

# NEW YORK YOUTH SYMPHONY

## Orchestra Auditions 2022-2023

Dear Orchestra Applicant,

Thank you for applying to the 2022-2023 New York Youth Symphony! We are looking forward to hearing you play.

In this packet, you'll find your audition excerpts. Note, excerpts for principal positions, such as Concertmaster or Principal Cello, are optional. At your audition, please let us know if you would like to be considered for principal of your section.

Your audition will last approximately 6-7 minutes and will consist of the following parts:

1. One Excerpt of YOUR choice: You choose which excerpt you'd like to begin with, and you play that excerpt.
2. Either one or two excerpts of OUR choice: We will then choose either one, or if time permits two, excerpts from the following selections for you to play.
3. Solo Repertoire: Please prepare at least two minute of solo repertoire that shows a variety of styles. This could be one excerpt that showcases several different styles of playing at once, or several smaller excerpts (from one or more pieces) that showcase different styles.
4. If you are applying for a principal position that has dedicated excerpts (such as Concertmaster), you'll play each of those excerpts as well.

In your preparation, please place special emphasis on stylistic techniques, and especially to the dynamic and technical markings in the scores. I have left approximate tempos for you where the composers did not. Where available, I recommend that you listen to many recordings, and be in touch if you have questions.

Thank you and good luck!

Michael Repper, Music Director & Tanya Chanphanitpornkit, Assistant Conductor

#### BASSOON EXCERPTS

- MAHLER: *Symphony no. 1*, Mvt. 1, Reh. 17 → Reh. 19
- COLERIDGE-TAYLOR: *Overture to the Song of Hiawatha*, page 4
  - a. Play the top line
  - b. Take care to rest for the exact lengths in the mixed meter section (Reh. 5)
- MAHLER: *Songs of a Wayfarer*, Mvt. 3, Reh. 19 → Reh. 22
- MAHLER: *Symphony no. 1*, Mvt. 3, Reh. 1 → Reh. 5

#### CONTRABASSOON AUDITION EXCERPTS

- MAHLER: *Symphony no. 1*, Mvt. 4, 2<sup>nd</sup> bar of Reh. 22 → Reh. 25

Mahler — Symphony No. 1 in D Major

2

1. Fagott

HALF = 88



18 *Poco acceler. Gemächlich*

*phervortretend* 2 6 3 *p*

*mf* 1

19

*mf* *p* 20 *f*

4 **DOTTED QUARTER = 76**

FAGOTTI.

ff poco - a - poco accel.

2

5 Più mosso.

ff sf 1

sf 1

6 VI.

sf

VI. I.

sf 3 2

Mahler — Lieder eines fahrenden Gesellen

1. Fagott

**Dotted Quarter = 120**

Nr. 3

19 Stürmisch, wild

19 Stürmisch, wild

ff f mf 1

1 2 2

fp fp p f

Zeit lassen

1 20 a tempo

ff p ff p ff p

21

ff p ff fp fp f p f

p f p f p f ff ff

Nicht eilen

ff ff ff f mf

Ritenu

mf p

22 S<sub>h</sub>

Mahler — Symphony No. 1 in D Major

6

1. Fagott  
III. Satz

Feierlich und gemessen, ohne zu schleppen

1 2 (Bass Solo) 2 *pp*

3 4 2 *pp*

Zurückhaltend 5 2

The image shows a page of musical notation for the Bassoon part of Mahler's Symphony No. 1, III. Satz. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of five staves of music. The first staff begins with a first ending bracket labeled '1' and a second ending bracket labeled '2'. Below the first ending is the instruction '(Bass Solo)'. The first ending leads to a section marked '2' with a *pp* dynamic. The second staff continues the melody. The third staff has a first ending bracket labeled '3'. The fourth staff has a first ending bracket labeled '4' and a *pp* dynamic. The fifth staff begins with a first ending bracket labeled '5' and the instruction 'Zurückhaltend' (retardando), followed by a 5/2 time signature. The notation includes various rhythmic values, slurs, and dynamic markings.

Mahler — Symphony No. 1 in D Major

6

3. Fagott (Contrafagott)

Half note = 116

The image shows a musical score for the Contrabassoon (Contrafagott) part of Mahler's Symphony No. 1. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked "misch bewegt" and the instrument is labeled "Contrafag".

Measures 22-25 are shown. Measure 22 begins with a dynamic of *ff* and features a half note followed by a quarter note. Measure 23 continues with a half note and a quarter note, marked *ff*. Measure 24 starts with a half note, marked *ff*, and includes a triplet of eighth notes. Measure 25 continues with a half note, marked *ff*, and includes a triplet of eighth notes. The word "nimn" is written below measure 25.

Rehearsal marks are present above measures 22, 23, and 25. Above measure 22, there is a small staff with the word "Stür-" and a dynamic marking of *f*. Above measure 23, there is a dynamic marking of *ff*. Above measure 25, there is a dynamic marking of *f*.