



March 22, 2012

Dear Applicant:

Thank you for expressing an interest in our Principal, Associate Principal, and/or Section Bass (two rotating positions) openings. The New York Philharmonic has four bass vacancies. They are as follows:

Principal Bass – 1 position
Associate Principal Bass – 1 position
Section Bass (rotating position) - 2 positions

Employment date(s) for all positions to be mutually agreed upon based on availability of winning candidate(s).

Enclosed in this packet, please find an application form, a Master Repertoire List for each position, a Section Bass preliminary round repertoire list and a recording specification sheet. Please return the enclosed application form by **April 20, 2012** as an indication that you will definitely participate in the audition process. For your convenience, you may fax this form to our office at (212) 579-4478 or mail it to Carl R. Schiebler, New York Philharmonic, Avery Fisher Hall, 10 Lincoln Center Plaza, New York, NY 10023.

For the Section Bass 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. The music, in either case, will be the same and performed in the same order. For the Principal and Associate Principal Bass positions, all candidates must play a Live Preliminary audition.

Live Preliminary auditions for all positions will be held on **June 18, 19 and 20, 2012**. Semi-final auditions will be held on **June 21 and 22, 2012**. Final auditions will be held on **June 23, 2012** without a screen on the open stage. If you would like to take a live New York preliminary audition, you must contact Nishi Badhwar in this office at (212) 875-5738 by **June 4, 2012** 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 3 days of the scheduled audition time of his/her inability to attend.



Recorded preliminary auditions will be accepted until **June 1, 2012**. Recordings received in this office after June 1, 2012 will not be considered. You will be notified of the results as soon after the recording arrival as possible.

There will be no accompaniment for the preliminary or semi-final audition. The New York Philharmonic will provide an accompanist for the final audition.

The New York Philharmonic will supply repertoire for this audition; personal music will be accepted for use only if the applicant's editions match the editions provided by the New York Philharmonic.

Reimbursement of travel expenses is paid to those selected for the final audition.

Please be aware that the New York Philharmonic bears no responsibility in obtaining work permits for applicants who are not naturalized United States citizens.

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 the 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.

Please note that, as a part of the Final audition process, applicants may be asked to play a period of time with the New York Philharmonic.

All questions or inquiries should be directed to this office, preferably in writing. Please keep us informed of any address change during this audition process.

Sincerely yours,

A handwritten signature in blue ink, appearing to read "Carl R. Schiebler".

Carl R. Schiebler



New York Philharmonic Double Bass Auditions 2012 Repertoire List

PRINCIPAL/ASSOCIATE PRINCIPAL BASS MASTER REPERTOIRE LIST

I. Solo Repertoire

- A. One movement of your choice from any J.S. Bach Cello Suite
- B. One complete concerto from the following list: Vanhal, Koussevitzky, or Bottesini #2.
(Vanhal in C major should include the Gruber cadenzas: in D major, the printed cadenzas.)

II. Orchestral Repertoire solos:

- A. Ginastera *Variaciones Concertantes* Var. XI (bass solo)
- B. Haydn Symphony No. 8 (Trio: bass solo)
- C. Mozart "Per Questa Bella Mano," K. 612 (Aria for bass-baritone and double bass)
- D. Mahler Symphony No. 1 (3rd movement, bass solo)
- E. Schoenberg, A. "Kammersymphonie" #1, op. 9
(1 bar before #29 to #34: #37 to #46: 1 bar after #71 to 3 after #74)
- F. Prokofiev *Lt. Kije* (bass solo: 6 bars at #24)
- G. Shostakovich Symphony No. 15 (4th movement, #77 to #78)
- H. Stravinsky "Pulcinella" (Vivo: bass solo)

III. Orchestral Repertoire:

- 1. Bach, J.S. Orchestral Suite No. 2 in b minor (Badinerie, no repeats)
- 2. Bartók Concerto for Orchestra (1st movement, bars 1 – 16)
- 3. Beethoven Symphony No. 5 (3rd movement, bar #1 to letter "A": Trio from bar 140 to 218)
- 4. Beethoven Symphony No. 7 (1st movement, letter "I" to bar 299)
- 5. Beethoven Symphony No. 9 (4th movement: Recitatives, "K" to bar 441, bar 454 to bar 525)
- 6. Brahms Symphony No. 2 (1st and 4th movements)
- 7. Bruckner Symphony No. 7 (1st movement, "E" to "G", 4th movement, first 9 bars)
- 8. Harbison, John Symphony No. 3 (1st movement, beginning to bar 27)
- 9. Mahler Symphony No. 5 (2nd movement, #33 to end of movement)
(3rd movement, 11 bars after #1 to #2 & 12 bars after #8 to 16 before #9)
- 10. Mendelssohn Symphony No. 3 (2nd movement, "Vivace non troppo", bar 48 to 63, bar 70 to 92,
5 bars before "F" to 213)
- 11. Mozart Symphony No. 35 (1st and 4th movements)
- 12. Schubert Symphony No. 9, *Great* (3rd movement)
- 13. Strauss, R. "Ein Heldenleben"

IV. Possible Sight-reading



New York Philharmonic Double Bass Auditions 2012 Repertoire List Continued

SECTION BASS MASTER REPERTOIRE LIST

I. Solo Repertoire:

- A. One movement of your choice from any J.S. Bach Cello Suite
- B. First movement only (with cadenza) from one of the following concerti: Vanhal, Koussevitzky, or Bottesini #2. (Vanhal in C major should include the Gruber cadenza; in D, printed cadenza.)

II. Orchestral Repertoire:

1. Bach, J.S. Orchestral Suite No. 2 in b minor (Badinerie, no repeats)
2. Bartók Concerto for Orchestra (1st movement, bars 1 – 16)
3. Beethoven Symphony No. 5 (3rd movement, bar #1 to letter "A": Trio from bar 140 to 218)
4. Beethoven Symphony No. 7 (1st movement, letter "I" to bar 299)
5. Beethoven Symphony No. 9 (4th movement, Recitatives, "K" to bar 441. Bar 454 to bar 525)
6. Brahms Symphony No. 2 (1st and 4th movements)
7. Bruckner Symphony No. 7 (1st movement, "E" to "G", 4th movement, first 9 bars)
8. Harbison, John Symphony No. 3 (1st movement, beginning to bar 27)
9. Mahler Symphony No. 5 (2nd movement, #33 to end of movement.)
(3rd movement, 11 bars after #1 to #2 & 12 bars after #8 to 16 before #9.)
10. Mendelssohn Symphony No. 3 (2nd movement, "Vivace non troppo", bar 48 to 63, bar 70 to 92,
5 bars before F to 213)
11. Mozart Symphony No. 35 (1st and 4th movements)
12. Schubert Symphony No. 9, *Great* (3rd movement)
13. Strauss, R. "Ein Heldenleben"

III. Possible Sight-reading



New York Philharmonic Double Bass Auditions 2012 Repertoire List Continued

SECTION BASS PRELIMINARY ROUND REPERTOIRE LIST

I. Solo Repertoire:

One movement of your choice from any J.S. Bach Cello Suite (Non-Prelude)

II. Orchestral Repertoire:

1. Beethoven Symphony No. 5 (3rd movement, bar #1 to letter "A": Trio from bar 140 to 218)
 2. Strauss, R. "Ein Heldenleben" (#9 - #11)
 3. Mozart Symphony No. 35 (4th movement, beginning to 5 bars after "B")
 4. Brahms Symphony No. 2 (4th movement, Letter "L" to 1 bar before "M")
 5. Schubert Symphony No. 9, *Great* (3rd movement, bars 1 – 4, bar 13 – 16, 6 bars before letter "A" to "A", letter "B" to 2 bars after "C")
 6. Mahler Symphony No. 5 (3rd movement, 11 bars after #1 to #2)
 7. Bartók Concerto for Orchestra (1st movement, bars 1 – 16)
 8. Beethoven Symphony No. 9 (4th movement, Recitatives)
-

AUDIO RECORDING SUBMISSION GUIDELINES

As a supplement to the Recording Specifications Sheet, please note the following:

Repertoire should be played from the enclosed music and **in the order listed**.

Play only within the brackets as noted.

Any recordings submitted out of the proper order or with any other material than the listed repertoire will be disqualified.



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.

CONCERTO FOR ORCHESTRA

I. INTRODUZIONE

Béla Bartók

N.v.

Andante non troppo

p legato

(2) (4)

12

Variaciones Concertantes

Ginastera

XI Ripresa del Tema per Contrabajo

65 Adagio molto Espressivo $\text{♩} = 56$
SOLO *p*

66 Poco precipitato. *mf* *f esultato* *rall.*

A Tempo *mf* *p dolce* *cedendo*

67 *rallentando* *pp*

3 = 6
4 = 8

SYMPHONY No. 3

I

John Harbison

Sconsolato $\text{♩} = 80$

Lt. Kije

Prokofiev

Andante, come prima

con sord.

Solo arco

24

Solo

Altri

mp

arco div.

pp

25

The image shows a page of musical notation for the piece "Lt. Kije" by Prokofiev. The score is written for piano and includes dynamic markings and performance instructions. A large bracket on the left side of the page indicates that measures 24 and 25 are to be played by the "Solo" section, while the "Altri" section plays from measure 24 onwards. Measure 24 begins with a change in tempo and dynamics, marked "Andante, come prima", "con sord.", and "Solo arco". The notation includes various note values, rests, and articulation marks.

Symphony No. 15, 4th mvt.

Shostakovich

77 *1 Solo arco*

p espr.

mf *dim.*

78 *p*

Detailed description: This is a musical score for the fourth movement of Shostakovich's Symphony No. 15, measures 77 and 78. The score is written on three staves. The first staff begins with a boxed measure number '77' and the instruction '1 Solo arco'. The music consists of a series of eighth and quarter notes, some with slurs. The second staff continues the melodic line with slurs and includes dynamic markings 'p' and 'dim.'. The third staff starts with a 'p' dynamic, has a double bar line, and then continues with notes and slurs. A boxed measure number '78' is placed above the third staff. A 'mf' dynamic marking is placed above the second staff, and another 'mf' is placed above the third staff. A double bar line is present at the end of the third staff.

Pulcinella Suite: Vivo

Stravinsky

Musical score for Pulcinella Suite: Vivo, measures 85-89. The score is written for piano and includes various dynamics and performance instructions.

Measures 85-86: **Solo**, **ff**, **sff**, **sff**, **sub.p**, **sff**, **sff**. Measure 86 includes the instruction **du talon**.

Measures 87-88: **sff**, **Sim.**, **gliss.**, **sub. sf**, **subp**. Measure 88 includes the instruction **mf sf**.

Measures 89: **1^o**, **2^o**, **mf sf**. Measure 89 includes the instruction **1^o**.

Pulcinella: Vivo, p. 2

The musical score consists of six systems of piano and bass staves. The first system shows a piano introduction with a treble staff containing eighth-note patterns and a bass staff with a single note. The second system begins with measure 90, marked *sff* and *très fort (détaché)*, with the instruction *sempre sff* below the bass staff. The third system starts at measure 91, marked *dolce staccatiss. e secco*. The fourth system begins at measure 92, marked *du talon* and *mp*. The fifth system starts at measure 93, marked *mf*, with *sub ff* and *sub p* markings. The final system concludes with *ff risoluto, energico* and *sff* markings.