

## SYMPHONY ORCHESTRA ACADEMY OF THE PACIFIC

### Strings – Required Audition Repertoire

*The following list of repertoire is for both live and tape auditions.*

#### Violin

- 1) A movement from a concerto
- 2) A movement of an unaccompanied work by J.S. Bach
- 3) Excerpts (all first violin):
  - a. MOZART – Symphony 39 last movement until the first repeat
  - b. STRAUSS – Don Juan : mm 1 – 40
  - c. MENDELSSOHN – A Midsummer Night’s Dream, Scherzo: 8 mm before rhl A to 7 mm after rhl D
  - d. BEETHOVEN – Symphony no. 2, 2nd mvt: mm 1 – 32

#### Viola

- 1) A movement from a concerto
- 2) A movement of an unaccompanied work by J.S. Bach
- 3) Excerpts:
  - a. BARTÓK – Concerto for Orchestra, 4th mvt: mm 42 – 60
  - b. STRAUSS – Don Juan: mm 1 – 40
  - c. BRAHMS – Symphony No. 3, 1st mvt: mm 77 – 100 and mm 187 – 201; 4th mvt: 1 – 18

#### Cello

- 1) A movement from a concerto
- 2) A movement of an unaccompanied work by J.S. Bach
- 3) Excerpts:
  - a. BEETHOVEN – Symphony no. 5, 2nd mvt: mm. 1 – 124; 3rd mvt: mm 53-78 and 140 – 213
  - b. STRAUSS – Ein Heldenleben: mm 1 – 24
  - c. BRAHMS – Symphony no.3, 3rd mvt: mm 77 – 100

#### Double Bass

- 1) A movement from a concerto
- 2) A movement of an unaccompanied work by J.S. Bach
- 3) Excerpts:
  - a. BEETHOVEN – Symphony no. 9, last mvt: complete recitative
  - b. TCHAIKOVSKY – Symphony no. 4, 1st mvt: rhl B – C and P to 8 mm after Q
  - c. MOZART – Symphony no. 35, K.385, 4th mvt: mm 1 – 37

#### Harp

- 1) A solo of your choice.
- 2) Excerpts:
  - a. BERLIOZ – Symphonie Fantastique: 1st harp, mvt 2
  - b. RAVEL – Tigane: cadenza
  - c. STRAVINSKY – Symphony in Three Movements, mvts 2 and 3
  - d. TCHAIKOVSKY – Swan Lake: cadenza

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## Woodwinds – Required Audition Repertoire

*The following list of repertoire is for both live and tape auditions.*

\* Although not required, it is advisable that applicants prepare the excerpts for auxiliary instruments (piccolo, English horn, E-flat and Bass clarinet) for their audition. Parts are rotated as much as possible during the Festival, including the auxiliary parts. For applicants who do not own and/or play these instruments, it will not affect your audition result.

### Flute

- 1) A movement from a classical concerto
- 2) A contemporary solo
- 3) Excerpts: (all first flute)
  - a. RAVEL – Daphnis et Chloe Suite No.2: 3 mm after rhl 176 to 2 mm after rhl 179.
  - b. HINDEMITH: Symphonic Metamorphosis, 3rd mvt: 7 mm after rhl B to the end
  - c. BARTÓK – Concerto for Orchestra, 1st mvt: mm 1 – 35; 2nd mvt: mm 60 – 87; 4th mvt: mm 139 – 144
  - d. MENDELSSOHN – A Midsummer Night’s Dream; Scherzo, mm 1 – 49 and last 48 mm
  - e. BRAHMS Symphony no. 4, Last mvt: mm 97 – 105 (flute solo)

### Piccolo

- f. Beethoven – Symphony no. 9, 4th mvt: mm 343 – 390
- g. Tchaikovsky – Symphony no. 4, 3rd mvt: mm 162 – 170 and mm 194 – 203

### Oboe

- 1) A movement from a classical concerto
- 2) A contemporary solo
- 3) Excerpts (all first oboe):
  - a. BRAHMS – Violin Concerto, 2nd mvt: solos
  - b. RAVEL – Le Tombeau de Couperin: beginning to rhl 2
  - c. STRAUSS – Don Juan: mm 235 – 268
  - d. STRAVINSKY – Pulcinella Suite, 2nd mvt: complete

### English Horn

- e. BERLIOZ – Symphonie Fantastique: mvt 3: mm. 1 – 37, 49 to end of mvt
- f. DVORAK – New World Symphony, 2nd movement: solos
- g. SIBELIUS – From Legends op. 22: Swan of Tuonela

### Clarinet

- 1) A movement from a classical concerto
- 2) A contemporary solo
- 3) Excerpts: (all first clarinet except where noted):
  - a. BEETHOVEN – Symphony no. 6, 1st mvt; mm 418 – 421 and mm 472 – 492
  - b. SHOSTAKOVITCH – Symphony no. 9, 3rd mvt: mm 1 – 17
  - c. RACHMANINOFF – Symphony no. 2, mvt 3
  - d. RAVEL – Daphnis and Chloë Suite no.2, 1st and 2nd clarinet parts mm 1 – 3 mm after rhl 157 and rhl 212 to the end

### E Flat Clarinet

- e. BERLIOZ – Symphonie Fantastique: rhl 63 – 64
- f. SHOSTAKOVICH – Symphony no. 5; 2nd mvt: mm 13 – 24 and rhl 53 – 54

### Bass Clarinet

- g. STRAVINSKY – The Rite of Spring: rhl 5 to rhl 7, rhl 48 – 49
- h. KHACHATURIAN – Piano Concerto, 2nd mvt: mm 220 to end of solo
- i. STRAUSS – Don Quixote: rhl 14 – 15; 3 mm after rhl 16 to Double Bar, rhl 72 – 74

**Bassoon**

- 1) A movement from a classical concerto
- 2) A contemporary solo
- 3) Excerpts (all first bassoon):
  - a. TCHAIKOVSKY – Symphony no. 6, 1st mvt: mm 1 – 12
  - b. MOZART – “Le nozze di Figaro” Overture: mm 101 – 123 and 139 – 171
  - c. RAVEL – Alborada del gracioso: solo
  - d. STRAVINSKY – Rite of Spring: opening solo
  - e. RIMSKY-KORSAKOV – Scheherazade 2nd mvt: Solo + Cadenza

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## Brass – Required Audition Repertoire

*The following list of repertoire is for both live and tape auditions.*

### Horn

- 1) First movement of a MOZART concerto
- 2) Excerpts (first horn unless otherwise noted):
  - a. BRAHMS – Symphony no.1, 2nd and 4th mvt: solos
  - b. BRAHMS – Symphony no.2, mvt 1: mm 454 – 478
  - c. ROSSINI – “The Barber of Seville” overture: solo from the Allegro section
  - d. STRAUSS – “Don Quixote,” variation 7 and variation 8 (4th horn part)
  - e. STRAUSS – Ein Heldenleben: opening Till Eulenspiegel: opening calls; 3rd horn call in D
  - f. TCHAIKOVSKY – Symphony no 5, 2nd mvt: 1st horn beginning to bar 29

### Trumpet

- 1) A solo of your choice
- 2) Excerpts (all first trumpet)
  - a. STRAVINSKY – The Firebird, Katschei’s Dance: 4 mm before rhl 2 to rhl 3; rhl 8 through 2 mm after rhl 11
  - b. RESPIGHI – Pines of Rome, 2nd mvt: mm 17 – 26
  - c. MAHLER – Symphony no.5, 1st mvt: mm 1 – 24; Symphony no. 3: posthorn solo 1 before 14 to 3 after 15
  - d. SHOSTAKOVICH – Symphony no. 5: 1st mvt from rhl 18 to rhl 20
  - e. STRAVINSKY – Petrouchka: ballerina’s dance 1 before 134 to 139

### Tenor Trombone

- 1) A solo of your choice
- 2) Excerpts:
  - a. MOZART – Requiem, Tuba Mirum: solo
  - b. WAGNER – Die Walküre, Ride of the Walküre, Act 3: B major section
  - c. RAVEL – Bolero: rhl 10 – 11
  - d. BERLIOZ – The Damnation of Faust, Hungarian March: 1 mm before rhl 4 to the end of the piece.
  - e. MAHLER – Symphony no. 3, 1st mvt: mm 166 – 209

### Bass Trombone

- 1) A solo of your choice
- 2) Excerpts:
  - a. J. HAYDN – The Creation; no.26; complete
  - b. BERLIOZ – Berlioz: The Damnation of Faust, Hungarian March: 6 mm before rhl 4 to 2 mm after rhl 5
  - c. KODÁLY – Hary János Suite, 4th mvt: rhl 4 – 10 mm after rhl 6
  - d. STRAUSS – Till Eulenspiegel: rhl 18 – 20, 36 – 38

### Tuba

- 1) A solo of your choice
- 2) Excerpts:
  - a. WAGNER – Prelude to “Die Meistersinger”: mm 158 – 188
  - b. MAHLER – Symphony no.1: 3rd mvt
  - c. STRAUSS – Ein Heldenleben: 1 mm after rhl 62 – 2 mm after rhl 65
  - d. BERLIOZ – Symphonie Fantastique: 5th mvt: mm 127 – 147 and mm 480 to end

# SYMPHONY ORCHESTRA ACADEMY OF THE PACIFIC

## Percussion – Required Audition Repertoire

*The following list of repertoire is for both live and tape auditions.*

### Percussion

Applicants can apply for both Timpani and Percussion, or Percussion Only.

### Timpani

- 1) E. Carter: March from 8 pieces for Timpani
- 2) Excerpts:
  - a. BRAHMS – Symphony no. 1, 4th mvt: 8 mm after rhl Q to end
  - b. ELGAR – Enigma Variations: Variation no. 7
  - c. BARTÓK – Music for Strings, Percussion and Celeste, mvt 2: mm 300 – 400
  - d. STRAVINSKY – Rite of Spring: rhl 186 to end

### Percussion

Orchestral Excerpts:

Snare Drum:

- a. BARTÓK – Concerto for Orchestra, 2nd mvt complete
- b. RAVEL – Bolero
- c. RIMSKY-KORSAKOV – Scheherazade, mvt 3: rhl D – E, rhl G – I; mvt 4: rhl P – R

Xylophone:

- a) GERSHWIN – Porgy and Bess Overture: opening
- b) HINDEMITH – Kammermusik Op. 24, no.1: Finale: mm 137 – 154 and mm 268 – 278
- c) BARTÓK – Music for Strings, Percussion and Celeste, last mvt: mm 173 – 183 (at quarter note before 3/2 play double notes)

Glockenspiel:

- a. DEBUSSY – La Mer, 2nd mvt: rhl 16 – 19

Cymbals:

- a. TCHAIKOVSKY – Romeo and Juliet Fantasy Overture; mm 462 – 470

Tambourine:

- a) BRITTEN – Four Sea Interludes, mvt 4: rhl 10 – rhl 11
- b) TCHAIKOVSKY – Nutcracker: dance arabe