



Concertmaster Audition Repertoire

First Round:

Interested applicants should submit one unedited YouTube video (unlisted link) with the following pieces to the online application form. Repertoire should be performed solo, without piano accompaniment. No editing or sound enhancements of any kind are permitted. The audition video must be shot in one continuous take without any speaking from the musician and include, in this order:

****NOTE: only audio will be reviewed from prelim videos****

Solo Repertoire:

- **Mozart: Violin Concerto No. 4 (K.218) Mvt. I (no cadenza) or No. 5 (K.219), Mvt. I, (no cadenza)**

Orchestral Excerpts:

- **Brahms: Symphony No.1, Mvt. II, m. 90-128 (solo)**
- **Rimsky-Korsakov: Scheherazade, Mvt. I, m.14-18**
- **Mendelssohn: A Midsummer Night's Dream, Scherzo, m.17-99**
- **Don Juan: Mvt.1, Beginning to 13 after [C]**

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Violino I.
I.

Largo e maestoso.

ff pesante

Recit. Lento.

Solo.

espress.

Cad.

Allegro non troppo.

1 Tutti Violini.

pizz.

arco

arco

pp cre - scen -

do

poco

a

poco

arco

cre - scen -

do.

poco

B Tranquillo.

12

poco

f

Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-99

8

VIOLINO I.

Scherzo.
Allegro vivace.

N.º 1.

16

p

cresc.

p

cresc.

sf

pp

pp

sf

sf

sf

pp

pp

p

cresc.

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

15 E

Strauss: Don Juan, Mvt. 1, Beginning to 13 after [C]

Richard Strauss
Don Juan, Op.20

VIOLINO I

Allegro, molto con brio

ff

mf

ff

fff

ff

pp

ff

trillo

tranquillo

1 C molto vivo

p

f

p

cresc.

ff

Live Round:

Applicants who advance into the Live Audition in Winston-Salem will be asked to prepare the following:

Solo Repertoire:

- Mozart: Violin Concerto No. 4 (K.218) Mvt. I, with cadenza or No. 5 (K.219), Mvt. I, with cadenza
- First Movement from a Romantic era concerto, with cadenza
- One Movement from an unaccompanied solo Sonata or Partita by Bach

Orchestral Solos

- Bach: St. Matthew Passion, No. 47, Erbarme dich, m. 1-9
- Beethoven: Missa Solemnis, Sanctus, m. 110-184
- Brahms: Symphony No. 1, Mvt. II, m. 90-128 (solo)
- Rimsky-Korsakov: Scheherazade
 - Mvt. I: m. 14-18, [C] to [D], [G] to [H]
 - Mvt. II: Beginning to m. 5
 - Mvt. III: m. 8 of [K] to [N]
 - Mvt. IV m. 8-9, 29-30, 7 of [Z] to end
- Strauss: Ein Heldenleben, 1 measure after [22] to [32]

Orchestral Excerpts

- Bartok: Concerto for Orchestra, Mvt. V, m. 21-86
- Beethoven: Symphony No. 9, Mvt. III, m. 99-114
- Brahms: Symphony No. 4, Mvt. IV, m. 33-80
- Mahler: Symphony No. 1, Mvt. IV, [16] to [19]
- Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-99
- Mozart: Symphony No. 39, Mvt. II, m. 96-125 & Mvt. IV, Beginning to m. 104
- Prokofiev: Symphony No. 1, Mvt. I, Beginning to m. 61 & Mvt. II, Beginning to m. 20
- Schumann: Symphony No. 2, Scherzo, m. 1-54 (no repeats)
- Strauss: Don Juan, Mvt. 1, Beginning to 13 after [C]
- Tchaikovsky: The Nutcracker, Overture, [8] - End (last 50 bars)

Bach: St. Matthew Passion, No. 47, Erbarme dich, m. 1-9

J.S. Bach — St. John Passion

18

Violine I—Erster Chor

Nr. 43 Rezitativ und Chor

Rezitativ
Evangelist

Da spei - e - ten sie aus in sein An - ge - sicht, und schlu - gen ihn mit

Fäu - sten. Et - li - che a - ber schlu - gen ihn ins An - ge - sicht, und spra - chen:

Chor (Weissage uns, Christe)

Nr. 44 Choral (Wer hat dich so geschlagen)

Nr. 45 Rezitativ (Petrus aber saß) tacet

Nr. 46 Chor und Rezitativ

Chor (Wahrlich, du bist auch einer) 8
Rezitativ (Da hub er an sich zu verfluchen) Evangelist

Und ging her.aus, und wei - - - ne.te bit.ter.lich.

Nr. 47 Arie (Erbarme dich, mein Gott)

Solo
f
piano sempre

Violine I — Erster Chor

711

A
(Erbarme dich)

pp

10

13

16

19

21

Solo
f

74 **Violine Solo**

D *Sostenuto ma non troppo* 28

molto ten.

Preludium 28 *Viola*

109

Andante molto cantabile e non troppo mosso

111 **E**

cresc. *dim.* *p*

116

117

cresc. *dolce cantabile* *pizz.* *p*

123

124

espressivo *cresc.* *cresc.*

129

130 **F**

cresc. *arco* *pizz.* *cresc.* *p* *cresc.* *p*

135

Violine I

135

Violin I score for measures 135-141. The music is in G major. The upper staff features a melodic line with a crescendo leading to a fortissimo (f) dynamic. The lower staff provides a rhythmic accompaniment with a crescendo and a piano (p) dynamic.

142

Violin I score for measures 142-147. The music continues in G major. The upper staff has a piano (p) dynamic and a crescendo. The lower staff also features a piano (p) dynamic and a crescendo.

148

Violin I score for measures 148-151. This section includes dynamic markings of *arco sf* and *pizz.* in both staves, along with *cresc.* markings. The lower staff also includes *mf* markings.

152

Violin I score for measures 152-156. The music features a fortissimo (f) dynamic and *arco* markings. A fermata is placed over a note in measure 155, and a G-clef is visible at the end of the system.

157

Violin I score for measures 157-161. The music is marked *dolce* and includes a *pizz.* marking with a piano (p) dynamic in the lower staff.

162

cresc.
cresc.

166

lr
f arco
f sf f

171

lr
f
H
p

176

pizz.
p

180

cresc. arco
cresc.
Sopr. Solo
a tempo
no - mine no - mine
colla voce colla voce

Nicolai Rimsky-Korsakov
Scheherazade, Op. 35

Violino I.

I.

Largo e maestoso.

ff pesante

Recit. Lento.

Solo.

espress.

Cad.

Allegro non troppo.

1 Tutti Violini.

pizz.

arco

ff

pizz.

arco

pp cre - scen -

do poco

a poco

pizz.

arco

f

f

cre - scen - do.

poco

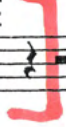
a

B Tranquillo.

12

poco

f



Rimsky-Korsakov: Scheherazade Mvt. I: [C] to [D]

Rimsky-Korsakov — Scheherazade, Op. 35

2

Violino I.

Clar. I. A.

8 9 10 11 12

C Solo.

D Tutti Viol.

non legato

ff

E

F 2

Detailed description: This is a page of a musical score for Violino I, measures 8 through 12. The score is written on ten staves. Measure 8 begins with a rest for the violin, while the Clarinet I (A) plays. Measures 9-11 feature a solo section for the violin, marked with a red bracket and the letter 'C'. The music consists of a series of eighth-note patterns with slurs and accents. Measure 12 marks the beginning of the 'Tutti Viol.' section, also indicated by a red bracket and the letter 'D'. The tempo and dynamics change significantly here, with markings for 'non legato', 'ff' (fortissimo), and 'f' (forte). The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 12. The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom right, there is a section marked 'F 2'.

Rimsky-Korsakov: Scheherazade Mvt. I: [G] to [H]

Rimsky-Korsakov — Scheherazade, Op. 35

Violino I.

3

6 Viol. Soli.

p

Tutti.

p

6 7

6 7

6 7

6 7

8 9

10 11 12

Solo

G

Tutti

H

ff non legato

ff

ff

ff

ff

Rimsky-Korsakov: Scheherazade Mvt. II: Beginning to m. 5

Rimsky-Korsakov — Scheherazade, Op. 35

4

Violino I.

Tranquillo. **I** 10 **M**

6 Viol. Soli. Tutti. pizz.

II.

Recit. Lento. Solo. **2** **3** *espressivo*

Andantino. **19** **1 A** *a tempo* **20** **B** *Poco più mosso. (Tempo giusto.)* Tutti. *p grazioso.*

Violino I.

unis. arco **Come prima.**
p dolce e cantabile.

pp pizz. 2

Recit. Lento.
Solo. *espress. p*

Cadenza.
p pp

Tempo I.
L 6/8

dim. **Tutti.** *cantabile, con forza.* **M** *ff allarg. assai.*

Solo. a tempo *colla parte.*

Violino I.

colla parte.

N 3 Tutti. p 2 0 V p

cresc.

poco a poco

f dim.

p cantabile dim.

sf sul D. mf dim.

P p

poco rit.

pizz. rit. molto a tempo schierzando dolce pp

Violino I.

IV.

Allegro molto.

Musical staff with notes, rests, and dynamics including *ff*, *G.P.*, and *mf*.

Recit. Lento.

Cad. Solo.

p capriccioso

Allegro molto e frenetico.

Tutti

Musical staff with notes and dynamics including *ff*.

dim.

cresc.

G.P.

Recit. Adagio.

Cad. Solo

con forza

Vivo.

Tutti. *f*

dim.

20

A

rit. molto

lunga

Musical staff with notes, rests, and dynamics including *f*, *p*, and *rit. molto*.

Musical staff with notes and rests.

Musical staff with notes and rests, marked with *B* and *f*.

Musical staff with notes and rests.

Musical staff with notes, rests, and dynamics including *f*, *pizz.*, and *C*.

Rimsky-Korsakov: Scheherazade Mvt. IV: 7 of [Z] to end

Rimsky-Korsakov — Scheherazade, Op. 35

20

Violino I.

poco più tranquillo
sul A

p dolce

1 Z 2

Lento. Recit.

6 Viol. Soli.

1 Solo.

pp

dolce e capriccioso

pp

pp

Cad.

riten.

Alla breve. Tempo come prima.

2 Viol. Soli.

1 Viol. Solo.

2 Viol. Soli.

pp

Tutti.

1 Viol. Solo.

2 Viol. Soli.

1 Viol. Solo.
a piacere rit. assai.

espress.

ten.

a tempo

pizz.

pp

Strauss: Ein Heldenleben, 1 m. after [22] to [32]

Strauss — Ein Heldenleben

1. Violinen.

3

Etwas langsamer. *6 14 5 15 8* *allmählich etwas fließender* *8 16 2* 2. Viol.

mit Dämpfer 17 G - Saite *mf* mit Steigerung 18 *f*

zurückh. Etwas Dämpfer weg 19 langsamer *accel. espr.* 1 2 *mf sf*

20 Wieder etwas langsamer. *accel. espr. mf sfz f sehr energisch* *bis fest im gewonnenen, lebhaften Zeitmass* 21 *sfz accel. cresc.*

Erstes Zeitmass. (lebhaft bewegt) Solo. 22 *ff* *die übrigen* *ff* *12*

Soloviol. *p* *viel ruhiger* *3* *Lebhaft.* *2* *mf*

viel ruhiger *3* 23 *sfz* *poco calando sfz*

beinahe doppelt so schnell *(heuchlerisch schmachkend)* *f*

(lustig) *Wieder sehr* *1 24 ruhig.* *3*

1. Violinen.

beinahe doppelt so schnell

25 Wieder sehr ruhig;
voll Sehnsucht.

mf leichtfertig

p zart, etwas sentimental *f* viel lebhafter (übermütig)

cresc. *ff* (übermütig)

dim. *ff* *mf* calando sehr ruhig getragen

dim. *p* sehr ruhig

mf doppelt so schnell (spielend)

f wieder etwas ruhiger allmählich wieder lebhafter

p *mf* hafter (liebenswert)

poco ritard. *ff* Wieder langsamer, poco accel. a tempo

p (lustig)

cresc. *ff* immer schneller und rasender

1. Violinen.

plötzlich wieder ruhig und sehr gefühlvoll
p

espr. *f*

(beruhigend) *p* *drängend und immer heftiger* *ff*

(sornig) *sfz* *pizz.* *die übrigen* *sfz sfz sfz sfz fff* *(schnell)* *geteilt* *ff* *pizz.*

allmählich nachlassen *sfz sfz sfz dim.*

31 sehr ruhig *dim.*

1. Violinen.

zart und liebevoll

p *pp*

ausdrucksvoll *poco calando*

ppp *dim.*

32 Mässig langsam.

Solovioline.

f *espress.*

(geteilt)

die übrigen *f*

mf *f* *mf* *p*

33

p *espress.*

dim. *p*

dim. *pp*

espress.

molto espr.

p *molto espr.*

p

Bartok: Concerto for Orchestra, Mvt. V, m. 21-86

12

1st VIOLIN

V. FINALE

Pesante 3 lunga accel. al 2 1 8 1 3 Presto

2nd Vln.

16 etc. * punta d'arco pp

21 * punta d'arco pp poco a poco cresc. al f

28

36 b

* Always non spiccato, (i.e., legato)

Ist VIOLIN

ordin.
ordin.

44
f
ff

unis.
52
mf

59
più f

63-67

68-73

74
ff

IV
3/4

81
f

Beethoven: Symphony No. 9, Mvt. III, m. 99-114

16

Violino I

90

90

96

1

cresc.

cresc.

Stesso tempo

arco

$\frac{12}{8}$

p dolce

100

102

cresc. dimin.

p

105

107

9

9

109

cresc. *p* 6

111

tr

cresc. 9

9

113

p

9

115

cresc. *p*

119

p più piano *pp* cresc. *f*

A *espressivo*

1

Brahms: Symphony No. 4, Mvt. IV, m. 33-80

Brahms — Symphony No. 4 in E Minor

Violine I

Allegro energico e passionato

Fl. *pizz.*

14 *dim.* 5 Ob.I **A**

31 *f* arco *ben marc. largamente*

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 *f f più f* **C**

60 *cresc. ff*

66 *fp*

70 *dim.*

73 *f*

78 *fp dim. pp*

80 **D** *poco cresc. pp*

Mendelssohn: A Midsummer Night's Dream, Scherzo, m. 17-99

8

VIOLINO I.

Scherzo.
Allegro vivace.

Nº 1.

16

p

cresc.

p

cresc.

sf

sf

sf

pp

pp

p

cresc.

dim. - - - *al pp*

15 E.

Mozart: Symphony No. 39, Mvt. II, m. 96-125

Mozart — Symphony No. 39 in Eb Major, K. 543

Violine I

7

This musical score for Violin I covers measures 96 to 154 of the second movement of Mozart's Symphony No. 39. The key signature is E-flat major (three flats) and the time signature is 3/4. The score is written on ten staves. Measure 96 is marked with a red bracket on the left and a box labeled 'C'. It begins with a forte (*f*) dynamic. Measures 106-115 feature a piano (*p*) dynamic and contain five measures of sixteenth-note runs, numbered 1 through 5. Measure 116 is marked with a box labeled 'D' and a forte (*f*) dynamic. Measure 121 is marked with a red bracket on the right and a piano (*p*) dynamic. Measure 126 is marked with a box labeled 'E' and a forte (*f*) dynamic. The score concludes at measure 154.

Mozart: Symphony No. 39, Mvt. IV, Beginning to m. 104

Mozart — Symphony No. 39 in Eb Major, K. 543

8

Violine I

Menuetto Allegretto

Musical score for Violin I, Menuetto Allegretto, measures 1-59. The score is in Eb major, 3/4 time, and consists of 59 measures. It features a variety of dynamics including *f*, *mf*, *mp*, *p*, and *f*. The piece concludes with a *Fine* marking at measure 41. A *Trio* section begins at measure 49, marked *p*. The score ends with a *Menuetto D. C.* marking at measure 59.

Finale Allegro

Musical score for Violin I, Finale Allegro, measures 1-20. The score is in Eb major, 3/4 time, and consists of 20 measures. It begins with a *p* dynamic and features a variety of dynamics including *f*. A large red bracket is placed on the left side of the first measure.

Violine I

Musical score for Violin I, measures 26-99. The score is written in treble clef with a key signature of two flats (Bb and Eb). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). A trill is marked with *tr* above a note in measure 64. Section markers 'A' and 'B' are placed above the staves at measures 41 and 77, respectively. A red bracket is drawn at the end of the score, spanning from the final measure (99) back to measure 87.

SYMPHONIE CLASSIQUE

VIOLINI I

Serge PROKOFIEFF
Op.25

I

Allegro

ff con brio p ff p leggiero
pp mp pp
p leggiero
pp mp pp mp
f p
pp p f p p
pp f
mf dim. mp mf f
pp con eleganza a punto d'arco
pp a punto d'arco
pp

Prokofiev: Symphony No. 1, Mvt. II, Beginning to m. 20

4

VIOLINI I

Musical score for Violini I, measures 27-32. The score is written on five staves. Measure 27 starts with a *pp* dynamic and includes fingerings 1, 3, and 2. Trills are marked with *trmm* and fingerings 2 and 3. Measure 28 includes a *pizz.* instruction and a dynamic change to *f subito ff*. Measure 29 features a *ff* dynamic and a *arco* instruction. Measure 30 has a *ff* dynamic and a *con brio p* instruction. Measure 31 includes a *ff* dynamic and a *p* instruction. Measure 32 starts with a *ff* dynamic and a *pizz.* instruction.

II

Larghetto

Musical score for Violini I, measures 30-32. The score is written on five staves. Measure 30 starts with a *pp* dynamic and a *pp molto dolce* instruction. Measure 31 includes a *pp dolce* instruction. Measure 32 starts with a *pp* dynamic and a *pp tranquillo* instruction. The score includes various musical notations such as trills (*trmm*), triplets, and dynamic markings.

Schumann: Symphony No. 2, Scherzo, m. 1-54 (no repeats)

Schumann — Symphony No. 2 in C Major

8

VIOLINO I

SCHERZO

Allegro vivace $\text{♩} = 144$

mf

cresc.

1. *f* *mf* *p*

2.

Fl. *f*

19 *poco rit.* *a tempo* Viol. II

26 *cresc.* *f* *p* *cresc.*

31 *f*

36

41

46 *p* Fl.

51 Fl. *poco rit.* *a tempo* Viol. II

Strauss: Don Juan, Mvt. 1, Beginning to 13 after [C]

Richard Strauss
Don Juan, Op.20

VIOLINO I

Allegro, molto con brio

ff

ff

mf

ff

ff

ff

ff

pp

ff

3

tratt. tranquillo

1 C

molto vivo

p

p

p

cresc. -

ff

1

Tchaikovsky: The Nutcracker, Overture, [8] – End (last 50 bars)

Tchaikovsky — The Nutcracker, Op. 71
Violin 1.

6.

The first system of the Violin 1 part consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of eighth-note chords and melodic fragments. The lower staff is mostly silent, with a few notes appearing at the end of the system.

The second system continues the musical material. The upper staff shows a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section. The lower staff also features a crescendo and a forte (*f*) dynamic.

The third system continues the musical material. The upper staff features a mezzo-forte (*mf*) dynamic, while the lower staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic.

The fourth system begins at bar 8, marked with a red bracket and the number 8. The upper staff is marked *cant.* and *grazioso*, with a piano (*p*) dynamic. The lower staff is marked *pizz.* and *p*. A red bracket and the number 4 are also present in the lower staff.

The fifth system continues the musical material. The upper staff features a piano (*p*) dynamic, a crescendo (*cresc.*) leading to a forte (*f*) dynamic, and an *arco* marking. The lower staff features a piano (*p*) dynamic, a forte (*f*) dynamic, and a mezzo-forte (*mf*) dynamic.

Tchaikovsky — The Nutcracker, Op. 71

Violin 1.

7.

p *grazioso* *p*

mp *mf* *f* UNIS

pp cre - - - scen - - - do *ff*

sempre ff unis.

unis. *pizz.*

Chamber Music Round:

Applicants who advance from the Live Audition Round on August 31st will be asked to rehearse and play chamber music with members of the Winston Salem Symphony the following day on September 1st:

- **Beethoven String Quartet in B-flat Major, Op. 18 No. 6:
Mvt 1: Allegro con brio**

BEETHOVEN

STREICHQUARTETTE

Op. 18 Nr. 6

NACH DEM TEXT DER
BEETHOVEN GESAMTAUSGABE
VON PAUL MIES

VIOLINE I

G. HENLE VERLAG MÜNCHEN

STREICHQUARTETT

B-dur

Violine I

Dem Fürsten Franz Joseph v. Lobkowitz gewidmet

Opus 18 Nr. 6

Allegro con brio

Musical score for Violin I, Opus 18 Nr. 6, Allegro con brio. The score is in G major (one sharp) and 3/4 time. It consists of 68 measures across ten staves. The notation includes various dynamics (fp, p, pp, sf, f, cresc., p decresc.), articulation (accents), and performance instructions like "Vc." and "1", "2", "3" for fingerings.

74 *p* *cresc.* *f* *p* *tr*

81 *sf* *cresc.*

87 *f* *ff* *f* 1. 2.

92 *sf* *sf* *p* *pp* 1.

100 *cresc.* *fp* *cresc.* *fp*

108 *cresc.* *f* *sf* *G.P.* 2 *Viola*

117 *p* *f* *p* 1.

124 *f* *p* 1.

131 *cresc.* *f* *ff*

136 *sf* *fp*

142 *pp*

152 *(p)* 1. *Viola* 1.

Detailed description: This page of a musical score for Violine I contains ten staves of music, numbered 74 to 152. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various dynamic markings such as *p* (piano), *sf* (sforzando), *f* (forte), *ff* (fortissimo), *fp* (fortissimo piano), and *pp* (pianissimo). It also features performance instructions like *cresc.* (crescendo), *tr* (trill), and *G.P.* (Grave). There are first and second endings marked with '1.' and '2.'. A section starting at measure 108 is marked 'G.P.' and '2', and a section starting at measure 152 is marked 'Viola'. The notation includes slurs, ties, and various rhythmic values.

161 *cresc.*

168 *decresc.* *p* *pp* *fp* *G.P.*

177 *fp* 1 3

187 *pp* *f* *Viola*

185 *sf* *sf* *sf* *sf* *sf* *p*

200 *f* *sf*

207 *sf*

212 *f* *p*

218

226 *sf* *p* *pp* *cresc.* *sf* *p* *(p) decresc.*

234 *pp* *cresc.* *sf* *sf* *sf* *p*

242 *cresc.* *(p)* *cresc.*

248 *f* *sf* *p* *tr*

254 *cresc.*

260 *f* *ff* 1. 2.

Detailed description: This page of a musical score for Violine I contains four staves of music. The first staff (measures 242-247) features a melodic line with slurs and dynamic markings of *cresc.* and *(p)*. The second staff (measures 248-253) includes a trill (*tr*) and dynamics of *f*, *sf*, and *p*. The third staff (measures 254-259) continues the melodic development with a *cresc.* marking. The fourth staff (measures 260-265) shows a series of sixteenth-note passages, a fortissimo (*ff*) dynamic, and a first/second ending structure.