



# KINDRED SPIRITS ORCHESTRA

KRISTIAN ALEXANDER | Music Director

## AUDITIONS REQUIREMENTS

*Click on the position you are interested in:*

[Concertmaster](#)  
[Principal Violins II](#)  
[Principal Violist](#)  
[Principal Cellist](#)  
[Principal Contrabassist](#)

[Tutti \(section\) violinist](#)  
[Tutti \(section\) violist](#)  
[Tutti \(section\) cellist](#)  
[Tutti \(section\) contrabassist](#)

[Principal Timpanist](#)  
[Principal Percussionist](#)  
[Principal Harpist](#)  
[Principal Pianist](#)

[Principal / Associate Principal Flutist](#)  
[Principal / Associate Principal Oboist](#)  
[Principal / Associate Principal Clarinetist](#)  
[Principal / Associate Principal Bassoonist](#)

[Principal / Associate Principal Hornist](#)  
[Tutti \(section\) Hornist](#)  
[Principal / Associate Principal Trumpeter](#)  
[Principal / Associate Principal Trombonist](#)  
[Bass Trombonist](#)  
[Principal Tubist](#)

## STRINGS

### AUDITIONS FOR A CONCERTMASTER/PRINCIPAL VIOLIN II

1. One movement from a solo Sonata or Partita for unaccompanied violin by J.S. Bach.
2. First movement from a Romantic or a contemporary (20<sup>th</sup>/21<sup>st</sup> century) concerto for a violin and orchestra.
3. Three orchestral excerpts from the list below (own choice):
  - BRAHMS: Symphony No. 1 (2<sup>nd</sup> movement – measures 90 to the end of the movement)
  - BRAHMS: Symphony No. 2 (1<sup>st</sup> movement – beginning to [B]; [E] to 18 measures after [E])
  - DEBUSSY: *La Mer* (2<sup>nd</sup> movement, solo at [24])
  - J.S. BACH: *St. Matthew Passion*, BWV 224 (“Erbarme dich”)
  - MOZART: Symphony No. 39 (1<sup>st</sup> movement – m. 1 to 7 measures after [C]; 4<sup>th</sup> movement – m. 1 to [A])
  - R. STRAUSS: *Don Juan* – first page only
  - R. STRAUSS: *Don Juan* (3 measures after [D] to 14 measures after [D])
  - R. STRAUSS: *Ein Heldenleben* ([22] to [30])
  - RIMSKY-KORSAKOV: *Scheherazade* (2<sup>nd</sup> and 3<sup>rd</sup> movement solos)
  - SCHUMANN: Symphony No. 2 (Scherzo – beginning to measure 54; Coda - measure 361 to the end)
  - SHOSTAKOVICH: Symphony No. 5 (2<sup>nd</sup> movement, one measure before [57] to [59])
  - TCHAIKOVSKY: *Swan Lake* ballet (Act II, V, 2nd measure of [26] to 6 measures before [31])

## AUDITIONS FOR A *TUTTI* (SECTION) VIOLIN

1. One movement from a solo Sonata or Partita for unaccompanied violin by J.S. Bach.
2. One movement from a concerto for a violin and orchestra.
3. One orchestral excerpt from the list below (own choice):
  - BRAHMS: Symphony No. 1 (2<sup>nd</sup> movement – measures 90 to the end of the movement)
  - BRAHMS: Symphony No. 2 (1<sup>st</sup> movement – beginning to [B]; [E] to 18 measures after [E])
  - DEBUSSY: *La Mer* (2<sup>nd</sup> movement, solo at [24])
  - J.S. BACH: *St. Matthew Passion*, BWV 224 (“Erbarme dich”)
  - MOZART: Symphony No. 39 (1<sup>st</sup> movement – m. 1 to 7 measures after [C]; 4<sup>th</sup> movement – m. 1 to [A])
  - R. STRAUSS: *Don Juan* – first page only
  - R. STRAUSS: *Don Juan* (3 measures after [D] to 14 measures after [D])
  - R. STRAUSS: *Ein Heldenleben* ([22] to [30])
  - RIMSKY-KORSAKOV: *Scheherazade* (2<sup>nd</sup> and 3<sup>rd</sup> movement solos)
  - SCHUMANN: Symphony No. 2 (Scherzo – beginning to measure 54; Coda - measure 361 to the end)
  - SHOSTAKOVICH: Symphony No. 5 (2<sup>nd</sup> movement, one measure before [57] to [59])
  - TCHAIKOVSKY: *Swan Lake* ballet (Act II, V, 2nd measure of [26] to 6 measures before [31])

## AUDITIONS FOR A PRINCIPAL VIOLA

1. One movement from an unaccompanied suite or partita by J.S. Bach arranged for solo viola.
2. One movement from a concerto for a viola and orchestra.
3. Three orchestral excerpts from the list below (own choice):
  - BERLIOZ: *Roman Carnival Overture*, 1 after 1 to 1 after 4
  - BRAMHMS: Symphony No. 3, movement I, A: E to G; B: L to M
  - BRITTEN: *Young Person’s Guide to the Orchestra*, fugue
  - BRUCKNER: Symphony No. 4, Andante quasi allegretto mm. 51-83
  - COPLAND: *Appalachian Spring* (orchestra version), reh. numbers 6 to 14
  - MENDELSSOHN: *A Midsummer Night’s Dream*, scherzo, beginning to D
  - MOZART: Symphony No. 39, movement IV, A: mm. 85-104; B: mm. 125-138
  - STRAUSS: *Don Juan*, beginning to C
  - SHOSTAKOVICH: Symphony No. 5, movement I, A: reh. numbers 12 to 13; B: reh. numbers 15 to 17
  - SHOSTAKOVICH: Symphony No. 5, movement IV: reh. numbers 99 to 106
  - TCHAIKOVSKY: Symphony No. 6, movement I, allegro non troppo to m. 75

## AUDITIONS FOR A *TUTTI* (SECTION) VIOLA

1. One movement from an unaccompanied suite or partita by J.S. Bach arranged for solo viola.
2. One movement from a concerto for viola and orchestra.
3. One orchestral excerpt from the list below (own choice):
  - BERLIOZ: *Roman Carnival Overture*, 1 after 1 to 1 after 4
  - BRAMHS: Symphony No. 3, movement I, A: E to G; B: L to M
  - BRITTEN: *Young Person's Guide to the Orchestra*, fugue
  - BRUCKNER: Symphony No. 4, Andante quasi allegretto mm. 51-83
  - COPLAND: *Appalachian Spring* (orchestra version), reh. numbers 6 to 14
  - MENDELSSOHN: *A Midsummer Night's Dream*, scherzo, beginning to D
  - MOZART: Symphony No. 39, movement IV, A: mm. 85-104; B: mm. 125-138
  - STRAUSS: *Don Juan*, beginning to C
  - SHOSTAKOVICH: Symphony No. 5, movement I, A: reh. numbers 12 to 13; B: reh. numbers 15 to 17
  - SHOSTAKOVICH: Symphony No. 5, movement IV: reh. numbers 99 to 106
  - TCHAIKOVSKY: Symphony No. 6, movement I, allegro non troppo to m. 75

## AUDITIONS FOR A PRINCIPAL CELLIST

1. One movement from a solo Suite for unaccompanied cello by J.S. Bach.
2. First movement from a Romantic or a contemporary (20<sup>th</sup>/21<sup>st</sup> century) concerto for a cello and orchestra.
3. Three orchestral excerpts from the list below (own choice):
  - BEETHOVEN: Symphony No. 5, movement II, A: mm. 1-10; B: mm. 49-57; C: mm. 98-106
  - BEETHOVEN: Symphony No.9, movement IV: recitatives through m. 90
  - BRAHMS: Concerto No.2 for Piano and Orchestra, movement II, complete solo material
  - BRAHMS: Symphony No.2, movement II, measures 1-15
  - BRAHMS: Symphony No.3, movement III, measures 1-39
  - DEBUSSY: *La Mer*, movement I: 2 measures before 9 through 6th measure of 9 (top line)
  - MENDELSSOHN: *Ein Sommernachstraum* (*A Midsummer's Night Dream*, Intermezzo, complete
  - MOZART: Symphony No.35, movement IV, A: mm. 1-37; B: mm. 134-264
  - ROSSINI: Overture from *William Tell*, mm. 1- 48, top line
  - STRAUSS: *Don Juan*, complete
  - SUPPE: *Morning, Noon and Night Overture*, Opening solo
  - SUPPE: *Poet and Peasant Overture*, Opening solo
  - TCHAIKOVSKY: Symphony No.6, movement II: mm 1-32 (with repeat)
  - TCHAIKOVSKY: *Swan Lake* suite, movement IV: 3 measures before 6 through 3 before the end
  - VERDI: Requiem, movement III: mm. 1-28

## AUDITIONS FOR TUTTI (SECTION) CELLIST

1. One movement from a solo suite for unaccompanied cello by J.S. Bach.
2. One movement from a concerto for cello and orchestra.
3. One orchestral excerpt from the list below (own choice):
  - BEETHOVEN: Symphony No. 5, movement II, mm. 1-10; mm. 49-59; mm 98-106
  - BEETHOVEN: Symphony No. 8, movement III, Trio
  - BRAHMS: Symphony No. 2, movement II, mm. 1- 2m. before A
  - DEBUSSY: *La Mer*, 2m. before Reh.9 – 6m. after Reh.9
  - MENDELSSOHN: *A Midsummer Night's Dream*, scherzo Reh.N – Reh.O
  - MOZART: Symphony No. 35, movement IV, mm. 134 - 181
  - STRAUSS: *Don Juan*, mm. 1-Reh.B
  - STRAUSS: *Ein Heldenleben*, mm. 1 – 5 mm after Reh. 2
  - TCHIKOVSKY: Symphony No. 4, movement II, 21 mm before Reh. A - Reh. A

## AUDITIONS FOR A PRINCIPAL CONTRABASSIST

1. First movement from a concerto for contrabass and orchestra.
2. One 20<sup>th</sup> century work composed after 1939.
3. Three orchestral excerpts from the list below (own choice)
  - BEETHOVEN, Symphony No. 5: 2<sup>nd</sup> (mm. 114-123) and 3<sup>rd</sup> movements (mm. 1-18; 52-181)
  - BEETHOVEN, Symphony No. 9: 2<sup>nd</sup> movement (beginning up to first *Presto*); and 4<sup>th</sup> movement *Recitativo*.
  - BRAHMS, Symphony No. 2, 1<sup>st</sup> (mm. 212-224; 395-430) and 4<sup>th</sup> (mm. 1-32, 184-205, 244-279) movements
  - HANDEL, *Messiah*, No. 12, Chorus "For unto us a Child is born"
  - MAHLER, Symphony No. 1, 3<sup>rd</sup> movement solo
  - MOZART, Symphony No. 40: 1<sup>st</sup> (mm. 114-138; 191-225) and 4<sup>th</sup> (41-62; 153-207) movements
  - GINASTERA, *Variaciones Concertantes*: solo *recitativo* passages
  - PROKOFIEV, *Lieutenant Kiji* Suite, solo excerpts
  - SHOSTAKOVICH, Symphony No. 5, 1<sup>st</sup> movement (m. 1 to reh. 2; reh. 22-23; reh. 24-27)
  - R. STRAUSS, *Ein Heldenleben* (reh. 2-4; reh. 5-8; reh. 9-13; reh. 20-22; reh. 66-70; reh. 104-105)
  - STRAVINSKY, Suite from *Pulcinella*, solo excerpts

## AUDITIONS FOR *TUTTI* (SECTION) CONTRABASSIST

1. One movement from a concerto for a contrabass and orchestra.
2. One contrast piece (own choice).
3. One orchestral excerpt from the list below (own choice):
  - BEETHOVEN: Symphony No. 5, movement III, mm. 1-18; mm. 140-213
  - BEETHOVEN: Symphony No. 9, movement IV, mm. 1-Allegro Assai before Reh.A
  - BRAHMS: Symphony No. 1, Reh.E – 1<sup>st</sup> ending before Reh.F
  - BRITTEN: *The Young Person's Guide to the Orchestra*, variation H and Fugue, Reh.H to Reh.I
  - MAHLER: Symphony No. 1, movement III, mm. 3-10
  - MOZART: Symphony No. 35, movement IV, mm. 1-37
  - PROKOFIEV: *Lieutenant Kije* suite, Romanze, solo at beginning
  - STRAUSS: *Ein Heldenleben*, Reh.40-Reh.41; Reh.77-Reh.78

## WOODWINDS

### AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL FLUTIST

1. One piece (or one movement) for unaccompanied flute by J.S. Bach.
2. First movement from a concerto for a flute and orchestra.
3. Three orchestral excerpts (1<sup>st</sup> flute) from the list below (own choice):
  - BEETHOVEN: Overture to *Leonore* No. 3 (Measure 1 to Allegro; Measure 328 through measure 360)
  - BRAHMS: Symphony No. 1, in C Minor, Op. 68 (Movement IV, measure 33 through measure 46)
  - BRAHMS: Symphony No. 4 in E Minor, Op. 98 (Movement IV: measure 93 through measure 105)
  - DEBUSSY: *Afternoon of a Faun* (Measure 1 through measure 30; Measure 94 through measure 103)
  - DVORAK: Symphony No 8 in G Major (Movement IV: Rehearsal Letter D to Rehearsal Letter E)
  - GLUCK: *Dance of the Blessed Spirits* from ORPHEUS (Act II, No. 30 with Da Capo to No. 29)
  - HINDEMITH: Symphonic Metamorphosis (Movement III)
  - MENDELSSOHN: *A Midsummer Night's Dream* (Scherzo: Pick-up to measure 339 to the end)
  - PROKOFIEV: *Peter and the Wolf*, Op. 67 (Beginning to Rehearsal No.6)
  - RAVEL: *Daphnis and Chloé* suite No. 2 (Rehearsal No.155 to No.156; Rehearsal No.176 to No.180)
  - SAINT-SAËNS: *Carnival of the Animals* (No. 10 "Voliere")
  - R. STRAUSS: *Salome's Dance* (Rehearsal Letter D to 2 measures before Rehearsal Letter G)
  - STRAVINSKY: *Petrouchka*, revised edition (Rehearsal No.60 to Rehearsal No.61)
  - STRAVINSKY: *L'Oiseau de feu* (Firebird): Suite, 1919 version (Variation de l'oiseau de feu)

### AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL OBOIST

1. First movement from a concerto for an oboe and orchestra.
2. One contrast piece (own choice).
3. Three orchestral excerpts (1<sup>st</sup> oboe) from the list below own choice):
  - BARTOK: Concerto for Orchestra (Movement II, m.25 – m.42)
  - BRAHMS: Symphony No. 2 (Movement 2, measure 3 to measure 33)
  - BRAHMS: Symphony No. 2 (Movement II, 3rd measure of A to 11th measure)
  - DVORAK: Symphony No. 7 (Movement II, opening to m. 9)
  - HAYDN: Symphony No. 92 (Movement II, measure 99 to end)
  - HAYDN: Symphony No. 96 (Movement 3, Play entire Trio – no repeats)
  - MENDELSSOHN: *A Midsummer Night's Dream* (Scherzo, measure 9 to measure 16; measure 1 to 7 of "B")
  - MUSSORGSKY: *Pictures at an Exhibition* (Ballet of the Chicks in their Shells, No.48 to No.52)
  - RAVEL: *Le Tombeau de Couperin* (Prelude - beginning to No.2; 6 after No.8 to No.9)
  - RIMSKY-KORSAKOV: *Scheherazade* (III. The Young Prince and the Young Princess)
  - ROSSINI: *La Scala de Seta* Overture (Andantino to No.1; pickups to No.2 to No.3)

## AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL CLARINETTIST

1. First movement from a concerto for clarinet and orchestra.
2. One contrasting selection (own choice).
3. Three orchestral excerpts (1<sup>st</sup> clarinet) from the list below (own choice):
  - BEETHOVEN: Symphony No. 6, K to end
  - BEETHOVEN: Symphony No. 8, movement 3, trio
  - BRAHMS: Symphony No. 1, movement III, beginning to D
  - BRAHMS: Symphony No. 3, movement I, B to D
  - GERSHWIN: *Rhapsody in Blue*, opening
  - MENDELSSOHN: *A Midsummer Night's Dream*, scherzo, complete
  - RIMSKY-KORSAKOV: *Capriccio Espagnole*, A: movement I, complete; B: movement IV, cadenza
  - RIMSKY-KORSAKOV: *Russian Easter Festival Overture*, A: D to allegro agitato; B: T to U
  - RIMSKY-KORSAKOV: *Scheherazade*, movement II, cadenza
  - ROSSINI: *Semiramide* Overture, K to 6 before L
  - SCHUBERT: Symphony No. 8, A: movement I, m. 13 to A; B: movement II, complete
  - TCHAIKOVSKY: Overture to *The Nutcracker*, 4 after E to F
  - TCHAIKOVSKY: March from *The Nutcracker*, E to F

## AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL BASSOONIST

1. First movement from a concerto for bassoon and orchestra.
2. One contrast piece (own choice).
3. Three orchestral excerpts (1<sup>st</sup> bassoon) from the list below (own choice):
  - BEETHOVEN: Overture No. 3, Opera *Leonore*, Op. 72
  - BERLIOZ: *Symphonie Fantastique* (Movement IV - Marche au supplice)
  - MOZART: *The Marriage of Figaro*, Overture (Opening until measure 35)
  - MOZART: Symphony No. 35 in D Major (Movement IV)
  - RAVEL: *Boléro* (from Rehearsal 2 to Rehearsal 3)
  - ROSSINI: *La Gazza Ladra*, Overture (Solo – 18m. after Rehearsal D)
  - STRAUSS: *Till Eulenspiegel's Merry Pranks* (12 measures before reh. 32 to 8 measures after reh. 33)
  - TCHAIKOVSKY: Symphony No. 6 (Movement I, opening solo to m. 12)

## BRASS

### AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL FRENCH HORNIST

1. First movement from a concerto for horn and orchestra.
2. One contrast piece (own choice).
3. Three orchestral excerpts (1<sup>st</sup> horn) from the list below (own choice):
  - BEETHOVEN: Symphony No. 3 (Movement I: measures 13 - 77; measures 510 - 538)
  - BEETHOVEN: Symphony No. 3 (Movement III: measures 93 - 127; Movement IV: measure 382 – 398)
  - BEETHOVEN: Symphony No. 7 (Movement I: measures 250 – 286; measures 417 to end)
  - BEETHOVEN: Symphony No. 9 (Movement I: measures 223 – 253; measures 293 – 331)
  - BRAHMS: Symphony No. 2 (Movement I: measures 122 – 158; measures 254 – 289)
  - SHOSTAKOVICH: Symphony No. 5 (Movement I: Rehearsal 17 to 27; rehearsal 33 to 39)
  - STRAUSS: *Ein Heldenleben* (1 m. before rehearsal 78 to 1 m. after rehearsal 79)
  - TCHAIKOVSKY: Symphony No. 4 (Movement I: Opening through measure 21)
  - TCHAIKOVSKY: Symphony No. 5 (Movement II: Solo from measure 8 to 13 measures after rehearsal A)

### AUDITIONS FOR A TUTTI (SECTION) HORN

4. One movement from a concerto for horn and orchestra.
1. One contrast piece (own choice).
2. One orchestral excerpt from the list below (own choice):
  - BEETHOVEN: Symphony No. 3, movement III, trio, mm. 171-203 (Horn 2)
  - BEETHOVEN: Symphony No. 8, movement III, mm. 45-78 (Horn 1)
  - BRAHMS: Symphony No. 1, movement II, mm. 90-105 (Horn 1)
  - BRAHMS: Symphony No. 4, movement I, mm. 73-79 (Horn 4)
  - BRAHMS: Piano Concerto No. 1, movement I, mm. 199-215 (Horn 3)
  - DVORAK: Symphony No. 9, movement IV, mm. 8-25 (Horn 3)
  - MAHLER: Symphony No. 1, movement III, rehearsal numbers 13 to 15 (Horn 4)
  - MAHLER: Symphony No. 5, movement I, rehearsal numbers 21 to 22 (Horn 1)
  - MOZART: Symphony No. 40, movement III, mm. 68-78 (Horn 2)
  - MUSSORGSKY: *Pictures at an Exhibition*, Promenade (Horn 1)
  - SHOSTAKOVICH: Symphony No. 5, movement I, mm. 17-21 (Horn 2)
  - STRAUSS: *Ein Heldenleben*, 4 after 3 to 5 after 4 (Horn 4)
  - STRAUSS: *Till Eulenspiegel's Merry Pranks*, volles Zeitmass before 29 to 29 (Horn 3)
  - TCHAIKOVSKY: Symphony No. 4, movement I, beginning to 6 after A (Horn 1)

## AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL TRUMPETER

1. First movement from a concerto for trumpet and orchestra.
2. One contrast piece (own choice).
3. Three orchestral excerpts (1<sup>st</sup> trumpet) from the list below (own choice):
  - BACH: *Brandenburg Concerto* No. 2 (3<sup>rd</sup> movement)
  - BACH: Mass in B minor (Credo)
  - BARTOK: Concerto for Orchestra (2<sup>nd</sup> movement or 5<sup>th</sup> movement)
  - BEETHOVEN: Overture No. 2 to opera *Leonore* (Offstage solo - play one time only)
  - DEBUSSY: *La Mer* (1<sup>st</sup> movement, 3 mm before reh. No. 1 to reh. No. 2)
  - GERSHWIN: *An American in Paris* (5 mm before reh. No. 46 to reh. No. 47; reh. No. 57 to reh. No. 59)
  - MAHLER: Symphony No. 3 (Post horn solo - 1m before reh. No. 14 to reh. No. 16)
  - MAHLER: Symphony No. 5 (1<sup>st</sup> movement or 3<sup>rd</sup> movement)
  - MUSSORGSKY-RAVEL: *Pictures at an Exhibition* (opening solo; *Goldenberg and Schmuyle*)
  - RAVEL: Piano Concerto in G (1<sup>st</sup> movement)
  - RESPIGHI: *Pines of Rome* (1<sup>st</sup> movement or 2<sup>nd</sup> movement offstage solo)
  - RIMSKY-KORSAKOV: *Scheherazade* (4<sup>th</sup> movement)
  - SCRIBIN: *Poem of Ecstasy* (mm 13 – 18; reh No. 3 to reh. No. 4)
  - SHOSTAKOVICH: Symphony No. 5 (1<sup>st</sup> movement – reh. No. 27 – reh. No. 32)
  - SHOSTAKOVICH: Symphony No. 9 (3<sup>rd</sup> movement - letter D to letter E)
  - STRAUSS: *Alpine Symphony* (1 m before reh. No. 68 to No. 71; reh. No. 75 to reh. No. 76)
  - STRAUSS: *Bourgeois Gentilhomme* (3<sup>rd</sup> movement - beginning to reh. No. 38)
  - STRAUSS: *Don Juan* (letter F to letter G)
  - STRAVINSKY: *Petrouchka* (1947) (3<sup>rd</sup> part - 1 m before reh. No. 134 to reh. No. 167)

## AUDITIONS FOR A PRINCIPAL and ASSOCIATE PRINCIPAL TROMBONIST

1. Solo work for a trombone (without an orchestra) – own choice.
2. One contrast piece (own choice).
3. Three orchestral excerpts (1<sup>st</sup>/alto trombone) from the list below (own choice):
  - BERLIOZ: *Symphonie fantastique*: IV. 56 to 7mm. after 57
  - MAHLER: Symphony No. 3: I. 13-17
  - RAVEL: Bolero (trombone solo)
  - SAINT-SAËNS: Symphony No. 3: I. Q to 3 mm. after S
  - STRAUSS, R.: *Till Eulenspiegel's Merry Pranks*: 8 mm. before 19 to 6 mm. before 20, 31 to 32

## AUDITIONS FOR A BASS TROMBONIST

1. Solo work for a trombone (without an orchestra) – own choice.
2. One contrast piece (own choice).
3. Three orchestral excerpts (bass trombone) from the list below (own choice):
  - BEETHOVEN: Symphony No. 9, movement II, A: M to m. 523
  - BEETHOVEN: Symphony No. 9, movement IV, A: m. 595-626; B: 1 before O to R
  - BRAHMS: Symphony No. 1, movement IV, C to m. 60
  - MAHLER: Symphony No. 1, movement IV, 9 to 10
  - RIMSKY-KORSAKOV: *Capriccio Espagnole*, movement IV, coda
  - STRAUSS: *Ein Heldenleben*, complete
  - STRAUSS: *Till Eulenspiegel's Merry Pranks*, reh. 36 to 4 bars before reh. 38
  - TCHAIKOVSKY: Symphony No. 6, movement I, A: m. 67 to D; B: 4 after K to M; C: 3 after O to 2 after R
  - TCHAIKOVSKY: Symphony No. 6, movement 3, A: 4 after V to 4 before Bb; B: 1 after Cc to end
  - VERDI: Overture to *La Forza del Destino*, A: D to E; B: I to L

## AUDITIONS FOR A PRINCIPAL TUBIST

1. First movement from a concerto for tuba and orchestra.
2. One contrast piece (own choice).
3. All orchestral excerpts from the list below:
  - MUSSORGSKY-RAVEL: *Pictures at an Exhibition (Bydlo)*
  - HINDEMITH: *Symphonic Metamorphoses* (2<sup>nd</sup> movement, 4 measures before M to P)
  - PROKOFIEV: Symphony No. 5 (1<sup>st</sup> movement, rehearsal No.3 to No.6)

## TIMPANI, PERCUSSION, HARP, PIANO

### AUDITIONS FOR A PRINCIPAL TIMPANIST

1. A melodic solo or etude (own choice).
2. Three orchestral excerpts from the list below (own choice):
  - BARBER: *Medea's Dance of Vengeance*, Reh. 28 – Reh. 32
  - BARTOK: Concerto for Orchestra, movement IV, mm. 42 - 50
  - BARTOK: Concerto for Orchestra, movement V, mm. 5-59; mm. 383-412; mm. 550-572
  - BARTOK: Music for Strings, Percussion, and Celeste, movement II, mm. 301-338
  - BARTOK: Music for Strings, Percussion, and Celeste, movement III, mm. 26-63
  - BEETHOVEN: Symphony No. 1, complete
  - BEETHOVEN: Symphony No. 7, complete
  - BEETHOVEN: Symphony No. 9, complete
  - BRAHMS: Symphony No. 1, complete
  - BRITTEN: *The Young Person's Guide to the Orchestra*, variation M
  - ELGAR: Enigma Variations, variation VII
  - MAHLER: Symphony No. 7, complete
  - MOZART: Symphony No. 39, complete
  - MOZART: Symphony No. 41, complete
  - PROKOFIEV: *Peter and the Wolf*, 14 mm after Reh. 39 – Reh. 40
  - PROKOFIEV: Symphony No. 1, movement IV Finale, mm.1 – 1<sup>st</sup> ending
  - SHOSTAKOVICH: Symphony No. 1, movement IV, Reh. 35 – 3 mm. after Reh. 36
  - SCHUBERT: Symphony No. 9, complete
  - SIBELIUS: *Finlandia*, complete
  - STRAUSS: Suite from *Der Rosenkavalier*, "Quick Waltz" 6 mm. after Reh.62 – END
  - STRAUSS: *Tod und Verklärung*, complete
  - STRAVINSKY: *The Rite of Spring*, complete
  - TCHAIKOVSKY: Symphony No. 4, complete

### AUDITIONS FOR A PRINCIPAL PERCUSSIONIST

Own choice of a total of six orchestral excerpts from the list below (one per instrument):

#### SNARE DRUM

- DELECLUSE: Etude No. 11 from *Les Douze Etudes*
- PROKOFIEV: *Lieutenant Kijé Suite*, movement I, Reh. 1 – Reh. 2; Reh. 13 - END
- RIMSKY-KORSAKOV: *Capriccio espagnol*, movement IV, mm. 1 to Reh. M
- RIMSKY-KORSAKOV: *Scheherazade*, movement III, Reh. D – Reh. G
- RIMSKY-KORSAKOV: *Scheherazade*, movement IV, Reh. M – Reh. U
- SHOSTAKOVICH: Symphony No. 10, movement II, mm. 98 - END

## BASS DRUM

- MAHLER: Symphony No. 3, movement I, Reh. 1 to Reh. 4
- STRAVINSKY: *The Rite of Spring - Danse de la Terre*, Reh. 72-Reh. 75; Reh. 196 – END
- TCHAIKOVSKY: Symphony No. 4, movement 4, 11 mm. after G - END

## CYMBALS

- DVORAK: *Scherzo Capriccioso*, Reh. Q to END
- MUSSORGSKY: *Night on Bald Mountain*, Reh. S - Reh. T
- SIBELIUS: *Finlandia*, Reh. N – Reh. O
- TCHAIKOVSKY: *Romeo and Juliet*, complete

## TRIANGLE

- BIZET: *Carmen (Danse Bohème)*
- BRAHMS: Symphony No. 4, movement III, Reh. I – END
- LISZT: Piano Concerto No. 1, Reh. E – Reh. H

## GLOCKENSPIEL

- DEBUSSY: *La Mer*, movement II, complete
- DUKAS: *The Sorcerer's Apprentice*, Reh. 17 – Reh. 20; Reh. 22 – Reh. 24
- RESPIGHI: *Pines of Rome*, mm. 1 – 21 mm. after Reh. 2; Reh. 7 – END

## XYLOPHONE

- GERSHWIN: *Porgy and Bess Overture*, mm. 1 – Reh. B
- KODALY: *Háry János Suite*, movement VI, complete
- MESSIAEN: *Oiseaux Exotiques*, Reh. 6 – Reh. 7; Reh. 26 – Reh. 30
- STRAVINSKY: *The Firebird*, Reh. 127 – Reh. 133

## TAMBOURINE

- BIZET: *Carmen (Aragonaise and Danse Bohème)*, complete
- DVORAK: *Carnival Overture*, mm. 1 – Reh. C; 8 m. before Reh. U – END
- STRAVINSKY: *Petrouchka* (1947 version), Reh. 201 – Reh. 206

## MIXED PERCUSSION

- STRAVINSKY: *L'Histoire du Soldat, Tango and Triumphal March of the Devil*

## AUDITIONS FOR A PRINCIPAL PIANIST

1. One prelude and fugue by J.S. Bach (not a transcription)
2. One substantial work by Chopin, Schumann, Brahms, Liszt or Mendelssohn
3. One 20<sup>th</sup> or 21<sup>st</sup> century work
4. Three orchestral excerpts from the list below (own choice):
  - BARTOK: Music for Strings, Percussion and Celeste, complete
  - PROKOFIEV: Symphony No. 5, complete
  - SHOSTAKOVICH: Symphony No. 1, movement II, complete
  - SHOSTAKOVICH: Symphony No. 1, movement IV, Reh. 9 – Reh. 12; Reh. 27 – Reh. 35; Reh. 44 – END
  - STRAVINSKY: *The Firebird*, complete
  - STRAVINSKY: *Petrouchka* (1947 version), complete

## AUDITIONS FOR PRINCIPAL HAPIST

1. First movement from Mozart, Concerto for Flute and Harp.
2. One 20<sup>th</sup> century work (own choice).
3. Three orchestral excerpts from the list below (own choice):
  - BARTOK: Concerto for Orchestra, movement IV, 3 before Reh.45 to 7 after Reh.52
  - BARTOK: Concerto for Orchestra, movement V, mm. 345-356
  - BERLIOZ: *Symphonie Fantastique*, movement II, 2 before 21 to 1 after 23; 12 before 29 to Animato after 32
  - BRITTEN: *The Young Person's Guide to the Orchestra*, variation I and Fugue, Reh.I to 4 after Reh.J
  - DEBUSSY: *La Mer*, movement I, Reh.14-Reh.15
  - DEBUSSY: *La Mer*, movement II, Reh.33 - 5 after Reh.36
  - MAHLER: Symphony No. 5, movement III
  - RAVEL: *Tzigane*, cadenza
  - RIMSKY-KORSAKOV: *Capriccio Espagnole*, complete
  - STRAUSS: *Don Juan*, Reh.E – Reh.F; Reh. M – 1 after Reh. N
  - TCHAIKOVSKY: *Swan Lake*, Act 2 no. 13, cadenza
  - VERDI: *La Forza del Destino* Overture, mm. 129 to 148