

New York Philharmonic

Founded 1842

(Master Repertoire List Continued)

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| BRUCKNER | Symphony No. 7 (1 st movement) |
| MAHLER | Symphony No. 2 (1 st movement – page 1; 2 nd and 3 rd movements) |
| MENDELSSOHN | Symphony No. 4 “Italian” (1 st and 4 th movements) |
| MOZART | Symphony No. 40 (1 st and 4 th movements) |
| SCHOENBERG, A. | Variations for Orchestra, op. 31 (Introduction: m. 18 - 21; Finale: m. 312 - m. 323 and m. 328 - m. 339) |
| SHOSTAKOVICH | Symphony No. 5 (1 st movement) |
| STRAUSS, R. | <i>Ein Heldenleben</i> |
| STRAUSS, R. | <i>Don Juan</i> |
| SMETANA | Overture to <i>The Bartered Bride</i> |
| WAGNER | Overture to <i>Die Meistersinger</i> |

III. Orchestral section solo repertoire:

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| BRITTEN | <i>The Young Person's Guide to the Orchestra</i> (Variation “H”) |
| MUSSORGSKY/RAVEL | <i>Pictures at an Exhibition</i> (Samuel Goldenberg and Schmuyle) |
| PROKOFIEV | <i>Romeo and Juliet</i> , Suite no. 2 (# 46 through # 51, upper line) |
| VERDI | <i>Otello</i> , Act IV, bass soli |

IV. Possible sight reading from the standard orchestral repertoire.

V. Possible ensemble playing may be asked during Final audition.

The New York Philharmonic tunes to A-442.

Section Bass Audition
Master Repertoire List
Winter 2007 and Spring 2008

I. Solo Repertoire

A. ONE movement of your choice from J.S. BACH *Cello Suite #3*
(Peters edition No. 238 b, edited by H.S. Sterling in G major, with no repeats). Bourées I and II count as one movement.

B. First movement of ONE of the following Classical concertos:

1. DITTERSDORF Concerto in E major, with Gruber cadenza

OR

2. VANHAL Concerto in C major, with Gruber cadenza
(or VANHAL Concerto in D major, with published cadenza)

C. First movement of ONE of the following Romantic concertos:

1. KOUSSEVITZKY Concerto, op. 3

OR

2. BOTTESINI Concerto No. 2 in B minor

**All solos to be played in orchestra tuning A442. Accompaniment will be provided in the finals.

II. Orchestral excerpts repertoire:

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| BACH, J.S. | Orchestral Suite No. 2 in B minor (Double & Badinerie) |
| BARTOK | <i>Music for Strings, Percussion and Celesta</i> (1 st movement) |
| BEETHOVEN | Symphony No. 5 (2 nd and 3 rd movements) |
| BEETHOVEN | Symphony No. 9 (4 th movement) |
| BRAHMS | Symphony No. 2 (1 st , 2 nd , and 4 th movements) |

Required Repertoire for Recorded Resumes Section Bass

The following list is consistent with American Federation of Musicians and ICSOM recommendations for recorded resumes.

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| BEETHOVEN | Symphony No. 5 (3 rd movement, bars 141-177; the trio with no repeats) |
| BEETHOVEN | Symphony No. 9 (4 th movement, Recitatives) |
| BRAHMS | Symphony No. 1 (1 st movement, bars 161-190) |
| MOZART | Symphony No. 35 (4 th movement, bars 1-38) |
| PROKOFIEV | Lieutenant Kije-Suite Symphonic (2 nd movement – Romance, the bass solo) |

PLEASE NOTE: The New York Philharmonic Audition Committee requests that in addition to the repertoire listed above you should include the following compositions at the end of the tape.

Additional Composition:

ONE movement of your choice from J.S. BACH *Cello Suite #3*
(Peters edition No. 238 b, edited by H.S. Sterling in G major, with no repeats).
Bourées I and II count as one movement.