



Principal Viola Audition November 2026

GENERAL AUDITION INFORMATION

Please read all of this information carefully and retain for your future reference. All questions regarding the audition and this information must be directed to the Orchestra Personnel Office only. We request that you do not contact members of the audition committee. The preferred method of contact is by email to auditions@pittsburghsymphony.org.

To apply for this audition, please **submit the online application form** on the Pittsburgh Symphony Orchestra's (PSO) website at www.pittsburghsymphony.org/auditions on or before the **deadline of Monday, August 10, 2026**. All rounds of this audition will take place at Heinz Hall, 600 Penn Avenue, Pittsburgh, PA 15222. The Preliminary and Semi-Final rounds of auditions are scheduled for November 7-9, 2026. The Final round is scheduled to take place on Monday, November 30, 2026. **Please await confirmation of your audition before making travel plans.**

Note we will be able to reimburse up to \$300 of travel (not lodging) for any candidate required to come to Pittsburgh for two (2) trips, i.e. anyone advancing from semi-finals into finals; reimbursement is not provided to anyone advanced directly to finals.

Deposits will not be required for this audition, but we kindly ask you to show courtesy to the audition committee by letting us know at least seven days prior to the audition date if you will not attend. **Candidates must show a photo ID upon check-in at the audition.**

Taped excerpts may be requested at the discretion of the Audition Committee and will be due Tuesday, September 22, 2026. Directions for submitting recordings will be communicated with the request for recording. **Recording repertoire is listed on page 4 of this document.**

POSITION DETAILS

Position to begin by the mutual agreement of the PSO and winning candidate, but no later than January 4, 2028. Pay for the 2026-27 Season is at minimum orchestra weekly scale of \$2,345.15, and the annual Electronic Media Guarantee is \$2,072.40. This position may negotiate for additional weekly overscale (pay) related to the duties of the position. The PSO schedule has ten (10) collective vacation weeks for members each season, paid at the same rate as work weeks.

Any offer of full-time employment is contingent upon the successful completion of all background checks, as required by the Pittsburgh Symphony, Inc.

Musicians hired by the PSO are responsible for having and maintaining authorization to be employed in the United States of America, and to travel on international tours as a musician with the PSO. The PSO will act as sponsor for visa petitions for musicians who are offered or have positions as members of the orchestra, however it is the musician's responsibility to bear all costs associated with the petition and meet all required deadlines.

The Pittsburgh Symphony Orchestra is proud to be a partner orchestra of the National Alliance for Audition Support (NAAS). You may qualify for financial assistance from NAAS for this audition. More information can be found [here](#).

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I. SOLO REPERTOIRE (THREE SOLOS REQUIRED)

First movement from one of the following concerti:

Bartok, Hindemith (*Der Schwanendreher*), or Walton

and

J.S. Bach, one movement from either a Cello Suite OR Violin Sonatas and Partitas.

and

Mozart *Sinfonia Concertante*, K. 364

- Movement I: m. 72-158

II. ORCHESTRAL SOLOS

BERLIOZ

Harold in Italy

- Movement I: 12 m. before [3] - 19 m. before [7]

BRITTEN

Passacaglia from *Peter Grimes*, Op. 33b

- 1 m. before [12] - 10 m. after [12]

ENESCU

Romanian Rhapsody No. 1

- [7] - [8]

GINASTERA

Variaciones Concertantes

- Variation 5: 1 m. before [32] – 1 m. after [38]

RAVEL

Mother Goose Suite

- Movement V: [2] – 5 m. before [4]

STRAUSS

Don Quixote

- [26] - 3 m. before [28]
- [29] - [34]

PUCCINI

Manon Lescaut Intermezzo

- Beginning – m.12

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(repertoire list continued)

III. ORCHESTRAL EXCERPTS

BRAHMS	Symphony No. 4 • Movement IV: m. 41–80
COPLAND	<i>Appalachian Spring</i> (full orchestra version) • [6] - [10]
MAHLER	Symphony No. 10 • Adagio: pickup - 4 m. after [12] to [13]
MENDELSSOHN	<i>Midsummer Night's Dream</i> • Scherzo
MOZART	Symphony No. 35 • Movement IV: m. 134 – 181
SHOSTAKOVICH	Symphony No. 5 • Movement I: [15] - [17]
STRAUSS	<i>Ein Heldenleben</i> • [77] - 4 m. after [79] • 1 m. before [94] - 2 m. after [97]
STRAUSS	<i>Don Juan</i> • Beginning - [D]
TCHAIKOVSKY	Symphony No. 6 • Movement I: m. 19 – end of m. 67
WAGNER	Overture to <i>Tannhäuser</i> • m. 220–301 ([H] – 19 m. before [L])

IV. POSSIBLE SIGHT READING

*Excerpts will be made available to audition applicants upon invitation to the audition.
Sight-reading may be asked in any round of the audition.
The official pitch of the PSO is A=440*

**Principal Viola Audition
November 2026
Recording Repertoire List**

I. SOLOS (Two required)

1. First two (2) minutes from the first movement from one of the following concerti:

- Bartok, Hindemith (*Der Schwanendreher*), or Walton

and

2. MOZART *Sinfonia Concertante*, K. 364

- Movement I: m. 138 – m. 158 (Tutti)

II. ORCHESTRAL SOLO

STRAUSS *Don Quixote*
 ◦ [29] – [34]

III. ORCHESTRAL EXCERPT

STRAUSS *Ein Heldenleben*
 ◦ [77] – 4 m. after [79]