



Alabama
Symphony
Orchestra

Carlos Izcaray,
Music Director

an ICSOM Orchestra, announces the following auditions:

Second Trombone

Audition Date: October 4, 2022

22-23 season salary is \$37,440.00. Employment to begin on earliest mutually agreed date not later than January 11, 2023.

Resume and deposit postmark deadline: September 1, 2022

Section Second Violin, 2 positions

Audition Date: October 24, 2022

22-23 season salary is \$37,440.00. Employment to begin on earliest mutually agreed date not later than January 25, 2023.

Resume and deposit postmark deadline: September 15, 2022.

Section Bass One-Year, may become tenure track

Audition Date: October 17, 2022

22-23 season salary is \$37,440.00. Employment to begin on earliest mutually agreed date not later than January 11, 2023.

Resume and deposit postmark deadline: September 10, 2022.

Section Cello One-Year (22-23 Season Only)

Audition Date: October 25, 2022

22-23 season salary is \$37,440.00. Employment to begin on earliest mutually agreed date not later than January 11, 2023.

Resume and deposit postmark deadline: September 10, 2022.

The 22-23 Alabama Symphony Season is 36 weeks long. It includes 3 paid vacation weeks. Benefits include 100% individual medical insurance, disability, instrument insurance, and pension contribution to AFM-EPPF.

Visit alsymphony.org/auditions for repertoire lists and additional audition information. Qualified applicants please mail a one-page resume including name, instrument, email address, and phone number, and a deposit check for \$50.00 to:

**ATTN: (position you seek) Audition
Alabama Symphony Orchestra
3621 Sixth Avenue South
Birmingham, AL 35222**

Please direct any questions to Erica Howard: asoauditions@gmail.com

The Audition Committee reserves the right to dismiss immediately any candidate not meeting the highest artistic standards.



Alabama
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Orchestra

Carlos Izcaray,
Music Director

August 1, 2022

Dear Colleague,

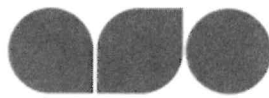
The Alabama Symphony Orchestra has scheduled national auditions for the position of **Section Bass (one-year, may become tenure track)** to be held on **October 17, 2022**. As a reminder, a repertoire list is available at <http://alsymphony.org/auditions>. The auditions will be held at the Alys Robinson Stephens Performing Arts Center, located at 1200 10th Ave South on the campus of UAB in downtown Birmingham. Preliminary auditions will be held behind a screen.

Candidates should bring with them to the audition appropriate identification as required for Form i-9, Employment Eligibility Verification (such as a current US Passport or a Green Card or a Driver's License and Social Security Card). A complete list of acceptable identifying documents can be found on page 3 [here](#).

Please submit a **one-page** resumé (with instrument, email address, and phone number) along with a check for your \$50 refundable audition deposit and **proof of full vaccination against COVID-19, including a booster shots for which you are eligible** to the address below no later than **September 10**. Information about booster shot eligibility can be found on the CDC website [here](#). Resumes and proof of vaccination may be emailed if you would prefer that to mailing hard copies. After the September 10 deadline, you will be given an audition time by email. **Please white-list asoauditions@gmail.com to ensure that you receive this information.** Your deposit check will be returned to you when you check in, or it will be voided and shredded if you notify the ASO no later than **October 7** of your inability to attend the audition.

Sincerely,

Erica Howard, Audition Coordinator
Alabama Symphony Orchestra
3621 6th Ave S
Birmingham, AL 35222
asoauditions@gmail.com



Alabama
Symphony
Orchestra

Section Bass

Audition Repertoire 2022

Solo: First movement of any standard Bass concerto (exposition only)

Orchestral Excerpts:

Bach - Orchestral Suite No. 2 - Double & Badinerie (no repeats)

Beethoven - Symphony No. 5 - Movement 3, Beginning - m. 218 (no repeat)

Beethoven - Symphony No. 9 - Movement 4, Beginning - mm. 107 (omit m.30 to 37)

Brahms - Symphony No. 2 - Movement 1, m. 118 - m. 156

- Movement 4, m. 244 - m. 279

Mozart - Symphony No. 35 - Movement 1, m. 13 - m. 48, m. 56 - m. 66

- Movement 4, m. 134 - m. 181

Shostakovich - Symphony No. 5 - Movement 1, Reh. 22 - 4 after Reh. 26

Strauss - Ein Heldenleben - Reh. 9 - 1 after Reh. 11

- 2 before Reh. 61 - 3 after Reh. 65

Verdi - Otello - Act IV, Soli

J.S. Bach: Orchestral Suite No. 2 in B-minor, BWV 1067

No Repeats

Polonaise

Musical notation for the Polonaise section, measures 1-6 and 7-12. The piece is in B minor and 3/4 time. It features a steady eighth-note bass line. Dynamics include *p* (piano) and *f* (forte). Measure 7 is marked with a box containing the number 7.

Double

Musical notation for the Double section, measures 1-6 and 7-12. It consists of a continuous sixteenth-note pattern. Dynamics include *p* (piano). Measure 7 is marked with a box containing the number 7.

Menuet

Musical notation for the Menuet section, measures 1-8 and 9-16. The piece is in B minor and 3/4 time. It features a simple, elegant melody. Dynamics include *p* (piano). Measure 9 is marked with a box containing the number 9, and measure 17 is marked with a box containing the number 17.

Badinerie

Musical notation for the Badinerie section, measures 1-6 and 7-24. The piece is in B minor and 3/4 time. It features a lively, rhythmic melody. Dynamics include *stacc.* (staccato), *f* (forte), and *p* (piano). Measure 7 is marked with a box containing the number 7, measure 18 with a box containing the number 18, measure 20 with a box containing the number 20, and measure 24 with a box containing the number 24. The section ends with the word *Fine*.

Beethoven: Symphony No. 5, mvt. III

Allegro $\text{♩} = 96$
unis.
pp *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo*
Corni *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

56 *cresc.*

Detailed description: This image shows a page of musical notation for the third movement of Beethoven's Symphony No. 5. The music is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 96 beats per minute. The first staff begins with a piano (*pp*) dynamic and includes markings for 'unis.' (unison) and 'poco rit.' (slightly ritardando). The second staff starts at measure 14 with a 'poco rit.' marking and features a fortissimo (*f*) dynamic for the 'Corni' (horns). The third staff begins at measure 27 with a fortissimo (*f*) dynamic. The fourth staff starts at measure 42 with fortissimo (*sf*) dynamics, followed by a 'dimin. pp' (diminuendo piano) section, and then returns to 'poco rit.' and 'a tempo' with a piano (*pp*) dynamic. The fifth staff begins at measure 56 with a 'cresc.' (crescendo) marking.

Beethoven: Symphony No. 5, mvt. III

65 *f*

82 *sf sf sf sf sf*

96 [A] *dimin. pp* Vello Cb. *f > p* pizz. pizz.

109 Vello *f > p* *sempre p*

122 *cresc.* unis. arco *ff* Vello Cb.

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello [B] Cb. *f* *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8 STOP

Beethoven: Symphony No. 9, Mvt. IV

START

Presto $\text{♩} = 96$
Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f* **VI**

Allegro ma non troppo $\text{♩} = 88$
div. *pp* *pp*

30 1 2 3 4 5 6 7 8

de **Tempo I** unis. *f* *ff* *ritard.* *dim.*

45 poco Adagio Vello. *p* **Vivace** pizz.

56 **Tempo I** Vello arco C.B. *f* *dim.* **Adagio cantabile** Fag. I

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 Fag. I **Allegro assai** $\text{♩} = 80$ **Tempo I Allegro** *f* *f*

84 Fag.

92 Allegro assai $\text{♩} = 80$
p



102
cresc. *p* STOP



Brahms: Symphony No. 2, Op. 73, Mvt. I

Allegro non troppo

13

36

52

60

78

89

98

p

dim.

pizz.

arco

p

cresc.

f

sf

sf

sf

sf

p

pizz.

p

arco

p

pizz.

A

B

C

D

12

11

Viol. I

↓ START

118

124

arco

cresc.

E (*quasi ritenente*)

sf

sf ben marc.

sf marc.

132 *poco f espr.*
ff

142 *cresc.*

152 *ff* **STOP**

161 *dim.* 3

173 *arco* 1.

179 2. 1 2 3 4 5 6 *p sempre*

189 7 1 2 3 4 5 6 *cresc.*

200 *f* 1 2

212 *marc.* *più f*

219 **G** 3 *Vcl.* *ff* *sempre*

230 2 *ff* *marc.*

243 *ff* 3

Brahms: Symphony No. 2, Op. 73, Mvt IV

132 Vcl. pizz. *p cresc.* Vcl. arco *p cresc.* *p cresc.*

138 **F**

146 *p* **G** *p sotto voce*

158 *pp sempre*

165 **H** 10 Fl.

182 *pizz.* *arco* *f marc.* *sf sf sf sf*

190

197 *marc.* *cresc.* *ff*

204 **I** *Tranquillo* 14 **K** *Sempre più tranquillo* Viol. I 8

233 **START** *pp*

244 *in tempo* *pp*

251 **L** *pp sempre*

258

264 *f sempre più f*

270

275 *sf sf sf sf* **STOP**

283 *cresc. p cresc.*

294 *f sf*

303 *f*

309 *sf sf p f*

317 *ben marc.*

326 **N** 9 *Vcl. pizz. cresc.* *Vcl. arco p cresc. p cresc.*

341 *f* *più f*

349 *ff* **O** 6

W.A. Mozart: Symphony No. 35 K. 385 Mvt. I

Allegro con spirito

Handwritten musical score for the first movement of Mozart's Symphony No. 35, K. 385. The score is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes measures 9 through 63. Handwritten annotations include "START" and "STOP" with arrows, and section markers "A" and "B". Performance markings include dynamics like *p*, *s*, *sp*, and *fp*, and articulation like "2 2..". Measure 50-54 is crossed out and replaced with a new sequence of notes.

START

134 *p*

142

151

160

168

177 *sf* *sf* **E** STOP

189 *fp* 3 *f*

202 *fp* *fp* *fp* *fp* *fp* *fp*

210 *f* *sf* *sf* *p* *p*

222 *p*

234 *f* **F** 1

249

256

Shostakovich: Symphony No. 5, Mvt. I

START

Handwritten musical score for Shostakovich's Symphony No. 5, Mvt. I, measures 20-26. The score is written in bass clef with a 4/4 time signature. It includes various musical notations such as dynamics (f, ff, non troppo), articulation (pizz), and performance instructions (START, STOP). Measure numbers 20, 21, 22, 23, 24, 25, and 26 are boxed. A bracket labeled 'START' spans measures 22-23, and another bracket labeled 'STOP' spans measures 25-26. The music features complex rhythmic patterns, including triplets and sixteenth-note runs, and dynamic markings like *f*, *ff*, and *non troppo*. Measure 22 is marked *Allegro ar co*. The score concludes with a final note in measure 26.

START

EIN HELDENLEBEN

STRAUSS

9 *ff*

10 *fff*

11 *ff* *tr* **STOP**

f *cresc.* *f* *cresc.*

geteilt

12 *ff*

ff *ff* *ff*

13 *ff* *ff*

fff *ff* *ff*

Etwas langsamer.

6 14 5 15 7

Oboe I

p *molto espr.* *f* *dim. mf* *sf dim.*

allmählig etwas fließender.
mit Dämpfern

16 *p* *mf molto espr.*

17 *dim.* *p cresc.* 18

51 *ff*

52

53 *p*

54 *cresc.* *f*

55 *cresc.* *ff* *fp* *ff*

56

57 *f*

START

58 1 2

59 *ff* *ffp*

60 2

61 *ff* *f* *cresc.* *ff*

62

63 *ff* *mf*

64 *cresc.* *ff*

Musical staff with bass clef, key signature of two flats, and a melodic line with slurs and accents.

65 *ff* **STOP** Musical staff with a handwritten bracket and the word "STOP" written across the staff.

66 *ff* Musical staff with a handwritten "1" above the first measure and dynamic marking *ff*.

67 *ff* Musical staff with dynamic marking *ff*.

68 *fff* Musical staff with dynamic marking *fff*.

69 *f* Musical staff with dynamic marking *f*.

70 *f* Musical staff with dynamic marking *f*.

71 *ff* Musical staff with dynamic marking *ff*.

72 *ff* Musical staff with dynamic marking *ff*.

73 *f* Musical staff with dynamic marking *f*.

74 *ff* Musical staff with dynamic marking *ff*.

75 *dim.* *p* *ff* Musical staff with dynamic markings *dim.*, *p*, and *ff*.

76 *fff* *ff* Musical staff with dynamic markings *fff* and *ff*.

hervortretend. mit Steigerung.

dim. - - p cresc. - - - ff

Verdi: Othello, Act IV



Poco Piu Mosso

I Soli Contrabassi a 4 Corde - Con Sordina

legato
pp

un poco marcato *piu marcato* *dim.* *morendo* *ppp*

V

X *p*

Un poco piu marcato e cres.
staccato *f* *ff* **Sof**