

July 5, 2007

Dear 2nd Trumpet Applicant:

Thank you for your interest in the New York Philharmonic's 2nd Trumpet vacancy. Enclosed, you will find an application form, a recorded preliminary audition repertoire list, a recording specification sheet, and a master repertoire list.

The position is 2nd Trumpet. The employment date will be mutually agreed upon based on availability of winning candidate.

Please return the completed application form (page 3) by August 10, 2007 as an indication that you will definitely participate in the audition process. You may also fax this form to our office at (212) 579-4478.

The Audition committee of the New York Philharmonic will be holding a recorded preliminary audition round as part of the audition process. Therefore, the Audition committee requests that all applicants for this position submit a recorded audition no later than **September 7, 2007**. Recordings received in the Orchestra Personnel Office after September 7, 2007 will not be considered. Repertoire and requirements for this process are enclosed in the packet.

You will be notified of the results as soon after the September 7, 2007 deadline as possible. Please note that an extremely limited number of persons will be invited to the Live Semi-Final round to be held in October 2007. The Final audition date is to be determined.

There will be a limited amount of time between notification of advancement to play a live Semi-Final audition and the available audition dates. We strongly encourage you to include the master repertoire list as part your preparation process.

All live auditions, with the exception of Finals, will be held behind a screen on stage at Avery Fisher Hall. Please be aware that the Audition Committee of the New York Philharmonic reserves the right to immediately dismiss any candidate not meeting the highest professional standards at these auditions.

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.

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.

If you have any questions regarding the enclosed items, please feel free to contact Nishi Badhwar in the Orchestra Personnel Office at (212) 875-5738.

Sincerely,

Carl R. Schiebler

IS ADDRESS DIFFERENT FROM RESUME? ____ YES ____ NO

NAME _____ INSTRUMENT: 2nd TRUMPET

	Current	Permanent
ADDRESS	_____	_____
	_____	_____
	_____	_____
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) 579-4478

2nd TRUMPET AUDITION
Required Recorded Preliminary
2007

1. Marcel Bitsch Vingt Etudes
 study #5
 to be played on a Bb, do not transpose
 suggested tempo is quarter note = 104 – 112
 to be played in strict tempo
 errata – bar 13, second beat should read as 2 sixteenths and 1 eighth, instead of 2 eighths and 1 quarter.
2. Theo Charlier Trente-six Etudes Transcendantes
 study #2
 to be played on a C, do not transpose
 suggested tempo is quarter note = 80 – 84
 to be played somewhat freely and with style
3. Bartok Concerto for Orchestra
 second trumpet
 V. Finale bar 201 – 248
 bar 549 – 573
4. Strauss Don Quixote
 second trumpet
 #3 – 4 bars before #4
 3 bars after #77 – 2 bars before #78
5. Stravinsky Petrouchka (Revised 1947)
 first and second trumpet
 bar 265 – end (using a muted piccolo trumpet, play
 both parts together, as if one player, finishing last 2 bars on
 second trumpet)

PLEASE NOTE: The above three orchestral excerpts can be found in Hickman Music Editions “Essential Orchestral Excerpts for Trumpet” – volumes 7, and 12. We would suggest checking scores and original parts.

2nd TRUMPET AUDITION Master Repertoire List 2007

Solo Repertoire

BROUGHTON Oliver's Birthday

1st Trumpet Repertoire

BIZET	Carmen: Suite No. 1 or Opera Prelude to Act I Opening Solo
MAHLER	Symphony No. 5
MUSSORGSKY/RAVEL	Pictures at an Exhibition
RESPIGHI	Pines of Rome
STRAVINSKY	Petrouchka (1947 version)

2nd Trumpet Repertoire

BARTOK	Concerto for Orchestra
	Miraculous Mandarin
BEETHOVEN	Symphony No. 9
	Piano Concerto No. 1
	Violin Concerto
BRAHMS	Academic Festival Overture
	Symphony No. 2
BRUCKNER	Symphony No. 4 (Haas)
DEBUSSY	Fetes
DVORAK	Symphony No. 8 (old No. 4)
	Cello Concerto
HANDEL	Water Music
MAHLER	Symphony No. 1
	Symphony No. 2
	Symphony No. 5
MUSSORGSKY/RAVEL	Pictures at an Exhibition
RIMSKY-KORSAKOV	Scheherazade
SCHUMANN	Symphony No. 2
SCRIABIN	Poem of Ecstasy
SHOSTAKOVICH	Symphony No. 5
SIBELIUS	Symphony No. 2
STRAUSS	Don Quixote
	Ein Heldenleben (Bb)
	Till Eulenspiegel
STRAVINSKY	Petrouchka (1947 version)
TCHAIKOVSKY	Symphony No. 4

Master Repertoire List Continued

- NOTES:
1. Rotary Trumpet required for Beethoven, Brahms, Bruckner and Schumann.
 2. “Oliver’s Birthday” by Bruce Broughton is published by:
Black Squirrel Music
Box 346
Kent, Ohio 44240-0006
E-mail: Blksqmus@aol.com
Fax: (330) 678-8822
 3. For practice purposes, most of the excerpts above are available from Hickman Music Editions “Essential Orchestral Excerpts for Trumpet”. We would suggest checking scores and original parts.
 4. Music may be provided later for possible trumpet duets.

**Sight-reading from the standard orchestral repertoire may be asked for during these auditions.
Live auditions may require playing with members of the New York Philharmonic Brass Section.
The New York Philharmonic tunes to A442.**

NEW YORK PHILHARMONIC

RECORDING SPECIFICATION SHEET

The New York Philharmonic will accept CDs, Mini Discs and DATs.

For CDs, Mini Discs and DATs, 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, MDs and DATs to just below "O".

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.