

January 16, 2009

Dear Associate Principal Trombone Applicant:

Thank you for your interest in the New York Philharmonic's Associate Principal Trombone position. Enclosed, you will find an application form, a complete audition repertoire list and a recording specification sheet.

The position is Associate Principal Trombone. The employment date is to begin at a mutually agreed upon date based on the availability of the winning candidate.

Please note that although the audition will not include bass trombone, bass trumpet, or euphonium excerpts, the winner will be expected to be available and able to play bass trumpet and euphonium, as well as a limited amount of bass trombone within the orchestra for purposes of workload relief. In addition, during the probationary period, adequate time will be given to the winner to develop and demonstrate his/her ability on these instruments.

Please return the completed application form (page 3) by **March 23, 2009** as an indication that you will definitely participate in the audition process. You may also fax this form to our office at (212) 579-4478.

For these auditions, the Audition Committee of the New York Philharmonic is offering all candidates their choice of either playing a live preliminary audition in New York, or sending a recording of the preliminary audition music for the committee to listen to and judge as a preliminary audition.

Live Preliminary Auditions will be held on **June 10, 13, 17, and 18, 2009**. If you would like to take a live New York preliminary audition, you must contact Nishi Badhwar in this office at (212) 875-5738 between **March 16 - May 29** to schedule a tentative audition time. To confirm this time, a scheduling deposit of \$100.00 is required from each applicant and must be received within one week after the audition time has been scheduled. The deposit will be refunded to the applicant upon his/her arrival for the audition or if our office is informed within 10 days of the scheduled audition time of his/her inability to attend.

Applicants taking a live preliminary audition are asked to arrive at the Avery Fisher Hall stage door, 132 West 65th Street, 1 hour prior to your scheduled audition time. The guard at the stage door will have your name and you will be escorted to a warm up room.

Recorded preliminary auditions will be accepted until **Friday, June 5, 2009**. Recordings received in this office after Friday, June 5, 2009 will not be considered. Please label your disc/disc jacket clearly with your name and address. You will be notified of the results as soon after the arrival of your recording as possible.

All candidates will play exactly the same material and will be advanced to the semi-final audition round on the basis of the live or the recorded preliminary. There will be no accompaniment for the preliminary or semi-final audition. The New York Philharmonic will provide an accompanist for the final audition.

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 master repertoire list as part your preparation process.

All semi-final auditions will be held live in New York on **June 19, 2009**. Final auditions will be held in New York on **July 13, 2009**. There may be sight-reading material in the semi-final and final auditions.

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. All repertoire will be played from music provided by the New York Philharmonic; personal music will not be accepted.

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,

Carl R. Schiebler



New York Philharmonic

Founded 1842

IS ADDRESS DIFFERENT FROM RESUME? YES NO

NAME _____

INSTRUMENT: AP 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

**NYP Associate Principal Trombone Auditions
Summer, 2009
Master Repertoire List**

All excerpts are first trombone parts, unless otherwise indicated

Preliminary Live or Recorded Round (Required by all applicants)

All Preliminary Round excerpts must be submitted in the exact order listed below:

BITSCH	Etude #7
MOZART	Tuba Mirum from <i>Requiem</i> (2 nd Trombone)
RAVEL	<i>Bolero</i>
SCHUMANN	Symphony No. 3, <i>Rhenish</i> , first eight measures (alto trombone part can be played on either tenor or alto trombone)
ROSSINI	<i>William Tell</i> Overture, "C" to nine measures after "D"
STRAUSS	<i>Alpine Symphony</i> , #21 to #22 (2 nd Trombone)

Semi-Final Live Round at Avery Fisher Hall

BITSCH	Etude #7
HINDEMITH	<i>Symphonic Metamorphosis</i> , "H" to "K" (2 nd Trombone)
MAHLER	Symphony No. 3, 1 st movement, 3 after #13 to #17 and pickup to #33 to second measure after #34
STRAUSS	<i>Alpine Symphony</i> 3 before #80 for eight measures (3 rd trombone), #93 for three measures (3 rd trombone), #122 to four measures after #125 (3 rd trombone)
BERLIOZ	<i>Symphony fantastique</i> , 4 th movement, #56 to six measures after #57
ROSSINI	<i>William Tell</i> Overture, "C" to nine measures after "D"
RAVEL	<i>L'enfant et les sortilèges</i> , #33 to two measures after #35

Semi-Final Section Round

BOZZA	<i>Trois Pieces</i> , Allegro vivo (3 rd movement)
BRUCKNER	Symphony No. 8
HINDEMITH	<i>Symphonic Metamorphosis</i>

Master Repertoire List Continued

Final Round

Solo: Ropartz Concertpiece in E-flat (International edition) with piano

*BARTOK	<i>The Miraculous Mandarin</i> Suite (mute can be provided)
BERLIOZ	Hungarian March from <i>La Damnation de Faust</i>
*BRAHMS	Symphony No. 1
*BRAHMS	Symphony No. 2
*BRUCKNER	Symphony No. 8
COPLAND	Appalachian Spring
*HINDEMITH	<i>Symphonic Metamorphosis</i>
MAHLER	Symphony No.3 All solos
*MOZART	“Sarastro’s Aria” from <i>Die Zauberflöte</i>
SAINT-SAËNS	Symphony No. 3
SCHUMANN	Symphony No. 3 (to be played on tenor trombone only)
RAVEL	<i>Bolero</i>
ROSSINI	<i>William Tell</i> Overture
R. STRAUSS	<i>Zarathustra</i>
R. WAGNER	“Ride of the Valkyries” from <i>Die Walküre</i>
R. WAGNER	<i>Tannhäuser</i> Overture

*Section Playing

**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.

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.

Bitsch Etude #7

Sans hâte $\text{♩} = 80$

The musical score consists of ten staves of music, primarily in bass clef. The piece is marked 'Sans hâte' with a tempo of 80 quarter notes per minute. The dynamics range from *f* (forte) to *dim.* (diminuendo). The score includes various articulations such as accents (^), slurs, and breath marks (h). Fingerings are indicated by numbers 1-5. The key signature changes from one sharp (F#) to two flats (Bb, Eb) and back to one sharp (F#). The piece concludes with a final *f* dynamic.

REQUIEM K. 626

MOZART

No. 2 Tuba mirum

Andante

Solo

8

15

1

BOLERO

RAVEL

10

1^o Solo

mf sostenuto

Musical score for Bolero by Ravel, measures 10-11. The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). Measure 10 begins with a boxed number '10' and a first ending bracket. The music consists of a series of eighth notes, some with accents and slurs. Measure 11 begins with a boxed number '11' and a second ending bracket. The music continues with eighth notes, including a triplet of eighth notes. The dynamic marking *mf sostenuto* is present. The score ends with a final double bar line and a fermata.

Dritte Symphonie.

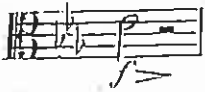
TROMBONE ALTO.

I. II. u. III. Unbeschäftigt.

IV.

Robert Schumann, Op. 97.

Festlich.
Solo



Ouverture zur Oper „Wilhelm Tell“

Tenorposaune I.

Gioacchino Rossini
bearbeitet von Fritz Hoffmann

Andante ($\text{♩} = 64$)

Allegro ($\text{♩} = 108$)

23 A 24

80 B 8

Musical staff 1: Tenor horn I part, measures 23-24 (Andante) and 80-81 (Allegro). Includes a Violin II part.

Musical staves 2-7: Tenor horn I part, measures 88-130. Includes dynamic markings like *sf* and accents.

Eine Alpensinfonie.

Nacht.
Lento.

Posaune II.

Richard Strauss, Op. 64.

4/4

21 Eintritt in der Wald.
(weich) (sehr getragen)

ff *ff* *dim. f espr.*

22 Etwas Wieder
drängend. getragen. 23 6 24 11 25 1

dim. *p* 3 6