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LOS ANGELES OPERA
FIRST VIOLIN AUDITIONS
APRIL 24, 2017

Preliminary screening of candidates will be by CD and resume submission. All candidates are required to submit a recording, except for musicians who have performed with LA Opera in the last 24 months.

All recordings must be received in our office no later than Friday, March 10th, 2017 (not a postmark deadline). All recordings shall be submitted on compact disc. Please ensure that your recording plays on standard stereo equipment. Label your disc with your name only. Piano accompaniment is not required.

Please enclose a one-page resume, with current contact information, including your email address.

Results of the preliminary screening will be sent by email during the week of March 20.

Los Angeles Opera is a per-service orchestra with no minimum service guarantees. The 2017-2018 season will consist of approximately 30 weeks, and the approximate wages are \$40,000 as well as pension, health and welfare, instrument insurance, and 403(b) contributions.

Questions may be sent to orchestra@laopera.org.

The following material is required for the CD submission:

Exposition to the Romantic concerto of your choice (accompaniment not required)

MOZART: *Marriage of Figaro*

PUCCINI: *Madama Butterfly*, Act III: from 12 before #4 to 6 measures after #4, and
from #10 to 18 measures after #12

WAGNER: *Tannhauser*, Introduction to Act II from #71B to #72

Submission address:

Los Angeles Opera
First Violin Auditions
135 North Grand Avenue
Los Angeles, CA 90012

LOS ANGELES OPERA

SECTION 1ST VIOLIN
AUDITION SELECTIONS
SPRING 2017

This file contains the following excerpts:

Beethoven: *Symphony No. 9*, 3rd Movement, bars 99-114

Brahms: *Variations on a theme by Joseph Haydn*, Variations 6 and 7

W.A. Mozart: *Don Giovanni*, No. 11: bars 1-77

W. A. Mozart: Overture to *Le nozze di Figaro*: bars 18-58; 108-145

Puccini: *Madama Butterfly*, Act III: from 12 bars before #4 to 6 bars after #4, and from #10 to 18 bars after #12

R. Strauss: 3 bars after #124 to 4 bars before #127

Wagner: *Tannhauser*, Introduction to Act II from #71B to #72

Each applicant also to prepare 1st movement, with cadenza, from Mozart's Violin Concerto No. 3, or No. 4, or No. 5, **and** any Romantic violin concerto, 1st movement

Beethoven — Symphony No. 9

Violino I

3rd Movement

Andante moderato Lo stesso tempo

99 *arco*
p dolce

101

103 *cresc.* *dim.* *p*

105

107

109 *cresc.*

111 *tr* *cresc.*

113 *p*

Brahms: *Variations on a theme by Joseph Haydn*

Var. VI
Vivace

274 *arco*
f sf sf sf sf marc.

281 *marc. f ff f*

287 *f sf sf sf*

Var. VII
Grave

293 *p dolce p espress.*

300 *p legato*

307 *dolce*

314 *cresc. p dim. pp*

Mozart: *Don Giovanni*

No. 11 Aria

Presto

[♪]

The musical score is written for a single melodic line in treble clef, with a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Presto". The score consists of eight staves of music, with measure numbers 10, 19, 29, 38, 48, 59, and 70 indicated at the beginning of their respective staves. The music is characterized by rapid sixteenth-note passages, frequent trills (marked "tr"), and dynamic contrasts between forte ("f") and piano ("p"). Slurs are used to group phrases of notes. The score begins with a forte ("f") dynamic and ends with a piano ("p") dynamic. The notation includes various accidentals (sharps, flats, naturals) and rests.

Mozart — The Marriage of Figaro, K. 492: Overture

Violine I

Presto

5

Ob.

15

22

Ob.

32

40

47

54

pp

ff

p

f *p*

f *p*

f *p*

f

Mozart — The Marriage of Figaro, K. 492: Overture

Violine I

108

116

124

131

138

144

The musical score for Violine I, measures 108 to 144, is written in G major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Measures 108-115 and 116-123 contain triplet markings. Measures 124-130 and 131-137 feature alternating forte (f) and piano (p) dynamics. Measure 138 begins with a pianissimo (pp) dynamic. The score concludes in measure 144 with a final cadence.

Puccini: *Madama Butterfly*

Act 3

$\text{♩} = 72$ 4.^a Corda *rit.*.....

mf *f*

ff largamente *a tempo* *f con slancio* *rall.* *ff*

allarg. *dim. e rall.* *p espress.* *rit.* *a tempo*

4 *accet. sempre e cresc.* *f*

UN POCO MENO

p rall...... *pp*

Puccini: *Madama Butterfly*

Act 3

Mod^{to}

10

ppp ARCO

cres:..... a poco..... a..... poco

cres:... poco..... a poco.....

f cres. e incalzando sempre

11

poco allarg. ff a tempo

sempre ff ff

4 12 5 CON SORDINA

METTERE SORDINA pp

1 1 Calmo

rall: poco a poco.....

dim.

rall:.....

R. Strauss *Salome*

Violine I A

19

124 *accelerando* - (*hervortretend*)

1 *f*

125 *ff*

Sehr schnell.

126 *cresc.* *fff*

3 127 1

Wagner: *Tannhäuser*, Introduction to Act II

71B

38

ff

div.

3

3

3

72

41

ff

ff

The musical score is for the Introduction to Act II of Wagner's *Tannhäuser*. It consists of two systems of piano accompaniment. The first system, measures 38-40, is marked with a circled '71B' and 'ff'. The piano part features triplets in the right hand and a 'div.' (divisi) instruction in the left hand. The second system, measures 41-43, is marked with a circled '72' and 'ff'. The piano part continues with similar rhythmic patterns, including triplets and a final measure with a 'ff' marking.