



announces openings for:

*** * * VIOLIN * * ***
(Section)

The Southeastern Pennsylvania Symphony Orchestra under Music Director Allan R. Scott has an annual concert season of 4 Masterworks Concerts and 4 Chamber Music Concerts, with generally 3 rehearsals the week of the concert. SPSO is a per service orchestra contracted each Season.

Start Date: when openings exist or to be put on substitute list

Reports to: Music Director and Personnel Managers

Length of Season: September to May

Audition Date: Scheduled as Requested or Needed

Please contact staff members to schedule an audition:

| | | |
|-----------------------------|--------|--|
| Winds / Brass / Percussion: | Beth | beth@spsorchestra.org |
| Strings: | Monica | monica@spsorchestra.org |

AUDITION

The Southeastern Pennsylvania Symphony Orchestra encourages talented and dedicated musicians to audition. Musicians are judged on musicianship, preparation, tone quality, and proficiency on their instrument. The Audition Committee consists of the Music Director, any assistant conductor, and principal members of the section(s) or instrument family (i.e. winds), and at times, other members from that section. Prior to the audition, the candidate must complete the Audition Information Form as well as review the Rehearsal & Performance Schedule.

The Audition consists of the following – **PLEASE READ:**

- * Prepared unaccompanied solo; 2 minutes in length to demonstrate instrument proficiency, tone quality, technique, and virtuosity (need not be memorized). **Solo choices are listed below.**
- * Several prepared excerpts (listed below) that are assigned to demonstrate musician’s preparation ability (Excerpts are available online via IMSLP or www.orchestraexcerpts.com, along with recorded examples.)
 - * Number of audition rounds will be determined by the number of qualified candidates.
 - * A pre-screening may occur depending on the number of qualified candidates.
 - * Candidates may be asked to sight read
 - * Final round may include non-blind audition and an interview with the Audition Committee.

VIOLIN

Solo: Candidate’s choice of either MOZART Violin Concerto No. 3, 4, or 5 – Movement I (exposition only)

Excerpts: All excerpts should be prepared. Audition Committee will choose which excerpts are played at the audition:

Orchestral Excerpts:

| | | |
|--------------|---|---------------------------------------|
| Brahms | Symphony No. 4 | Movement II: mm. 30-40 and mm. 74-102 |
| Mendelssohn | <i>Midsummer Night’s Dream</i> | Scherzo: mm. 17-99 |
| Mozart | Symphony No. 39 | Movement II: mm. 1-27 and mm. 96-126 |
| Prokofiev | Symphony No. 1, <i>Classical Symphony</i> | Movement I: Beginning to Rehearsal H |
| Shostakovich | Symphony No. 5 | Movement I: Reh. 32-36 |
| R. Strauss | <i>Don Juan</i> | Page 1 |

This musical score is for the Violin I part of the second movement of Brahms' Symphony No. 4. It covers measures 30 to 102. The key signature is D major (two sharps), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 30 through 73, and the second system contains measures 74 through 102. Measure numbers are printed at the beginning of each line. Performance markings include *arco*, *p*, *creac.*, *pp*, *f*, *ff*, *poco f espr.*, *f espr.*, and *pizz.*. There are also dynamic hairpins: $p < f > p$. Section markers 'B' and 'E' are placed in boxes above the staves at measures 30 and 79 respectively. A first ending bracket is shown at the end of measure 86, with a '1' above it. The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and dotted rhythms.

VIOLINO I.

Scherzo.
Allegro vivace.

Nº 1

16

p

cresc.

pp

sf

sf

sf

pp

pp

cresc.

dim. - - - *al* - *pp*

15

E

A

B

C

D

Andante con moto

p

6

14

17

22

30

35

40

45

50

A

p

This musical score is written in G minor (three flats) and 3/4 time. It consists of seven staves of music. The first staff (measures 96-100) begins with a large bracket on the left and a circled 'C' above the first measure. The music is marked *f* (forte). The second staff (measures 101-105) continues the melodic line. The third staff (measures 106-110) features a series of sixteenth-note patterns, starting with a *p* (piano) dynamic. The fourth staff (measures 111-115) continues these patterns, with measures 111-115 marked with numbers 1 through 5 above the notes. The fifth staff (measures 116-120) begins with a circled 'D' above the first measure and is marked *f*. The sixth staff (measures 121-125) continues the melodic line, ending with a *p* dynamic. The seventh staff (measures 126-130) begins with a large bracket on the left and a circled 'E' above the first measure, marked *f*. The piece concludes with a double bar line.

Sergei Prokofiev

Symphony No. 1 in D Major, Op. 25

Classical

VIOLIN I

I

Allegro con brio $\text{♩} = 100$

ff *p* *ff* *p leggiero* *pp* *mp*

pp *mp* *pp* *ff* *p leggiero* *pp*

mp *pp* *mp* *f* *p* *pp*

p *f* *pizz.* *p* *arco* *p* *pp*

f *mf* *dim.* *mp* *p* *mp* *mf* *f*

pp con eleganza sul punto del arco *pp*

pp sul punto del arco *pp*

pp *pp* *unis.* *f subito* *ff*

arco *ff* *ff* *ff* *ff* *ff*

ff *f* *p* *pp*

H

This image shows a page of musical notation for the first movement of Shostakovich's Symphony No. 5, specifically rehearsal marks 32 through 36. The score is written on seven staves, each containing a different instrument's part. The music is in a minor key and features a prominent, repetitive melodic motif consisting of eighth notes with slurs. Rehearsal mark 32 is highlighted with a red box and includes a tempo marking of $\text{♩} = 136$. Rehearsal mark 35 includes the dynamic marking *ff*. Rehearsal mark 36 is also highlighted with a red box and includes the performance instructions *ritenuto* and *cresc.* (crescendo). The notation includes various musical symbols such as slurs, accents, and dynamic markings.

R. Strauss: Don Juan, Op. 20

Allegro, molto con brio

ff *ff* *mf* *ff* *fff* *ff* *pp* *ff* *p* *p* *p* *cresc.* *ff*

A **B** **C**

tranquillo *p flebile* **1 C molto vivo**