

New York Youth Symphony

Orchestra Auditions | 2025-2026

Dear Orchestra Applicant,

Thank you for applying to join the New York Youth Symphony for our 2025–2026 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 live audition:

- 1) Begin with an orchestral excerpt of your choice from the list.
- 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 or assistant principal position, or auxiliary instruments with specific orchestral solo excerpts, you will play them in addition to the main excerpts. Please note not all instruments have principal 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 scores and recordings (many, not just one) as your resources. Almost all scores and parts are available on [imsip.org](https://www.imsip.org) for free. The Barber score can be accessed at: https://issuu.com/scoresondemand/docs/first_symphony_26072

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

CONTRABASS

NYYS Orchestra Audition Repertoire 2025-2026

Excerpts

- | | |
|--------------|---|
| Dvorak | Symphony No. 7, Mov't I, m. 270 – 284 Mov't IV. m. 268 – 288 |
| Rachmaninoff | Symphonic Dances, Mov't I, Reh. 1 - 2nd bar of Reh. 2 Mov't III, Reh. 96 - 2 before Reh. 100 |
| Barber | Symphony No. 1, 7th bar of Reh. 25 – Reh. 27 2nd bar of Reh. 37 – 7 before Reh. 39 |

Principal Excerpt

***Note: This excerpt is **mandatory** for those who are interested in the principal/assistant principal positions.*

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| Mahler | Symphony No. 1, Mov't III opening solo |
|--------|--|

Dvorak - Symphony No. 7
Mov't I, m. 270 - 284

Allegro maestoso *poco a poco accel.*

265 N *fff* 1 *ff*

273 *ff*

278 *ff* V V V V V V V V V V

284 P *p* *pp* Tempo 1. 1 2 3 4 5 6

Dvorak - Symphony No. 7
Mov't IV, m. 268 - 288

Presto

266 *pp* *pp* *poco cresc.*

277 L *f* *ff*

285 *ff* 1 2 3

Rachmaninoff - Symphonic Dances
Mov't I, Reh. 1 - 2nd bar of Reh. 2

Bass

Non allegro

I

9

The first staff of music, starting with a whole rest for 9 measures. It then begins with a series of eighth notes, marked with a first ending bracket and a first ending box containing the number '1'. The dynamic marking *ff* is placed below the staff.The second staff of music, continuing the eighth-note pattern. It features a *sf* dynamic marking and a *molto marcato* instruction above the staff.The third staff of music, starting with a second ending bracket and a box containing the number '2'. It includes a *dim.* (diminuendo) marking at the end of the staff.

Rachmaninoff - Symphonic Dances
Mov't III, 3 after Reh. 96 - 2 before Reh. 100

1

96 Poco meno mosso

ff

ff

pizz.

f

f

97

f

dim.

98 arco

ff molto sforz.

dim.

mf

99

f

cresc.

2

marcato

f

pizz.

f

100

arco

f

a tempo

ff

Detailed description: This is a page of musical notation for the bass clef of Rachmaninoff's Symphonic Dances, Movement III. The score covers measures 96 to 100. Measure 96 is marked 'Poco meno mosso' and begins with a first ending bracket. The music features a mix of eighth and sixteenth notes, with dynamic markings of *ff* and *f*. Measure 97 continues with a *f* dynamic and a *dim.* instruction. Measure 98 is marked 'arco' and includes dynamics of *ff* molto sforz., *dim.*, and *mf*. Measure 99 features a *f* dynamic and a *cresc.* instruction. Measure 100 is marked 'arco' and 'a tempo', with dynamics of *f* and *ff*. A second ending bracket is present at the end of measure 99, leading to the start of measure 100.

The excerpts from Barber – Symphony No. 1 are under copyright and may not be shared publicly. We will release the Barber excerpts via email when we release results for the prescreened instruments in July.

Mahler - Symphony No. 1
Mov't III opening solo

Feierlich und gemessen, ohne zu schleppen

(quarter note = 76-80)

The musical score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. It consists of two staves. The first staff begins with a large bracket on the left and contains the first measure, marked with a '1' and '(Pauken)'. The notes are quarter notes, starting with a *pp* dynamic. The second staff begins with a '2' and contains the second measure, marked with a *p* dynamic and 'mit Dämpfer'. The third staff begins with a '3' and contains the third measure, marked with 'Nur eine Hälfte.' and *pizz.*. The fourth staff begins with a '4' and contains the fourth measure, marked with 'Alle Dämpfer ab' and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.