



KINDRED SPIRITS ORCHESTRA

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 \(sectional\) 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. A Romantic or a contemporary (20th/21st century) concerto for a violin and orchestra
3. Three orchestral excerpts from the list below:
 - BRAHMS: Symphony No. 1 (2nd movement – measures 90 to the end of the movement)
 - BRAHMS: Symphony No. 2 (1st movement – beginning to [B]; [E] to 18 measures after [E])
 - DEBUSSY: *La Mer* (2nd movement, solo at [24])
 - J.S. BACH: *St. Matthew Passion*, BWV 224 (“Erbarme dich”)
 - MOZART: Symphony No. 39 (1st movement – m. 1 to 7 measures after [C]; 4th 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* (2nd and 3rd movement solos)
 - SCHUMANN: Symphony No. 2 (Scherzo – beginning to measure 54; Coda - measure 361 to the end)
 - SHOSTAKOVICH: Symphony No. 5 (2nd 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. First movement from a concerto for a violin and orchestra.
3. One orchestral excerpt from the list below
 - BRAHMS: Symphony No. 1 (2nd movement – measures 90 to the end of the movement)
 - BRAHMS: Symphony No. 2 (1st movement – beginning to [B]; [E] to 18 measures after [E])
 - DEBUSSY: *La Mer* (2nd movement, solo at [24])
 - J.S. BACH: *St. Matthew Passion*, BWV 224 (“Erbarme dich”)
 - MOZART: Symphony No. 39 (1st movement – m. 1 to 7 measures after [C]; 4th 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* (2nd and 3rd movement solos)
 - SCHUMANN: Symphony No. 2 (Scherzo – beginning to measure 54; Coda - measure 361 to the end)
 - SHOSTAKOVICH: Symphony No. 5 (2nd 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. First movement of an unaccompanied suite or partita by J.S. Bach arranged for solo viola
2. Standard Romantic or 20th-century concerto for a viola and orchestra
3. Three orchestral excerpts from the list below:
 - 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. First movement of an unaccompanied suite or partita by J.S. Bach arranged for solo viola
2. First movement of a standard concerto for viola and orchestra
3. One orchestral excerpt from the list below
 - 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. A Romantic or a contemporary (20th/21st century) concerto for a cello and orchestra
3. Three orchestral excerpts from the list below:
 - 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. First movement from a concerto from the standard cello repertoire.
3. One orchestral excerpt from the list below
 - 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. One movement from a concerto by: Dragonetti, Vanhal, Dittersdorf, Bottesini, or Koussevitzky
2. One 20th century work composed after 1939.
3. Three orchestral excerpts from the list below:
 - BEETHOVEN, Symphony No. 5: 2nd (mm. 114-123) and 3rd movements (mm. 1-18; 52-181)
 - BEETHOVEN, Symphony No. 9: 2nd movement (beginning up to first *Presto*); and 4th movement *Recitativo*.
 - BRAHMS, Symphony No. 2, 1st (mm. 212-224; 395-430) and 4th (mm. 1-32, 184-205, 244-279) movements
 - HANDEL, *Messiah*, No. 12, Chorus "For unto us a Child is born"
 - MAHLER, Symphony No. 1, 3rd movement solo
 - MOZART, Symphony No. 40: 1st (mm. 114-138; 191-225) and 4th (41-62; 153-207) movements
 - GINASTERA, *Variaciones Concertantes*: solo *recitativo* passages
 - PROKOFIEV, *Lieutenant Kiji* Suite, solo excerpts
 - SHOSTAKOVICH, Symphony No. 5, 1st 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. First movement from a standard concerto for a contrabass and orchestra
2. One contrast piece (own choice)
3. One orchestral excerpt from the list below
 - 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 – 1st 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 standard concerto for a flute and orchestra
3. Three orchestral excerpts (1st flute) from the list below:
 - 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 standard concerto for an oboe and orchestra
2. One contrast piece (own choice)
3. Three orchestral excerpts (1st oboe) from the list below
 - 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 of a clarinet concerto by Mozart, Nielson, or Weber
2. One contrasting selection
3. Three orchestral excerpts (1st clarinet) from the list below:
 - 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 standard concerto for a bassoon and orchestra
2. One contrast piece (own choice)
3. Three orchestral excerpts (1st bassoon) from the list below:
 - 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 standard concerto for a horn and orchestra
2. One contrast piece (own choice)
3. Three orchestral excerpts (1st horn) from the list below:
 - 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

1. R. STRAUSS, Horn Concerto No. 1, movement I, exposition
2. One contrast piece (own choice)
3. One orchestral excerpt from the list below:
 - 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 standard concerto for a trumpet and orchestra
2. One contrast piece (own choice)
3. Three orchestral excerpts (1st trumpet) from the list below:
 - BACH: *Brandenburg Concerto* No. 2 (3rd movement)
 - BACH: Mass in B minor (Credo)
 - BARTOK: Concerto for Orchestra (2nd movement or 5th movement)
 - BEETHOVEN: Overture No. 2 to opera *Leonore* (Offstage solo - play one time only)
 - DEBUSSY: *La Mer* (1st 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 (1st movement or 3rd movement)
 - MUSSORGSKY-RAVEL: *Pictures at an Exhibition* (opening solo; *Goldenberg and Schmuyle*)
 - RAVEL: Piano Concerto in G (1st movement)
 - RESPIGHI: *Pines of Rome* (1st movement or 2nd movement offstage solo)
 - RIMSKY-KORSAKOV: *Scheherazade* (4th movement)
 - SCRIBIN: *Poem of Ecstasy* (mm 13 – 18; reh No. 3 to reh. No. 4)
 - SHOSTAKOVICH: Symphony No. 5 (1st movement – reh. No. 27 – reh. No. 32)
 - SHOSTAKOVICH: Symphony No. 9 (3rd 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* (3rd movement - beginning to reh. No. 38)
 - STRAUSS: *Don Juan* (letter F to letter G)
 - STRAVINSKY: *Petrouchka* (1947) (3rd 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 (1st/alto trombone) from the list below:
 - 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:
 - 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 standard concerto for a tuba and orchestra
2. One contrast piece (own choice)
3. Three orchestral excerpts from the list below:
 - MUSSORGSKY-RAVEL: *Pictures at an Exhibition (Bydlo)*
 - HINDEMITH: *Symphonic Metamorphoses* (2nd movement, 4 measures before M to P)
 - PROKOFIEV: Symphony No. 5 (1st movement, rehearsal No.3 to No.6)

TIMPANI, PERCUSSION, HARP, PIANO

AUDITIONS FOR A PRINCIPAL TIMPANIST

1. A melodic solo or etude of your choice
2. Three orchestral excerpts from the list below:
 - 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 – 1st 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

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 20th or 21st century work
4. Three orchestral excerpts from the list below:
 - 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. One Classical work, such as first movement from Mozart Concerto for Flute and Harp.
2. One 20th Century work.
3. Three orchestral excerpts from the list below:
 - 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