



March 24, 2011

Dear Second Flute Applicant:

Thank you very much for expressing an interest in our Second Flute position. Enclosed you will find an application form, a complete audition repertoire list, a recorded Preliminary audition repertoire list, and a recording specification sheet.

The position is Second Flute and the employment date will be at the earliest availability of the winning candidate.

Please return the completed application form (page 3) by May 2, 2011 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 Preliminary round of this audition will be a recorded round only. Recorded Preliminary auditions will be accepted until **June 4, 2011**. Recordings received in this office after June 4, 2011 will not be considered. Please label your disc/disc jacket clearly with your name, instrument, and address and mail the disc to The New York Philharmonic, Avery Fisher Hall, Attention: Auditions, 10 Lincoln Center Plaza, New York, NY 10023. You will be notified of the results as soon after the arrival of your recording as possible.

All Semi-Final auditions will be held live in New York on **September 22 and 24, 2011**. Final auditions will be held in New York on **October 4, 2011**. 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.

The live Semi-Final auditions 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.

In the Semi-Final and Final rounds of auditions, applicants may be required to play selections with piano and/or with members of the New York Philharmonic. All repertoire will be played from music provided by the New York Philharmonic; personal music will not be accepted. There may be sight-reading material in the Semi-Final and Final 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. In addition, please be aware that, as part of the final audition process, finalists may be required to play a period of time with the New York Philharmonic.

Please be aware that the New York Philharmonic bears no responsibility in obtaining work permits for applicants who are not naturalized United States citizens. Employment will not be offered to applicants who have an unfulfilled obligation, such as military service, to his/her country of origin. Please do not audition if this applies to you.

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, which appears to read "Carl R. Schiebler". The signature is fluid and cursive.

Carl R. Schiebler



IS ADDRESS DIFFERENT FROM RESUME? \_\_\_ YES \_\_\_ NO

NAME \_\_\_\_\_ INSTRUMENT: SECOND FLUTE

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) 579-4478



## SECOND FLUTE AUDITION MASTER REPERTOIRE LIST 2010 - 2011

### SOLO REPERTOIRE

J. S. BACH                      Partita in A minor, BWV 1013 (Sarabande and Corrente)  
W. A. MOZART                Concerto in G or D, all three movements without cadenzas

### ORCHESTRAL REPERTOIRE

First Flute excerpts:

BEETHOVEN                Leonore Overture No. 3  
BIZET                        *Carmen*, Prelude to Act III  
MENDELSSOHN            Scherzo from *A Midsummer Night's Dream*  
RAVEL                        *Boléro*  
STRAVINSKY                *Petrushka* (1947)

Second Flute excerpts:

J. S. BACH                Mass in B minor, BWV 232, No. 9, "Qui Tollis"  
BARTÓK                    Concerto for Orchestra  
BIZET                        *L'Arlésienne*, Suite No. 1, Minuetto and Carillon  
BRITTEN                    "Four Sea Interludes" from *Peter Grimes*, first movement (Dawn)  
DEBUSSY                 *Prélude à l'après-midi d'un faune*  
DVOŘÁK                    Symphony No. 9, "New World"  
MENDELSSOHN            Symphony No. 4, "Italian," second and fourth movements  
PROKOFIEV                Symphony No. 1, "Classical," second and fourth Movements  
RAVEL                        *Alborada del Gracioso*  
RAVEL                        *Daphnis et Chloé*, Suite No. 2  
RAVEL                        *Ma mère l'oye*, Suite, (Pavane)  
SMETANA                 *Moldau*  
R. STRAUSS                *Till Eulenspiegel*  
TCHAIKOVSKY             Symphony No. 4

**Sight reading from the standard orchestral repertoire will be asked for during these auditions.**

**The New York Philharmonic tunes to A442.**



**SECOND FLUTE AUDITION MASTER REPERTOIRE LIST CONTINUED**  
**2010 - 2011**

ORCHESTRAL REPERTOIRE

Piccolo excerpts:

BERLIOZ	<i>La Damnation de Faust</i> , Minuet des Follets, complete (2 <sup>nd</sup> piccolo)
RAVEL	<i>Ma mere l'oye</i> , Suite
SHOSTAKOVICH	Symphony No. 10, first movement (2 <sup>nd</sup> piccolo)
STRAVINSKY	<i>Firebird</i> Suite (1919)

**Sight reading from the standard orchestral repertoire will be asked for during these auditions.**

**The New York Philharmonic tunes to A442.**



**SECOND FLUTE RECORDED PRELIMINARY REPERTOIRE LIST**  
**(PLEASE SEE ENCLOSED MUSIC)**  
**2010 - 2011**

1. MENDELSSOHN	Scherzo from <i>A Midsummer Night's Dream</i>	FLUTE I	12 bars before "P" to the end
2. BEETHOVEN	Leonore Overture No. 3	FLUTE I	bars 1 - 36
3. PROKOFIEV	Symphony No. 1, fourth mvt.	FLUTE II	#50 to 2 bars before 52
		FLUTE II	#67 to 2 bars before 69
4. RAVEL	<i>Ma mere l'oye</i> , Suite, Pavane	FLUTE II	beginning to #1
5. STRAVINSKY	<i>Petrushka</i> (1947)	FLUTE I	beginning to #7
6. BIZET	<i>Carmen</i> , Prelude to Act III	FLUTE I	bar 3 to 11 bars after "A"

**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.

FLAUTO I.

Midsummer Night's Dream: Scherzo

Preferred tempo ♩ = 72 - 76

328 *p*

340 *P.*

342

349 *sempre stacc.*

356

362 *363*

369 *cresc.* *dim.*

376 *pp*

5

Detailed description: This page of a musical score for Flauto I contains measures 328 through 376. The music is written on a single staff in treble clef with a key signature of one flat (B-flat). The tempo is marked as 72-76 beats per minute. The score includes various dynamics such as piano (*p*), piano forte (*P.*), and pianissimo (*pp*), as well as articulation like staccato (*sempre stacc.*) and hairpins for crescendo (*cresc.*) and decrescendo (*dim.*). Measure numbers are placed at the beginning of each line. A fingering '5' is indicated above a note in measure 328. A double bar line with repeat dots is present at the end of measure 376.



# Ouverture Nr. 3 zur Oper Leonore (Fidelio)

Adagio

FLAUTO I

L. van Beethoven, Op. 72

*ff* → *p dim.*      *pp*      *p*

19 *stacc. e pp*

23 *pp*      *cresc.*      *fff*      *p*

29 *p*      *f*      *f*      *f*      *f*      *p*

35 *pp*

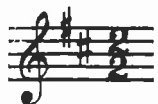
Symphony No. 1, "Classical"

Prokofiev

Flute II

# IV Finale

Molto vivace  $\text{♩} = 152$



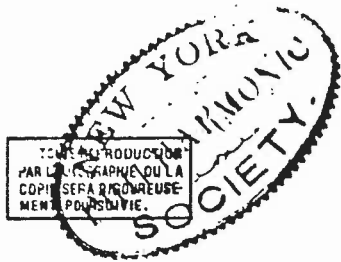
50 *pp*

51 *pp*

*p*

67 *pp*

68 *pp*



# MA MÈRE L'OYE

5 pièces enfantines

MAURICE RAVEL

2<sup>e</sup> GRANDE FLÛTE

## I. Pavane de la Belle au bois dormant

1<sup>re</sup> Gde FLÛTE

Lent

SOLO

2<sup>e</sup> Gde FLÛTE

*pp* *expressif*

*pp*

1 SOLO

*p*

REVISED EDITION

# PETROUCHKA

1st Flute

First Part

IGOR STRAWINSKY

Vivace, ♩-188  
Solo

*f ben maro.*

1 2 3 4 5 6 7

*f* *ff* *cres - cen - do*

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Flute I

GEORGES BIZET

# Carmen

(Prelude to Act III)

Preferred tempo ♩ = 76

Andantino quasi Allegretto. (♩ = 88.)

Arpa

Solo

pp

A

p

The musical score is written for Flute I and includes an Arpa (harp) accompaniment. The tempo is marked 'Andantino quasi Allegretto' with a metronome marking of 88 quarter notes per minute. The key signature is two flats (B-flat and E-flat). The score consists of five staves. The first staff begins with a 'Solo' marking and a 'pp' (pianissimo) dynamic. The second staff contains a first ending marked '1' and a second ending marked '2'. The third staff features a section marked 'A' with a first ending. The fourth staff continues the melodic line. The fifth staff concludes with a 'p' (piano) dynamic marking and a large bracket-like symbol.