehearsal 5 to end
- Prokofiev Lt. Kije; 1st movement: 1 to 2; 5th movement: 54 to 55
- Ravel Bolero
- Rimsky-Korsakoff Capriccio Espagnol; 4th movement : beginning to Cadenza 3
- Bartok Concerto for Orchestra; 2nd movement

Cymbals

- Rachmaninoff Concerto #2
- Shostakovich Symphony #5; 4th movement
- Tchaikovsky Romeo & Juliet
- Tchaikovsky Symphony #4

Bass Drum

- Stravinsky Le Sacre du Printemps; mm. 49-50, 72-81, 186 to end
- Tchaikovsky Romeo & Juliet

Triangle

- Brahms Symphony #4
- Rimsky-Korsakoff Capriccio Espagnol; movement #5

Tambourine

- Berlioz Roman Carnival Overture
- Tchaikovsky Nutcracker; Trepak, Arabian Dance

Xylophone

- Gershwin's Catfish Row from Porgy and Bess (opening)
- Prokofiev Alexander Nevsky
- Copland Rodeo; Hoe-Down

Bells

- Dukas Sorcerer's Apprentice
- Stravinsky Petrouchka; Allegro to 86, 122 to end

Drum Set

- Demonstrate proficiency in Jazz, Latin and Rock styles typical of an orchestral show tune arrangement