

New York Youth Symphony

Orchestra Auditions | 2023-2024

Dear Orchestra Applicant,

Thank you for applying to join the New York Youth Symphony for our 2023-2024 season! We have many exciting plans for the orchestra and are looking forward to meeting you and hearing you play.

Your audition will consist of both solo repertoire and orchestral excerpts, which are selected mostly from the upcoming season's repertoire; in a few cases, I have included other excerpts to help you showcase your playing in a variety of styles.

You can expect the following at your audition:

1. Begin with an orchestral excerpt of your choice.
2. We will then choose other excerpts we would like to hear. We may not get to hear all the excerpts, but you are expected to prepare all of them.
3. Solo Repertoire: Please prepare at least three minutes of your solo repertoire. You do not necessarily have to start at the beginning; pick a portion (or multiple portions) that represents you the best as a musician and also helps to demonstrate a variety of different styles.
4. If you are applying for a principal position or auxiliary instruments with specific orchestral solo excerpts, you will play them in addition to the main excerpts.

For the orchestral excerpts, we are interested in witnessing your skills as an engaged member of an ensemble. In my opinion, the best excerpts playing is one that can demonstrate your awareness of the totality of the orchestral sound and not just your part. Therefore, I picked at least one excerpt that requires such awareness. I am also only providing tempo markings and not metronome markings (unless given by the composer).

So, please keep the following elements in mind as you prepare: appropriate style for each composer, awareness of what is going on in the rest of the orchestra and your role in it, and careful observation of all indications on the part. You should utilize recordings (and different ones) and scores as your resources. Almost all scores and parts are available on imslp.org for free.

Thank you for all the hard work you will put into your preparation, and please let us know if you have any questions. We are immensely looking forward to hearing your music!

Andrew J. Kim

Harp Excerpts

Berlioz, *Symphonie fantastique*

NB: Noted in the parentheses are rehearsal letters and bar numbers from the Bärenreiter score on IMSLP.

- Movement II, Beginning – #22 (Beginning – Rehearsal B)
- Movement II, 6 before #34 – #35 (m. 274 – W)

Mahler, Symphony No. 5

- Movement IV, Beginning – #1
- This excerpt isn't meant to be played metronomically. Rather, you should play in an accompanimental way that makes sense with the melodic phrasing. Learn the melody, decide where you may take time or push ahead. Then, when you play the excerpt, accompany the melody in your musical imagination.

Hector Berlioz
Symphonie Fantastique, Op. 14

Arpa I.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (♩.=60)

The musical score is written for a single arpeggiated harp (Arpa I) in 3/8 time. It consists of three systems of music. The first system (measures 21-23) features a treble clef staff with a key signature of two sharps (D major) and a bass clef staff. The tempo is 'Allegro non troppo' with a metronome marking of quarter note = 60. The first system includes dynamics such as *pp* and *p*, and articulation like *Soli.* and *3*. The second system (measures 24-26) includes dynamics *mf* and *f cresc.*, and articulation like *3* and *3*. The third system (measures 27-29) includes dynamics *ff* and *f cresc.*, and articulation like *3* and *3*. The score is annotated with vocal syllables: 'Basso.' above measures 21, 22, 24, 25, and 27; 'Si b.' above measures 23, 26, and 28; and 'Fa #', 'Re #', and 'Ut #' above measure 29. Measure numbers 21 and 22 are enclosed in boxes. A blue bracket highlights the first system, and another blue bracket highlights the third system.

Berlioz — Symphonie Fantastique

Arpa I.

Movement II, Tempo I, then animez

33

ff *p* *cresc.*

34

f *cresc.*

cresc. *ff*

ff

35 *poco rit.*

poco rit.

Mahler — Symphony No. 5 in C# Minor

Harfe.

22

III.

4. Adagietto.

Sehr langsam. *pp* *molto rit. cresc.* *p* *a tempo (molto Adagio.)*

Nicht schleppen (etwas flüssiger als zu Anfang)

The musical score consists of three systems of music for the harp. The first system is marked 'Sehr langsam.' and 'pp', featuring a descending melodic line with triplets. The second system is marked 'molto rit. cresc.' and 'p', continuing the melodic line with triplets. The third system is marked 'a tempo (molto Adagio.)' and includes the instruction 'Nicht schleppen (etwas flüssiger als zu Anfang)'. It features a mix of triplets and pairs of notes, with some notes marked with a '2' above them.

Mahler — Symphony No. 5 in C# Minor

Harfe.

3

The first system of the harp part consists of six measures. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature is C# minor, and the time signature is 3/4.

The second system of the harp part consists of two measures. The right hand has a whole rest in the first measure and a quarter note in the second. The left hand plays a complex accompaniment with sixteenth notes and chords. A blue bracket on the right side of the system indicates a first ending. A '1' is written above the first measure of the second system.