



November 6, 2009

Dear Assistant Principal and Utility Horn Applicant:

Thank you very much for expressing an interest in our Horn position. Enclosed you will find an application form and an audition repertoire list.

The position is Assistant Principal and Utility Horn and the employment date is to be mutually agreed upon based on the availability of the winning candidate.

Please return the completed application form (page 3) by November 30, 2009 as an indication that you will definitely participate in the audition process.

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.

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. The music, in either case, will be the same and performed in the same order.

Live preliminary auditions will be held on January 2, 4, and 5, 2010. 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 December 19, 2009 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 January 2, 2010. Recordings received in this office after January 2, 2010 will not be considered. You will be notified of the results as soon after the recording arrival as possible.



In the preliminary auditions, 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.

All repertoire will be played from music supplied by the New York Philharmonic; personal music will not be accepted for use. For practice purposes, please refer to the complete repertoire list. Enclosed in this packet is the music to be used for the preliminary audition as well as a master repertoire list. The New York Philharmonic will provide the semi-final and chamber music selections to those applicants who are advanced from the preliminary audition.

All semi-final auditions will be held live in New York on January 9, 2010 and played behind a screen. Final auditions will be held in New York on January 11, 2010 without a screen on the open stage. There may be sight-reading material in the semi-final and final auditions.

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

In the semi-final and final rounds of auditions, applicants will be required to play music with members of the brass section of the New York Philharmonic. Please note that, as a part of the Final audition process, applicants may be asked to play with the Orchestra during the 2009-2010 Season.

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.

Sincerely,

A handwritten signature in blue ink that reads "Carl R. Schiebler".

Carl R. Schiebler



IS ADDRESS DIFFERENT FROM RESUME? ___ YES ___ NO

NAME _____ INSTRUMENT: ASSISTANT PRINCIPAL & UTILITY HORN

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) 579-44



ASSISTANT PRINCIPAL AND UTILITY HORN PRELIMINARY
AUDITION REPERTOIRE LIST

1. J.S. BACH Mass in B minor
2. BEETHOVEN Symphony No. 6
3. BEETHOVEN Piano Concerto No. 5
4. DVOŘÁK Cello Concerto
5. BRUCKNER Symphony No. 8
6. BRAHMS Symphony No. 1
7. TCHAIKOVSKY Symphony No. 4

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.

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.



ASSISTANT PRINCIPAL AND UTILITY HORN AUDITION MASTER REPERTOIRE LIST
WINTER 2010

SOLO REPERTOIRE

- MOZART HORN CONCERTO No. 4, 1ST MOVEMENT
- STRAUSS HORN CONCERTO No. 1, 3RD MOVEMENT

ORCHESTRAL REPERTOIRE

- J. S. BACH MASS IN B MINOR
- BEETHOVEN PIANO CONCERTO No. 5, 1ST AND 2ND HORN
- BEETHOVEN SYMPHONY No. 3, 1ST AND 2ND HORN
- BEETHOVEN SYMPHONY No. 6, 1ST HORN
- BEETHOVEN SYMPHONY No. 7, 1ST AND 2ND HORN
- BEETHOVEN SYMPHONY No. 8, 1ST AND 2ND HORN
- BEETHOVEN SYMPHONY No. 9, 3RD & 4TH HORN
- BRAHMS SYMPHONY No. 1, 1ST HORN
- BRAHMS SYMPHONY No. 2, 1ST HORN
- BRAHMS SYMPHONY No. 3, 1ST AND 3RD HORN
- BRAHMS SYMPHONY No. 4, 1ST HORN
- BRUCKNER SYMPHONY No. 8, 1ST AND 3RD HORN
- DVOŘÁK CELLO CONCERTO, 1ST, 2ND, 3RD HORN
- HINDEMITH SYMPHONIC METAMORPHOSIS, 1ST HORN
- KODALY *Háry János* Suite, 1ST HORN



ASSISTANT PRINCIPAL AND UTILITY HORN AUDITION MASTER REPERTOIRE LIST
WINTER 2010 CONTINUED

MAHLER	Symphony No. 3, 1 st and 4 th HORN
MAHLER	Symphony No. 4, 1 st HORN
MAHLER	Symphony No. 9, 1 st HORN
RAVEL	Piano Concerto in G major, 1 st and 2 nd HORN
ROSSINI	Overture to <i>Semiramide</i> , 1 st and 4 th HORN
STRAUSS	<i>Don Juan</i> , 1 st HORN
STRAUSS	<i>Ein Heldenleben</i> , 1 st HORN
STRAUSS	<i>Till Eulenspiegels lustige Streiche</i> , 1 st HORN
TCHAIKOVSKY	Symphony No. 4, 1 st and 2 nd HORN
TCHAIKOVSKY	Symphony No. 5, 1 st HORN
WEBER	Overture to <i>Der Freischutz</i> , all

**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 and Wind Section.
The New York Philharmonic tunes to A442.**

Corno da caccia (Horn in D)

97

nus, tu so-lus san - - - ctus, tu so-lus Do - - -

102

mi - nus, tu so - - - - - lus al - tis - si -

106 *tr.*

mus Je - su Chri - ste, so - lus Do - - -

110

- - - mi-nus, tu so - -

114 *tr.*

lus al - tis - - si - mus Je - su Chri - ste.

121 *f*

- - -

125

12. Cum Sancto Spiritu

Cum Sancto Spiritu in gloria Dei Patris, amen.

Vivace 126

Fine

bis zum Schluß: *tacet*

72 **E 5** Cor-I
cresc. p *cresc.* *cresc. f* *dim.* **(p)**

90 **F**
cresc. p *cresc. fp* *cresc. > p* *f*

99 *p* *cresc. > p* *cresc. > p* **2** *Fag. I, Vla. Vell. cresc. f*

110 **G**
p *dim.* *pp* *cresc.* *f* *sf*

118 **H**
p *cresc.* *sf* *p*

125 **2** **2**
p *pp* *cresc. sf > pp*

in F. Lustiges Zusammensein der Landleute.

Allegro. ♩ = 108.

32

Vla. *pp* 1 2 3 4 5 6

48 *cresc.* *ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

65 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

73 **A** 40 **F** *Vla. Vell.* *cresc. p dolce*

138 *cresc.* *dolce* 1 2 3 4 5

154 *cresc.* *f* **T** *piu stretto* *a tempo Allegro. ♩ = 132.* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

172 *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *ff* **2** **2**

192 *sempre piu f* *ff*

LUDWIG VAN BEETHOVEN

Konzert für Klavier und Orchester Nr. 5

Es-dur

Horn I

Dem Erzherzog Rudolph von Österreich gewidmet

Opus 73

Allegro
Tutti Solo Klav. Klav. (Klavier solo)

in Es

ff ff ff

9 a tempo Tutti VI.I f sf sf p

18 f f > p f sf sf sf A

25 sf sf f

33

38 sf sf sf dim. pp 6 Solo dolce

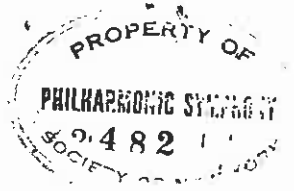
50

58 B pp cresc. f

66

72 2

1.
4



VOLONCELLOVÝ KONCERT

VOLONCELLOKONZERT CELLO CONCERTO

CONCERT POUR VIOLONCELLE

H MOLL B MINOR SI MINEUR

CORNO I

I

ANTONÍN DVORÁK OP. 104
(1841-1904)

Allegro $\text{♩} = 116$
in E 8

EDWIN F. KALMUS & CO., INC.
Publishers of Music
Boca Raton, Florida

4. Satz (Finale)

Feierlich, nicht schnell $\text{♩} = 69$

F

poco a poco dim.

1. Ten. Tr. (2)

Solo

decresc.

pp

C

Langsamer

D $\text{♩} = 60$ *Solo*

mf hervortretend

cresc.

SYMPHONIE IV.

ZM

7

1

I

TSCHAÏKOWSKY, Op. 36.

CORNO I in F

Andante sostenuto.

Edwin F. Kalmus
Publisher of music
New York, N.Y.