

The Paul J. Ross Fellowship Program Auditions 2022

The Paul J. Ross Fellowship Program, formerly known as OPAAM (Orchestra Training Program for African American Musicians), is a two-year, pre-professional program designed to enable young musicians identifying as Black or African American to dedicate themselves to the pursuit of an orchestral career. Fellows work closely alongside members of the Pittsburgh Symphony to train and prepare for professional auditions and opportunities, with substantial financial and professional development support, and robust mentorship in a welcoming and inclusive environment.

The Paul J. Ross Fellowship is named in honor of the late Paul J. Ross, the violinist who, in 1965, was the first African American musician to receive a full-time contract from the Pittsburgh Symphony. The legacy of Paul J. Ross is notable for nurturing, mentoring, and supporting young musicians, and his devotion to sharing his joy of music. Formerly known as OPAAM (Orchestra Training Program for African American Musicians), the fellowship program was begun in the 2007-2008 season to promote diversity in orchestra settings to better reflect the diverse communities and audiences the orchestra serves.

The Pittsburgh Symphony Orchestra is grateful to the Arts, Equity, & Education Fund, and Hans and Leslie Fleischner for major support of the Paul J. Ross Fellowship. The Pittsburgh Symphony is grateful to EQT Foundation for ongoing support of the Paul J. Ross Fellowship program.

Pittsburgh Symphony Orchestra is proud to be a partner orchestra of the National Alliance for Audition Support (NAAS).

Deadline to apply: Monday, February 7, 2022

Program Overview:

- The two-year Fellowship begins September 5, 2022 and ends on September 1, 2024.
- Compensation and Benefits summary:
 - Annual pay equivalent to minimum orchestra weekly scale for 21 work weeks (taxable pay of \$43,308.30 in the 2022-2023 season)
 - Single coverage on PSO medical, dental, instrument insurance, life and accident insurance plans
 - Up to \$4,000 per season towards orchestra audition expenses (travel, hotel, etc.)
 - Up to \$4,000 per season towards professional development opportunities such as private lessons, sheet music, AFM membership
 - Playing with the PSO across all program types (Grand Classics, Pops, Education) for a minimum of 13 programs, with possibility for additional playing; Fellows playing more than 168 services receive additional compensation
 - Consideration for a solo opportunity with the PSO
 - Mentorship from and mock auditions with members of the PSO
 - Time on stage at Heinz Hall to take lessons or for personal practice
 - Fellows will work with the Learning and Community Engagement Department in schools, hospitals, and community settings
- All applicants will be considered for Pittsburgh Symphony substitute musician opportunities

Fellowship Requirements:

- The Fellowship is open to musicians identifying as Black or African American (a person having origins in any of the black racial groups of Africa)
- Applicants must be between the ages of 18 and 35 on September 5, 2022
- Completion of a Bachelor's Degree by September 5, 2022 is preferred
- Applicants must be eligible for employment in the United States
- If engaged, Fellows must abide by all the policies and procedures for employees of the Pittsburgh Symphony, Inc. (PSI).
- When working as an Extra Musician with the Orchestra, Fellows must abide by all the terms and conditions of the Trade Agreement and modifications, as well as musician work rules.
- If offered this fellowship, you must be prepared to show your eligibility to work in the United States within three days of beginning employment. If you are not authorized to work in the U.S., the PSO does not assist with obtaining the necessary visa, authorization, or the cost of doing so.
- Fellowship Finalists must be confirmed to be fully vaccinated per CDC definition, and have received CDC recommended boosters within three months after the CDC's earliest recommended date (which is currently six months for Pfizer and Moderna; or two months for J&J), by submitting proof of such vaccination to the PSO; or to have an approved accommodation due to a disability or because of a sincerely held religious belief. **Please do not submit proof of vaccination until requested to do so.**
- **Applications will be accepted for the following instruments for auditions in 2022:**
 - Violin
 - Viola
 - Cello
 - Bass
 - Oboe
 - Clarinet
 - Bassoon
 - Horn
 - Trumpet
 - Tenor Trombone
 - Percussion

Application Process:

- Complete the online application form and submit required materials **by February 7, 2022:**
 - Online application
 - One-page performance resume
 - Preliminary recording (link to audio-only recording; see below for instructions)
- Final candidates will be notified by February 21, 2022 if they are invited for a Final live audition and interview **on April 4-5, 2022** at Heinz Hall, 600 Penn Avenue, Pittsburgh, PA 15222.
- Finalists will have their travel and lodging for the live auditions paid for by the PSO.
- Repertoire lists for the preliminary recording and final live audition, and instructions to prepare your recording, are below. Repertoire lists are based on the SPHINX ORCHESTRAL PARTNERS AUDITIONS (SOPA) Excerpt Competition 2022 repertoire lists.

Preliminary Recording Instructions:

Please observe the following in preparing your recording:

- Please prepare **audio-only** recordings
- Record only the repertoire on the recording repertoire list
- Excerpts do not need to be recorded in one take, but editing within an excerpt is not permitted
- Excerpts should be in the order in which they are listed on the recording repertoire list (please allow 10 seconds between clips)
- Do not use accompaniment
- Do not announce excerpts or otherwise talk on the recording
- Non-conforming recordings will not be considered for review
- We recommend that you listen to your recording in its entirety to check recording quality before submission.
- **On the online application form, you will be asked for the link to your recording;**
 - Please make sure the file is not password protected
 - If you do not have your own dropbox service, we suggest upload to YouTube as an "unlisted" video



The Paul J. Ross Fellowship Auditions 2022 Repertoire List

****Please consult included instructions for preparing your Preliminary Recording****
Sight-reading may be asked in the final round of the audition.
The official pitch of the PSO is A=440

Violin Audition Repertoire

Preliminary Recording Repertoire

I. Solo

BEETHOVEN OR A POST BEETHOVEN Concerto
First mvt only, exposition only

II. Excerpts (all excerpts are first violin parts unless otherwise noted)

| | |
|--------------|--|
| BEETHOVEN | Symphony No. 9 – mvt. III: mm. 99-114 |
| MENDELSSOHN | A Midsummer Night's Dream Scherzo: 8 mm. before [A] to 6 mm. after [D] |
| MOZART | Symphony No. 39 – Movt 2, mm. 1-27 |
| RACHMANINOFF | Symphony No. 2 - mvt. II: 14 mm. after [32] to 4 mm. before [35] (Violin 2) |
| STRAUSS | Don Juan – Beginning to 12 measures after [C] |

Final Live Audition Repertoire

I. Solos

1. MOZART Violin Concerto (any)
First mvt, exposition only

AND

2. BEETHOVEN OR A POST BEETHOVEN Concerto
First mvt only, exposition only

II. Excerpts (all excerpts are first violin parts unless otherwise noted)

| | |
|--------------|--|
| BEETHOVEN | Symphony No. 9 – mvt. III: mm. 99-114 |
| BRAHMS | Symphony No. 4 – mvt. IV: mm. 33-81 |
| DEBUSSY | La Mer – mvt. II: [33] to 6 measures after [38] |
| MENDELSSOHN | A Midsummer Night's Dream Scherzo: 8 mm. before [A] to 6 mm. after [D] |
| MOZART | Symphony No. 39 – Movt 2, mm. 1-27 |
| RACHMANINOFF | Symphony No. 2 - mvt. II: 14 mm. after [32] to 4 mm. before [35] (Violin 2) |
| SCHUMANN | Symphony No. 2 – mvt. II: Pickups to mm. 1-48 |
| STRAUSS | Don Juan – Beginning to 12 measures after [C] |

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Viola Audition Repertoire

Preliminary Recording Repertoire

I. Solo

BARTOK, WALTON, **or** HINDEMITH Concerto – mvt. 1: first two pages for recording

II. Excerpts

| | |
|---------|--|
| BRAHMS | Variations on a Theme by Haydn – Variation 5 |
| BERLIOZ | Roman Carnival Overture – Pickup to 2 mm. after [1] to 1 measure after [4] |
| COPLAND | Appalachian Spring – [6] to [10] AND [11] to [14] |
| STRAUSS | Ein Heldenleben – [77] to 2mm. before [80] |

Final Live Audition Repertoire

I. Solos

BARTOK, WALTON, **or** HINDEMITH Concerto – mvt. 1 exposition

AND

BACH Any Cello Suite Prelude

II. Excerpts

| | |
|--------------|---|
| BEETHOVEN | Symphony No. 5 – mvt. II: mm. 1-10, 49-59, 98-106 |
| BERLIOZ | Roman Carnival Overture – Pickup to 2 mm. after [1] to 1 m. after [4] |
| BRAHMS | Symphony No. 4 – mvt. IV: [B] to [D] |
| BRAHMS | Variations on a Theme by Haydn – Variations 5 and 7 |
| BRUCKNER | Symphony No. 4 – mvt. II: mm. 51-83 |
| COPLAND | Appalachian Spring – [6] to [10] AND [11] to [14] |
| MENDELSSOHN | A Midsummer Night's Dream – Scherzo: mm. 17-93 |
| MOZART | Symphony No. 35 – mvt. IV: mm. 134-181 |
| RAVEL | Daphnis et Chloe Suite No. 2 – [158] to [166] |
| SHOSTAKOVICH | Symphony No. 5 – mvt. I: [15] to [17] |
| STRAUSS | Don Juan – Beginning to 5 mm. before [D] |
| STRAUSS | Ein Heldenleben – [77] to 2mm. before [80] |

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Cello Audition Repertoire

Preliminary Recording Repertoire

I. Solo (play first page for recording)

Dvorak concerto in B minor 1st mvt until mm 134

OR

Haydn concerto in D major 1st mvt until mm 70

II. Excerpts

BEETHOVEN Symphony No. 5
 mvt. III: Pickup to mm. 1-18, 141-218
BRAHMS Symphony No. 2 – mvt. II: mm. 1-15
DEBUSSY La Mer – mvt. I: 2 measures before [9] to 6 measures after [9]
MENDELSSOHN A Midsummer Night's Dream – Scherzo [C] to [D]

Final Live Audition Repertoire

I. Solo

Dvorak concerto in B minor 1st mvt until mm 134

OR

Haydn concerto in D major 1st mvt until mm 70

II. Excerpts

BEETHOVEN Symphony No. 5
 mvt. II: Pickups to mm. 1-10, 49-59, 98-106
 mvt. III: Pickup to mm. 1-18, 141-218
BRAHMS Symphony No. 2 – mvt. II: mm. 1-15
DEBUSSY La Mer – mvt. I: 2 measures before [9] to 6 measures after [9]
MENDELSSOHN A Midsummer Night's Dream – Scherzo [C] to [D] and [N] to [O]
MOZART Symphony No. 35 – mvt IV: mm. 134-181
STRAUSS Don Juan – Beginning to [D]
STRAUSS Ein Heldenleben: Beginning to 4 mm. after [5]; and 1 m. before [46] to 5 mm. after [49]
TCHAIKOVSKY Symphony No. 4 – mvt. II: mm. 21-42
VERDI Requiem – Offertorio: mm. 1-62

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Bass Audition Repertoire

Preliminary Recording Repertoire

I. Solo

Koussevitzsky, Bottesini, or Vanhal Concerto Movement I exposition

II. Excerpts

| | |
|-----------|---|
| Beethoven | Symphony No. 5 Movement II: mm. 114-124 Movement III: mm. 180-218 |
| Brahms | Symphony No. 2 Movement I: [E] to [F] |
| Mozart | Symphony No. 40 Movement I: Pickup to mm. 115-138 |
| Strauss | Ein Heldenleben [77] to [78] |

Final Live Audition Repertoire

I. Solo

Koussevitzsky, Bottesini, or Vanhal Concerto Movement I exposition

II. Excerpts

| | |
|-----------|---|
| Bach | Suite in B minor Badinerie (no repeats) |
| Beethoven | Symphony No. 5 Movement II: mm. 114-124 Movement III: mm. 1-160; and mm. 180-218 |
| Berlioz | Symphonie fantastique Movement IV: [50] to [53] Movement V: 1 measure after [70] to 8 measures after [74] |
| Brahms | Symphony No. 2 Movement I: [E] to [F] Movement IV: 8 measures before [L] to 1 measure before [M] |
| Mahler | Symphony No. 2 Movement I: Beginning to [2] |
| Mozart | Symphony No. 35 Movement IV: mm. 134-181 |
| Mozart | Symphony No. 40 Movement I: Pickup to mm. 115-138; and mm. 191-225 Movement IV: mm. 229-246 |
| Strauss | Ein Heldenleben [9] to 6 measures after [12]; and [40] to [41]; and [51] to [63]; and [77] to [78] |

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Oboe Audition Repertoire

Preliminary Recording Repertoire

I. Solo

Mozart Concerto in C – mvt. 1: Exposition

II. Excerpts (all 1st oboe)

BEETHOVEN Symphony No. 3
 mvt. II: mm. 8-16 AND 36-47
 mvt. III: mm. 7-28

BRAHMS Symphony No. 1
 mvt. II: mm. 17-23 AND 38-43

BRAHMS Violin Concerto – mvt. II: mm. 3-32

ROSSINI La scala di seta – Overture: Pickup to m. 6 to [1] and Pickups to [2] to [3]

OPTIONAL English Horn excerpt

DVORÁK Symphony No. 9 "From the New World", II. Beginning to 2 before [1]

Final Live Audition Repertoire

I. Solo

Mozart Concerto in C – mvt. 1: Exposition; **and** mvt II: m.11-40

II. Excerpts (all 1st oboe)

BEETHOVEN Symphony No. 3
 mvt. II: mm. 8-16 AND 36-47
 mvt. III: mm. 7-28

BRAHMS Symphony No. 1
 mvt. I: mm. 25-33
 mvt. II: mm. 17-23 AND 38-43

BRAHMS Violin Concerto – mvt. II: mm. 3-32

DEBUSSY La Mer – mvt. II: [17] to [18] AND [25] to 5 after [25] AND 2 after [34] to [35]

MAHLER Symphony No. 3 – mvt. II: Beginning to 10

MENDELSSOHN Symphony No. 3 – mvt. II: mm. 32-67 AND 83-100

RAVEL Le Tombeau de Couperin
 mvt. I: Prélude - Beginning to [2] AND 5 after [8] to [9]
 mvt. II: Forlane - [1] to [2] AND [6] to [8]
 mvt. III: Minuet - Beginning to [4]

ROSSINI La scala di seta – Overture: Pickup to m. 6 to [1] and Pickups to [2] to [3]

STRAUSS Don Juan – 3 measures after [L] to 2 measures after [N]

OPTIONAL English Horn excerpts

BERLIOZ Roman Carnival Overture: Andante sostenuto to 3 after [1]; and [3] to [4]

DVORÁK Symphony No. 9 "From the New World", II. Beginning to 2 before [1]

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Clarinet Audition Repertoire

Preliminary Recording Repertoire

I. Solo

Mozart – Clarinet Concerto, 1st mvt. mm.57-98

II. Excerpts

| | |
|-----------------|---|
| BRAHMS | Symphony No. 3 - mvt. I: mm. 36-46 |
| RIMSKY-KORSAKOV | Capriccio Espagnol mvt. I: [A] to [B] |
| BEETHOVEN | Symphony No. 6 - mvt. I: mm. 474-492 |
| MENDELSSOHN | Symphony No. 3 - mvt. II: Pickup to mm. 9-67; |

Final Live Audition Repertoire

I. Solo

Mozart – Clarinet Concerto, 1st mvt. (exposition)

II. Excerpts

| | |
|-----------------|---|
| BEETHOVEN | Symphony No. 4 - mvt. II: mm. 81-89 |
| BEETHOVEN | Symphony No. 6 - mvt. I: mm. 474-492; and mvt. II: mm. 68-77 |
| BEETHOVEN | Symphony No. 8 - mvt. III: mm. 48-78 |
| BERLIOZ | Symphonie Fantastique - mvt. III: 2 measures after [43] to [44] |
| BRAHMS | Symphony No. 3 - mvt. I: mm. 36-46; and mvt. II: mm. 1-22 |
| MENDELSSOHN | A Midsummer Night's Dream – Scherzo Beginning to [B] Pickup to [C] to [E] [L] to [M] 7 m. before end to end |
| MENDELSSOHN | Symphony No. 3 - mvt. II: Pickup to mm. 9-67; and mm. 84-122 |
| PUCCINI | Tosca - Act III: [11] to [12] |
| RACHMANINOFF | Symphony No. 2 - mvt. III: Beginning to [47] |
| RAVEL | Daphnis et Chloé - 1 m. after [155] to 2 m. after [157]; and 2 m. after [212] to end |
| RIMSKY-KORSAKOV | Capriccio Espagnol mvt. I: [A] to [B]; and [C] to 11 mm. before end mvt. III: 10 mm. after [K] to end mvt. IV: 4 mm. after [L] to 7 mm. before [M] |
| SCHUBERT | Symphony No. 8 - mvt. II: mm. 66-83 |
| SIBELIUS | Symphony No. 1 - mvt. I: mm. 1-32 |
| SIBELIUS | Symphony No. 1 - mvt. III: 5 measures after [E] to 6 measures after [G] |
| TCHAIKOVSKY | Francesca da Rimini - Solo between [M] and [N] |
| TCHAIKOVSKY | Symphony No. 6 - mvt. I: mm. 54-80; and mm. 106-129; and mm. 153-160 |

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Bassoon Audition Repertoire

Preliminary Recording Repertoire

I. Solo

MOZART Concerto for Bassoon K. 191, Mvt. I: beginning to end of development

II. Excerpts (all excerpts are first bassoon)

| | |
|-------------|---|
| DONIZETTI | L'elisir d'amore, <i>Una furtiva lagrima</i> (mm 2-9) |
| MOZART | The Marriage of Figaro Overture, mm.101-123 |
| STRAVINSKY | The Rite of Spring, Beginning to 3 after [3] |
| TCHAIKOVSKY | Symphony No. 6, Mvt. I: mm 1-12 |

Final Live Audition Repertoire

I. Solo

MOZART Concerto for Bassoon K. 191, Mvt. I: beginning to end of development

II. Excerpts (all excerpts are first bassoon)

| | |
|-----------------|--|
| BEETHOVEN | Symphony No. 4 Mvt. II: mm 59-61, and mm. 65-72 Mvt. IV: mm 15-25, 184-190, 300-302, 348-end |
| BERLIOZ | Symphonie fantastique, Mvt. V: 7 m. after [63] to 5 m. after [64] |
| DONIZETTI | L'elisir d'amore, <i>Una furtiva lagrima</i> (mm 2-9) |
| MENDELSSOHN | Symphony No. 3 - mvt. II |
| MOZART | The Marriage of Figaro Overture, mm.101-123 |
| RIMSKY-KORSAKOV | Scheherazade Mvt. II: mm 5 to [A] Mvt. II: 1 measure after [L] to [M] |
| STRAVINSKY | The Rite of Spring, Beginning to 3 after [3] |
| TCHAIKOVSKY | Symphony No. 4, Mvt. II: mm 274-end |
| TCHAIKOVSKY | Symphony No. 6, Mvt. I: mm 1-12 |

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French Horn Repertoire List

Preliminary Recording Repertoire

I. Solo (choose one solo)

Mozart Concerto No. 2 or 4, or Strauss Concerto No. 1: mvt. 1: Exposition

II. Excerpts

1st Horn

Tchaikovsky Symphony No. 4, mvt 1: Beginning to 6 mm. after [A]
Ravel Pavane pour une infant defunte, Beginning to 3 mm. after [A]

4th Horn

Mahler Symphony No. 3, mvt. 1: Pickup to [55] to 4 mm. before [57]

3rd Horn

Dvorak Symphony No. 9, mvt. 3: 6 mm. before [3] to 4 mm. before [4]
Mendelssohn Symphony No. 3, mvt. 2: 10 mm. before [F] to 3 mm. after [G]

4th Horn

Strauss: R. Don Quixote, Variation 8

Final Live Audition Repertoire

I. Solo (choose one solo)

Mozart Concerto No. 2 or 4, or Strauss Concerto No. 1: mvt. 1: Exposition

II. Excerpts

1st Horn

Beethoven Symphony No. 6, mvt. 3: 49 mm. after [A] to 78 mm. after [A]
Brahms Symphony No. 1, mvt. 2: pickups to [E] to 1 measure after [F]
Brahms Symphony No. 3, mvt. 3: [F] to 12 mm. after [F]
Mahler Symphony No. 3, mvt. 1: pickup to [29] to 2 mm. before [33]
Ravel Pavane pour une infant defunte, Beginning to 3 mm. after [A]
Strauss, R. Ein Heldenleben, beginning to [2]
Strauss: R. Till Eulenspiegel, beginning to [1]
Tchaikovsky Symphony No. 4, mvt 1: Beginning to 6 mm. after [A]
Tchaikovsky Symphony No. 5, mvt. 2: mm. 8 to 28
Wagner Götterdämmerung, Short Call

2nd Horn

Beethoven Fidelio Overture, mm. 45 to 55
Mahler Symphony No. , mvt. 3: 3 mm. after [13] to [15]
Tchaikovsky Symphony No. 4, mvt 1: Beginning to 6 mm. after [A]

3rd Horn

Dvorak Symphony No. 9, mvt. 3: 6 mm. before [3] to 4 mm. before [4]
Mendelssohn Symphony No. 3, mvt. 2: 10 mm. before [F] to 3 mm. after [G]

4th Horn

Beethoven Symphony No. 9, mvt. 3: mm. 82 to the downbeat of 99
Mahler Symphony No. 3, mvt. 1: Pickup to [55] to 4 mm. before [57]
Strauss: R. Don Quixote, Variation 8

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Trumpet Repertoire List

Preliminary Recording Repertoire

(no solo)

MUSSORGSKY/ RAVEL Pictures at an Exhibition – Promenade: Opening to [2]
BEETHOVEN Leonore Overture No. 2 – Offstage fanfare (play once)
RESPIGHI Pines of Rome – mvt. II: offstage solo
STRAUSS Ein Heldenleben – 6 mm. after [49] to [55] **(1st Eb Trumpet)**
DEBUSSY Fêtes from Nocturnes – 8 mm. after [10] to [11]
WAGNER Tannhäuser Overture: 1 m. before [M] to end

Final Live Audition Repertoire

I. Solo

HAYDN Trumpet Concerto – mvt. 1 with cadenza, and mvt. 2

II. Excerpts (all excerpts are for 1st trumpet unless noted)

BEETHOVEN Leonore Overture No. 2 – Offstage fanfare
BEETHOVEN Leonore Overture No. 3– Offstage fanfare
BIZET Carmen – Prelude to Act I
BRUCKNER Symphony No. 7 – mvt. I: mm. 91-98; and mm. 139-148; and mm. 233-246
DEBUSSY Fêtes from Nocturnes – 8 mm. after [10] to [11]
MAHLER Symphony No. 5, Mvt I
Beginning to 6 mm. after [1]
Pickups to [3] to 4 mm. before [4]
[10] to 7 mm. before [12]
1 m. before [13] to 1 m. before [14]
MUSSORGSKY/ RAVEL Pictures at an Exhibition – Promenade: Opening to [2]
RAVEL Piano Concerto in G – mvt. I: [2] to [3]
RESPIGHI Pines of Rome – mvt. II: offstage solo
SCHUMANN Symphony No. 2 – mvt. I: mm. 1-13
STRAUSS Ein Heldenleben – 6 mm. after [49] to [55] **(1st Eb Trumpet)**
STRAVINSKY Petrouchka(1947) – Ballerina's Dance: 1 m. before [134] to [139]
WAGNER Tannhäuser Overture: 1 m. before [M] to end

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Trombone Repertoire List

Preliminary Recording Repertoire

I. Solo

Solo work of choice (play 2 minutes on recording)

II. Excerpts (all excerpts are 1st Trombone unless noted otherwise)

| | |
|---------|--|
| MOZART | Requiem – Tuba Mirum: Beginning to [B] (2nd Trombone) |
| BERLIOZ | Hungarian March – 1 measure before [4] to 3 measures after [5] |
| BRAHMS | Symphony No. 1 – mvt. IV: [C] to 14 measures after [C] |
| MAHLER | Symphony No. 3 – mvt. I: 2 measures after [13] to [17] |
| RAVEL | Bolero – [10] to [11] |
| WAGNER | Tannhäuser – Overture: 1 measure before [M] to end |
| WAGNER | Ride of the Valkyries |
| | Pickup to [3] to 8 mm. after [3] |
| | Pickup to [5] to 2 mm. after [6] |

Final Live Audition Repertoire

I. Solo

Solo work of choice

II. Excerpts (all excerpts are 1st Trombone unless noted otherwise)

| | |
|-----------------|---|
| MOZART | Requiem – Tuba Mirum: Beginning to [B] (2nd Trombone) |
| BERNSTEIN | Symphonic Dances from West Side Story – mm. 435-444 AND mm. 664-701 |
| BERLIOZ | Hungarian March – 1 measure before [4] to 3 measures after [5] |
| BERLIOZ | Symphonie fantastique – mvt. IV: [56] to [57] |
| BRAHMS | Symphony No. 1 – mvt. IV: [C] to 14 measures after [C] |
| BRAHMS | Symphony No. 2 – mvt. IV: [P] to end |
| BRAHMS | Symphony No. 4 – mvt. IV: [E] to 15 measures after [E] |
| HOLST | The Planets – mvt. VI: Uranus - [7] to [8] |
| MAHLER | Symphony No. 3 – mvt. I: 2 measures after [13] to [17] |
| MAHLER | Symphony No. 5 |
| | mvt. I: 8 mm. after [11] to 4 mm. before [12] (2nd Trombone) |
| | mvt. III: 12 measures after [15] to [17] |
| RAVEL | Bolero – [10] to [11] |
| RIMSKY-KORSAKOV | Russian Easter Festival – [M] to [N] |
| ROSSINI | William Tell – Overture: [C] to 8 measures after [D] |
| SAINT-SAENS | Symphony No. 3 – mvt. I: [Q] to 1 measure after [S] |
| STRAUSS | Ein Heldenleben – [62] to [66] |
| WAGNER | Tannhäuser – Overture: 1 measure before [M] to end |
| WAGNER | Ride of the Valkyries |
| | Pickup to [3] to 8 mm. after [3] |
| | Pickup to [5] to 2 mm. after [6] |
| WAGNER | Lohengrin – Prelude to Act III: [2] to [3] |

The Paul J. Ross Fellowship Auditions 2022 Repertoire List

****Please consult included instructions for preparing your Preliminary Recording****
Sight-reading may be asked in the final round of the audition.
The official pitch of the PSO is A=440

Percussion Audition Repertoire

Preliminary Recording Repertoire

(See next page for Final Live Audition Repertoire**)**

I. Solo

Marimba

Bach Four mallet solo of choice

Snare Drum

Delecluse Etude No. 1

II. Excerpts

Snare Drum

PROKOFIEV Lt. Kije: Mvt I. [1]–[2]

RIMSKY-KORSAKOV Scheherazade: Mvt IV. 4 m. before N to O; and P-R; and T-U

SHOSTAKOVICH Symphony No.10: Mvt II. [98] - end

Xylophone

GERSHWIN Porgy and Bess, Overture: Opening

STRAVINSKY Firebird (1910, original): 1 m. before [47] – [48]; and [127] – [133]

Glockenspiel

DUKAS Sorcerers' Apprentice [17] – [20]; and [22] – [24]

RESPIGHI Pines of Rome [7] – end

Tambourine

DVORAK Carnival Overture: [T] – end

STRAVINSKY Petrouchka (1947): [201] – [206]

Cymbals

TCHAIKOVSKY Romeo and Juliet, Overture: 2 m. before O to P

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Percussion Audition Repertoire

Final Live Audition Repertoire

(See previous page for Preliminary Recording Repertoire**)**

I. Solo

Marimba

Bach Four mallet solo of choice

Snare Drum

Delecluse Etude No. 1

II. Excerpts

Snare Drum

PROKOFIEV Lt. Kije: Mvt I. [1]–[2]

PROKOFIEV Symphony No. 5: Mvt. II. [37] - [47]; and Mvt IV. [111] - [113]

RAVEL Bolero

RIMSKY-KORSAKOV Capriccio Espagnol: Mvt III. and Mvt IV, beginning to 10 m. after L

RIMSKY-KORSAKOV Scheherazade: mvt III. D-E; and Mvt IV. 4 m. before N to O; and P-R; and T-U

SHOSTAKOVICH Symphony No.10: Mvt II. [98] - end

Xylophone

COPLAND Appalachian Spring: 10 m. before [49] to 4 m. after [49]

GERSHWIN An American In Paris

GERSHWIN Porgy and Bess, Overture: Opening

KABALEVSKY Colas Breugnon Overture: [9] – [12]; and 1 m. before [36] - [37]

MESSIAEN Exotic Birds [6] – [7]

STRAVINSKY Firebird (1910, original): 1 m. before [47] – [48]; and [127] – [133]

Glockenspiel

DUKAS Sorcerers' Apprentice [17] – [20]; and [22] – [24]

MOZART Magic Flute: Act I, No. 8, Finale

RESPIGHI Pines of Rome [7] – end

TCHAIKOVSKY Sleeping Beauty Ballet: No.5 Waltz

Tambourine

BIZET Carmen Suite: Aaragonaise; and Danse Boheme

BORODIN Polovtsian Dances: No.17

BRITTEN Four Sea Interludes from Peter Grimes, mvt IV.

DVORAK Carnival Overture: [T] – end

STRAVINSKY Petrouchka (1947): [201] – [206]

Triangle

BIZET Carmen, Suite: Danse Boheme

BRAHMS Symphony No. 4

Cymbals

DVORAK Scherzo Capriccioso [820] – end

RACHMANINOV Piano Concerto No. 2 [32] – [33]

TCHAIKOVSKY Romeo and Juliet, Overture: 2 m. before O to P

TCHAIKOVSKY Symphony No. 4: [272] - end