A STUDY OF ORCHESTRAL AUDITION REPERTOIRE

FOR VIOLIN

A DISSERTATION IN
Performance

Presented to the Faculty of the University
of Missouri-Kansas City Conservatory of Music
in partial fulfillment of the requirements for the degree

DOCTOR OF MUSICAL ARTS

by
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1997

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FOR VIOLIN

Lawrence Anthony Brandolino, Doctor of Musical Arts

University of Missouri-Kansas City, 1997

ABSTRACT

Very few colleges have a career-intensive program of orchestral audition preparation in their applied violin curriculum. This dissertation attempts to satisfy the need for a curriculum of audition repertoire study in the applied lesson. To reach this goal, the author surveyed 373 excerpts from the violin audition repertoire lists of eighteen professional orchestras to determine their most common excerpts. The focus of this document is on performance problems encountered in these excerpts with recommended solutions, such as bowings, fingerings, and metronomic markings added. Each marked excerpt is shown in a full score context in order to demonstrate how it relates to the other instruments melodically, harmonically, rhythmically, and texturally. Problems and recommended solutions to non-traditional techniques such as glissando, col legno, and pizzicato are also examined. The dissertation concludes with interviews of concertmasters and other orchestral musicians discussing their views on audition preparation and the audition process.

Research methods consisted of: (1) selecting and writing to forty-five

professional orchestras from a list of 856 American orchestras for the excerpt survey; (2) examining through personal performance, consulting numerous editions, and analyzing several recordings of the twenty-six most-often-used excerpts for bowings, fingerings, metronomic markings, and problems such as spiccato, shifting, and irregular bowing patterns; (3) consulting books and periodical articles about auditions; and (4) conducting interviews regarding the audition process with current and former concertmasters of the Baltimore Symphony, Cleveland Orchestra, Philharmonia of Kansas City, Pittsburgh Symphony, and Saint Louis Symphony.

This abstract of 246 words is approved as to form and content.

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The undersigned, appointed by the Dean of the Conservatory of Music, have examined a dissertation titled "A Study of Orchestral Audition Repertoire for Violin," presented by Lawrence Anthony Brandolino, candidate for the Doctor of Musical Arts, and hereby certify that in their opinion it is worthy of acceptance.

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ACKNOWLEDGMENTS

I would like to thank my Supervisory Committee for their support and time spent evaluating this dissertation: Dr. Jane Carl, Dr. J. Franklin Fenley, John A. Mueter, Dr. LeRoy Pogemiller, and especially Dr. Merton Shatzkin, Chairman of the Committee. My appreciation to Benny Kim, Diana Caddy, David Halen, Samuel Thaviu, Linda Thomssen, and my colleagues in the Department of Music at Central Missouri State University for their advice and encouragement. Normally audition repertoire lists are sent by orchestras to applicants for positions. Despite this, as a non-applicant, I was able to receive lists and am grateful to the following organizations for their help: Boston Symphony Orchestra, The Cedar Rapids Symphony, Charleston Symphony Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Colorado Springs Symphony Orchestra, The Columbus Symphony Orchestra, Houston Symphony, The Kansas City Symphony, National Repertory Orchestra, North Carolina Symphony, Omaha Symphony, The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Rochester Philharmonic Orchestra, Saint Louis Symphony Orchestra, South Dakota Symphony, and The Tulsa Philharmonic.

Special gratitude go to my parents, Lucas and Lucia Brandolino, Linda Arnsmeyer for her unselfish assistance typing the dissertation, and to my wife, Amy, for her assistance, patience, love, and support during this project.

CHAPTER 1

INTRODUCTION

The majority of professional performing violinists spend the bulk of their career playing in symphony orchestras. Violinists gainfully employed as concert soloists, chamber music artists, or as non-orchestral performers in conjunction with a secondary teaching position are in the minority. The supply for orchestral positions far exceeds the demand. Even so, it seems that college performance majors train more as concert soloists or chamber music players than as orchestral players. Perhaps there exists a disparity between students' preparation during college and what they actually encounter when auditioning for a realistic career, such as an orchestral position. There may be several reasons for this: (1) solo literature might be more interesting to practice, as orchestral parts are incomplete without the entire orchestral texture; (2) many teachers might assume that students get enough orchestral playing experience in their college orchestras; (3) teachers might feel that orchestral parts, which are accompanimental in nature, have no pedagogical value; and (4) teachers and students might presume that it is safe to play the same part with many others in a section because mistakes can be concealed within a thick texture or loud dynamics in unexposed passages. The danger in the latter is not only permitting mistakes, but not noticing problems such as tone quality and intonation as a result of the texture and dynamics. Unfortunately in an orchestral audition, the applicant plays alone where every

detail of the playing is heard.

It is important to continue to train promising students for chamber music and solo careers as long as they understand the market for these scarce professions. More emphasis should be placed, however, on the importance of orchestral repertoire study in addition to the skills obtained through study of scales, etudes, sonatas, short pieces, and concertos. Students need to be aware of the realistic market for performing violinists if they are to be adequately prepared for a professional career upon graduation. Further discussion of this can be found in Chapter 5.

Not many colleges have a career-intensive program of orchestral audition preparation in their undergraduate or graduate applied violin curriculum. The author has found no such degree program offered other than the Master of Music degree in Orchestral Performance at the Manhattan School of Music in New York City. At some schools, in order for a student to study orchestral literature privately, he or she can propose an independent study or special projects course in orchestral repertoire. This has occurred with myself and a number of violin students throughout the country. In my case, the course was taught for one quarter at Northwestern University by Edgar Muenzer and Charles Pickler from the first violin section of the Chicago Symphony Orchestra. It was treated like an applied lesson, meeting one hour every week and covering a variety of orchestral excerpts for violin.

This dissertation attempts to satisfy the need for a curriculum of audition repertoire study in the applied violin lesson. A planned curriculum is presented in Chapter 4. To reach this goal, the author surveyed 373 excerpts from the audition repertoire lists of eighteen professional orchestras to determine their most common

excerpts. The focus of this document is on performance problems encountered in these excerpts with recommended solutions, such as bowings, fingerings, and metronomic markings added. All excerpt examples come from first violin parts except Example 32, which is from a second violin part. When referring to pitch names, the more common Helmholtz system is used, where middle C is written as c^1 (Shatzkin 1993, 3). Beginning on page 28 each marked excerpt is shown in a full score context in order to demonstrate how it relates to the other instruments melodically, harmonically, rhythmically, and texturally. These excerpts are also intended to be used as a course of study (presented in Chapter 4) in conjunction with Orchestral Excerpts, volumes 1, 2, and 3, by Josef Gingold. The problems and recommended solutions to non-traditional techniques such as glissando, col legno, and pizzicato are examined in Chapter 2 and may also serve as a course of study. The dissertation concludes with interviews of concertmasters and other orchestral musicians discussing their views on audition preparation and the audition process.

Research methods consisted of: (1) selecting and writing to forty-five professional orchestras from a list of 856 American orchestras (Musical America 1996, 266-368) for the excerpt survey (see Appendix C, page 178); (2) examining through personal performance, consulting numerous editions, and analyzing several recordings of the twenty-six most-often-used excerpts for bowings, fingerings, metronomic markings, and problems such as spiccato, shifting, and irregular bowing patterns; (3) consulting books and periodical articles about auditions; and (4) conducting interviews regarding the audition process with current and former concertmasters of the Baltimore Symphony, Cleveland Orchestra, Philharmonia of Kansas City, Pittsburgh Symphony, and Saint Louis Symphony.

CHAPTER 2

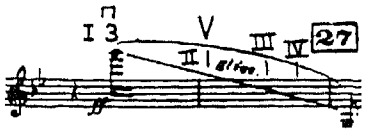
PERFORMANCE PROBLEMS IN NON-TRADITIONAL TECHNIQUES

One way of studying orchestral literature is by using published excerpt books. These parts do not include a thorough examination of non-traditional techniques such as glissando, col legno, tremolo, sul ponticello, and pizzicato which appear in many orchestral works of the nineteenth and twentieth centuries. Some etude books, primarily Hypostasis: Twelve Studies in Modern Violin Virtuosity by Adia Ghertzovici, provide a few exercises with this material (Ghertzovici 1975, 1-27) but do not fully address the problem. Non-traditional technique exercises need to be incorporated into the training of orchestral violinists. This chapter provides a brief survey of those problems with recommended solutions.

Glissando

Glissandos on one string do not pose many problems, but cross-string glissandos are difficult to execute. Ravel's La Valse offers good examples of cross-string glissandos. Most of the range of the instrument is required (see Example 1, page 5). The execution of this example would not be effective if played as a true glissando on the G string as implied because of the difficulty in finding the top g^3 after only one beat rest. In addition the quality of sound would be thin and the dynamic level would be less than ff because a very short length of string is

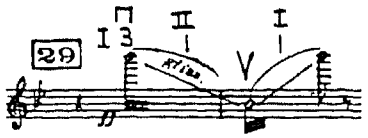
vibrating in that high position.



Example 1. Ravel, La Valse, Two before Rehearsal No. 27 to No. 27. (Unless otherwise stated, all musical examples come from public domain works.) Reprinted from Maurice Ravel, La Valse, Durand et Cie. 39 (Paris, 1921).

The execution of this glissando involves all four strings in four continuous steps: (1) slide with the third finger on the E string down to a^2 in first position; (2) using the first finger for the next three steps, slide from $g^{\#2}$ on the A string to the open a^1; (3) then slide from $g^{\#1}$ on the D string to the open d^1; and (4) slide from $c^{\#1}$ to the open g (Mary Ann Greif, violin masterclass, 1982). The approximate three-second duration of this glissando should be evenly timed across all four strings.

Performing Example 2 on one string would be impractical for the same reasons as in Example 1. Again the execution is in four continuous steps but slightly different than Example 1 because of the ascending glissando: (1) repeat step 1 above, (2) slide with the first finger from $g^{\#2}$ on the A string down to $b^{\flat 1}$,

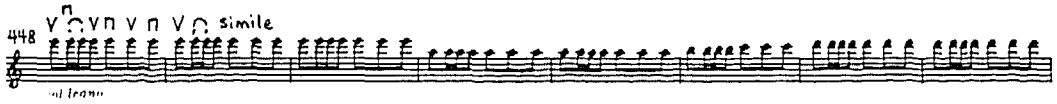


Example 2. Ravel, La Valse, Rehearsal No. 29 to Two after No. 29. Reprinted from Maurice Ravel, La Valse, Durand et Cie. 42 (Paris, 1921).

(3) slide up with the first finger from b^{b1} to third finger $g^{\#2}$ on the A string, (4) then slide from a^2 on the E string up to g^3 with the first finger.

Col Legno

Many violinists play col legno by tilting the stick away from the bridge and bow with a crooked wrist. This method is effective but somewhat restrictive in faster tempos because the wrist will tend to lock. For a more facile execution of the col legno and for more control in faster tempos, tilt the stick towards the bridge by straightening the thumb. An extended col legno passage occurs in the Fantastic Symphony of Berlioz. Taking into consideration the quick tempo of Example 3 and its original irregular bowing pattern, the use of a ricochet bowing is appropriate for the sixteenth notes.

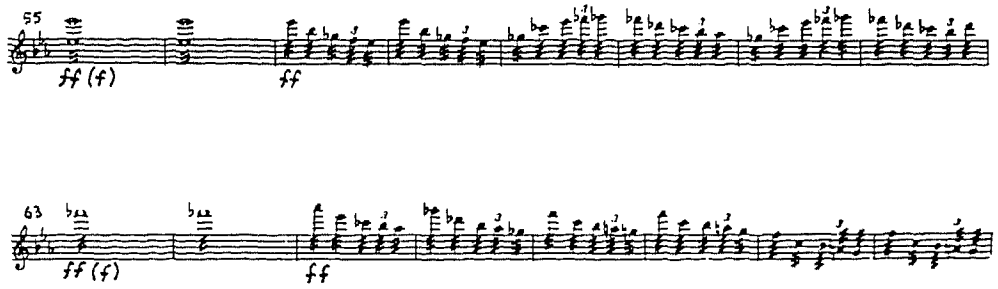


Example 3. Berlioz, Fantastic Symphony, Movement 5, Measures 448-55. Reprinted from Hector Berlioz, Fantastic Symphony, W.W. Norton & Co., Inc. 188-89 (New York, 1971).

Tremolo

Continuous use of tremolo (see Example 4, page 7) can be fatiguing to the bow arm. The symphonies of Bruckner are notorious for their abundance of tremolo passages. In the Symphony No. 4 example, the melodic tremolos in measures 57 to 62 and 65 to 70 are of primary importance. Occurring simultaneously are similar melodies and rhythms which are in the woodwinds and

the brasses. Bow arm strength should be used for the melodic tremolos but reduced for the non-melodic tremolos. The latter, appearing in measures 55 to 56 and 63 to 64, are accompanimental and of secondary importance. Even though the marking is ff, clarinets, bassoons, and the remaining strings are playing thematic material.



Example 4. Bruckner, Symphony No. 4, Movement 1, Measures 55-70. Reprinted from Anton Bruckner, IV. Symphonie Es-Dur [Symphony No. 4 in E-flat Major], Musikwissenschaftlicher Verlag 6-7 (Vienna, 1953).

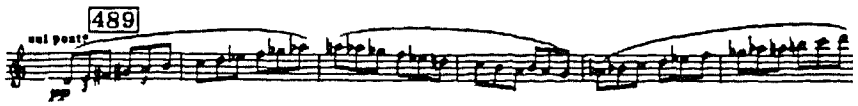
So the melody can emerge through the loud volume of sound, it is suggested that the first down-bow stroke of the tremolo be attacked then the dynamic dropped to f for two measures. This reduction of dynamic can lessen the right-arm fatigue most often associated with the continuous playing of tremolos.

Sul Ponticello

The technique of sul ponticello is more commonly used in the twentieth century than it was in the nineteenth century. The performance problem with this technique is controlling the bow in order to remain close to the bridge, especially during an extended passage. An effective sul ponticello sounds very nasal and penetrating from the increased amount of audible overtones. The effect should

sound unusual as implied by the indications "normal," "natural," or "ordinary" when the usual sound returns (Shatzkin 1993, 25).

An extended sul ponticello appears in a forty-three measure long passage in Bartok's Concerto for Orchestra (see Example 5). Bartok specifies in the score that



Example 5. Bartok, Concerto for Orchestra, Movement 5, Measures 489-94. Copyright 1946 Hawkes & Son (London) Ltd., Copyright Renewed. Reprinted by permission of Boosey & Hawkes, Inc.

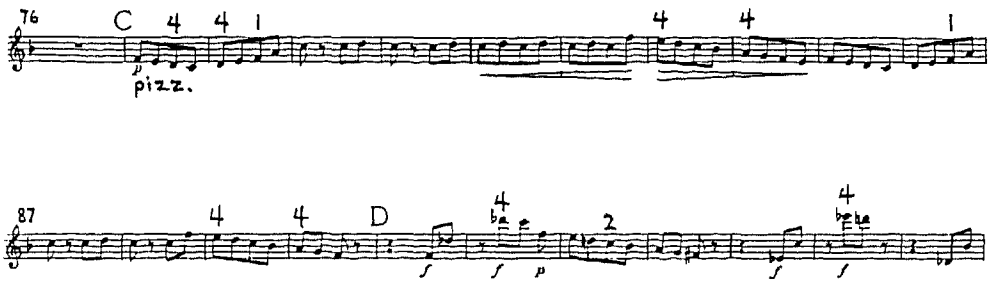
the sul ponticello is to be played "as near the bridge as possible" (Bartok 1946, 129). The passage poses more problems, including playing consistently pp and making smooth string crossings. Practicing these problems and becoming comfortable with them before adding the sul ponticello is recommended. Controlling the bow in order to remain close to the bridge can be made easier by moving the right arm and bow back so that the contact point changes.

Pizzicato

This section only deals with right-hand pizzicato and its problems since left-hand pizzicato is not often required in orchestral music. Quick changes from arco to pizzicato and conversely present problems of coordination: (1) setting the right hand for the pizzicato and (2) gripping the bow for the arco. In most cases the bow grip must be retained while playing pizzicato with an extended finger as in Ravel's La Valse, rehearsal no. 60. In some cases the pizzicato can be played with

the left hand to accommodate the arco.

The entire third movement of Tchaikovsky's Symphony No. 4 (see Example 6) requires the exclusive use of right-hand pizzicato. Problems encountered here are accuracy, right-hand fatigue, speed, and dynamics. Playing this passage with



Example 6. Tchaikovsky, Symphony No. 4, Movement 3, Measures 76-97. Reprinted from Peter Ilyitch Tchaikovsky, Fourth, Fifth and Sixth Symphonies, Dover Publications, Inc. 85 (New York, 1979).

the right thumb placed or not placed against the fingerboard is a personal matter as is playing pizzicato with the index or middle finger. Placing the thumb against the fingerboard may improve accuracy but limits the speed at which the passage can be performed. With no thumb, there is freer hand movement, more flexibility, and less tension in the right hand. Practicing slowly and gradually increasing the tempo with a metronome is recommended.

A callus on the index finger may cause notes to sound louder than desired. This is due to the hard and thick skin of the callus plucking the string in the same manner as a plectrum plucking a guitar string. If this is the case, plucking the string with the middle finger is suggested. This finger has more fatty tissue (Thomas 1993, 2000) than the index finger, thus creating a softer dynamic which is

especially useful in measures 77 to 90 (see Example 6, page 9).

The contact point of the pizzicato finger should be close to the end of the fingerboard where there is more plucking space between strings as opposed to the middle of the fingerboard. The forte dynamic in measures 91, 92, 95, and 96 can be executed by plucking closer to the bridge without producing an undesirably harsh sound. Practicing one note at a variety of dynamic levels and contact points can help improve the execution of dynamics in pizzicato.

Fingering decisions in pizzicato passages are important because the string will be more resonant when its length is greater. If the passage in Example 6 is played in a higher position, such as third position, the pizzicato will tend to have a drier quality, so first- and second-position fingerings are suggested. Using no open strings is recommended since the open-string sound has a tendency to be louder than fingered notes and may affect the evenness of the passage. If open strings are used, they can be played with a lighter touch. Avoidance of the strident E string during measures 82 to 89 is advised considering the character of this excerpt. Practicing pizzicato passages arco may help with fingering decisions.

Instructional material focussing on glissando, col legno, tremolo, sul ponticello, pizzicato, and their performance problems is rare. This chapter has presented only a survey of the most significant non-traditional orchestral techniques and their problems. Instruction and practice of these techniques is an important component in the training of orchestral violinists.

CHAPTER 3

MOST-OFTEN-USED AUDITION EXCERPTS

This chapter offers a compilation of performance problems associated with the twenty-six most-often-used violin audition excerpts. The excerpts appear on pages 28 to 175 (Examples 7 to 32) and were gathered from the survey in Appendix D. Eighteen American orchestras, representing a variety of geographical locations and budgets, responded to the survey. The orchestras surveyed are not classified by population, but by annual operating budget (Musical America 1996, 226). The budget categories are: (1) "AA" or major orchestras (Boston, Cincinnati, Chicago, Houston, Philadelphia, Pittsburgh, and Saint Louis) $10,000,000 and higher; (2) "A" orchestras (Columbus, Kansas City, North Carolina, and Rochester) between $3,600,000 and $10,000,000; (3) "B" orchestras (Cedar Rapids, Charleston, Colorado Springs, Omaha, and Tulsa) $1,050,000 to $3,600,000; and (4) "C" orchestras (National Repertory and South Dakota) between $260,000 and $1,050,000.

These orchestras sent their lists of excerpts and the number of orchestras requiring each excerpt was tallied. Some orchestras specified which movement or measures of a movement were required while other orchestras were not as specific. Regarding the latter, if an orchestra asked for Schumann's Symphony No. 2, all of the movements were tallied separately, even though an experienced auditioner knows that the second movement, Scherzo, will probably be the only movement

requested. This is also indicated by the frequency of requests for the Scherzo on many audition lists. My own experience on audition committees and as an auditioner, along with interviews of concertmasters from major orchestras and specific requirements on some lists, have helped determine the locations in an excerpt that are generally required. The twenty-six excerpt examples are based on that knowledge.

The most noticeable results of the survey were the sixteen requirements of R. Strauss' Don Juan, twelve of the Scherzo from Schumann's Symphony No. 2, and eleven of the Scherzo from A Midsummer Night's Dream by Mendelssohn. The concertos most often used were the first movements of the following: (1) Brahms (ten), (2) Tchaikovsky (nine), and (3) Sibelius (nine). Additional repertoire was tallied (see Appendix D) including more violin excerpts, concertmaster and associate/assistant concertmaster solos, first violin parts of string quartets, and solo pieces. This list puts into perspective the scope of the repertoire violinists could encounter at auditions. There are approximately 838 other professional orchestras in the United States (from Musical America's listing of 856 orchestras) and many foreign orchestras that might ask for other material. The lists in this dissertation do not include repertoire that might be required by foreign orchestras.

Problems Encountered in the Excerpts

Tables 1 and 2 cross-reference performance problems with their corresponding excerpts. The most striking feature of Table 1 is the large amount of performance problems with excerpt example numbers 7, 8, 9, 11, 12, 13, 15, 16, 17, 18, and 25. This does not necessarily mean that the other excerpts are not also difficult.

TABLE 1

A LIST OF PERFORMANCE PROBLEMS BY EXCERPT (IN ORDER OF FREQUENCY OF REQUIREMENT BEGINNING WITH THE MOST-OFTEN-USED EXCERPT)

Composer, Excerpt Name	Example Number	Performance Problems
R. Strauss, Don Juan	7	arpeggio, chromatic, shifting, spiccato, tempo
Schumann, Sym. No. 2, mvt. 2	8, 9	arpeggio, chromatic, extension, shifting, spiccato, tempo
Mendel., Mid. Nt. Drm., Scherzo	10	shifting, spiccato, tempo
Mozart, Sym. No. 39, mvt. 2	11, 12	accompaniment, extension, legato, ornamentation, shifting
Mozart, Sym. No. 39, mvt. 4	13	extension, irregular bowing, shifting, spiccato, tempo
Brahms, Sym. No. 1, mvt. 1	14	accent, legato, martele, shifting
Brahms, Sym. No. 4, mvt. 3	15, 16	arpeggio, enharmonic, extension, martele, shifting, tempo
Mendel., Sym. No. 4, mvt. 1	17, 18	legato, ornamentation, shifting, spiccato, tempo
Beethoven, Sym. No. 3, mvt. 3	19	spiccato
Beethoven, Sym. No. 9, mvt. 3	20	legato, shifting, rhythm
Brahms, Sym. No. 3, mvt. 1	21	arpeggio, expression
Brahms, Sym. No. 4, mvt. 1	22	arpeggio, extension, martele, shifting
Mozart, Sym. No. 35, mvt. 4	23, 24	irregular bowing, shifting, spiccato, tempo
Brahms, Sym. No. 2, mvt. 1	25	martele, legato, rhythm, shifting, skipping strings
Brahms, Sym. No. 2, mvt. 2	26	legato, shifting
Brahms, Sym. No. 4, mvt. 2	27	expression, shifting
Brahms, Sym. No.4, mvt. 4	28	bariolage, extension, legato, shifting

Table 1. Continued.

Composer, Excerpt Name	Example Number	Performance Problems
Mozart, Sym. No. 39, mvt. 1	29, 30	legato
Mozart, Sym. No. 35, mvt. 1	31	ornamentation, tempo
Mozart, Magic Flute Ov.,	32	accent, accompaniment, spiccato

Note: Some performance problems were adapted from James E. Smith, 1966, Using orchestral excerpts as study material for violin, Urbana, Illinois: American String Teachers Association.

TABLE 2

A LIST OF AUDITION EXCERPTS BY PERFORMANCE PROBLEM

Performance Problem	Example Number
accent	14, 32
accompaniment	12, 32
arpeggio	7, 8, 9, 15, 16, 21, 22
bariolage	28
chromatic	7, 8, 9
enharmonic	16
expression	21, 27
extension	8, 9, 11, 12, 13, 15, 16, 22, 28
irregular bowing	13, 24
legato	11, 12, 14, 17, 18, 20, 25, 26, 28, 29, 30
martele	14, 15, 16, 22, 25
ornamentation	12, 17, 18, 31
rhythm	20, 25
shifting	7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 20, 22, 23, 24, 25, 26, 27, 28
skipping strings	25
spiccato	7, 8, 9, 10, 13, 17, 18, 19, 24, 32
tempo	7, 8, 9, 10, 13, 15, 16, 17, 18, 23, 24, 31

The most notable results in Table 2 are the considerable number of shifting problems in the excerpts. Other important results are the amount of legato, spiccato, and tempo problems associated with the excerpts. Table 2 can also serve as a guide for using excerpts as pedagogical exercises on particular problems (Baldwin 1995, 51).

Edited Excerpts

Many orchestral repertoire books contain random excerpts or complete parts which are partially edited. These are valuable for becoming familiar with the literature and as sight-reading material, but these compilations generally neglect to offer assistance (through editing) with performance problems. Basic editing involves specific fingering, bowing, and tempo recommendations as seen in many of the excellent Ivan Galamian or Max Rostal editions of violin works. After these basics are in place, finer points such as style, phrasing, tone production, and musicality can be taught.

The purpose of the twenty-six most-often-used excerpts is threefold: (1) to assist the violinist by supplying excerpts with specific fingerings, bowings, and a standard range of metronomic markings based on my research through personal performance, edited parts by concertmasters, and recordings of the excerpts; (2) to pinpoint the performance problems appearing in Tables 1 and 2 which ultimately lead to finer points of playing like style, phrasing, tone production, and musicality; and (3) in the context of the full score, allow one to better understand the violin part's relationship to the other instruments by contrasting it melodically, harmonically, rhythmically, and texturally with them. Additional reasons for the presentation in score form are for correlating dynamics and articulations between

the violin part and other parts, and checking for possible inaccuracies or omissions in the violin part when compared to the score (Mozart 1974, 28).

The following points regarding editing will help clarify some of the markings in the score. A finger extension is denoted by an "x" next to the fingering as illustrated in Figure 1. Keeping one finger down while playing other fingers is

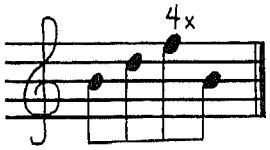


Figure 1. Finger extension.

shown in Figure 2 with a straight line marked from the stopped note until it is lifted. In order to avoid the need to move a finger from one string to the next and

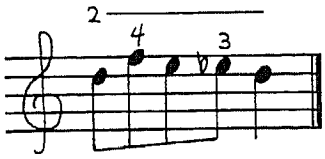


Figure 2. Keeping fingers down.

for the execution of a smooth string crossing, covering a perfect fifth with one finger (barring) is marked with the same fingering twice as shown in Figure 3a, page 17. In addition, barring (Figure 3b) can be used for smooth shifting by avoiding the extra motion of moving the finger to the next string. Omission of notes in some three- and four-string chords, as seen in Figure 4 (see page 17), is

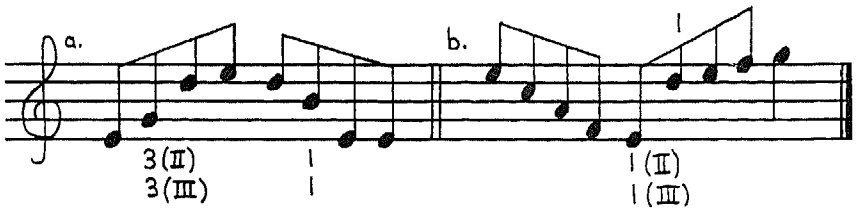


Figure 3. Covering the fifth.

suggested for reasons of style or context (may be played divisi in performance) and are marked with an "x" through the note.

Figure 4. Omission of notes in a chord.

For use as a course of study, the twenty-six excerpts beginning with the most requested start on page 28 in Appendix A. A proposed curriculum of study is presented in the next chapter.

CHAPTER 4

A CURRICULUM OF AUDITION REPERTOIRE STUDY

Traditionally, applied violin lessons involve teaching scales, etudes, solo pieces, and an occasional chamber music or orchestral part. That routine should not be broken because it provides students the opportunity to develop skills in pedagogy and performance and increases their knowledge of repertoire and musical styles. The author has recommended a planned program of orchestral repertoire study that includes non-traditional techniques, the most-often-used excerpts, and most of the major orchestral repertoire contained in the Gingold Orchestral Excerpts books. Because of its "comprehensive coverage of composers and musical styles" (Smith 1966, ii), these books will not only familiarize the student with the repertoire but also serve as excellent sight-reading material. This plan, seen in Table 3 (page 19), can be incorporated into normal applied lessons.

The Proposed Plan

Lessons

At least fifteen minutes of an hour lesson should be spent on orchestral literature. Over a period of thirty lessons for two semesters and at an average of nine excerpts per year, each excerpt can be taught in three lessons. Since the orchestral component is an addition to the lesson, time spent covering other material might be rearranged to fifteen minutes for technical exercises (scales,

TABLE 3

A COMPARISON OF A TRADITIONAL UNDERGRADUATE/GRADUATE VIOLIN SYLLABUS WITH ONE INCLUDING ORCHESTRAL REPERTOIRE

Level	Traditional	Proposed Plan (orchestral excerpt indicated by its example number)
Fr.	basic technical review	basic technical review
	scales	scales
	arpeggios	arpeggios
	etudes	etudes
	solo pieces (Classical concerto & Bach Son. & Partitas)	solo pieces (Classical concerto & Bach Son. & Partitas)
	current chamber music	current chamber music
	current orchestra music	current orchestra music
		ex. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10
So.	same as fr.	same as fr.
	Classical or Romantic concerto	classical or Romantic concerto
		ex. 14, 20, 25, 26, 29, 30, 32
		sight-read Gingold Orch. Ex. v. 1
Jr.	same as so.	same as so.
	major Romantic concerto	major Romantic concerto
		ex. 11, 12, 13, 17, 18, 19, 23, 24, 27, 31
		sight-read Gingold Orch. Ex. v. 2
Sr.	same as jr.	same as jr.
		ex. 7, 8, 9, 10, 15, 16, 21, 22, 28
		sight-read Gingold Orch. Ex. v. 3
Gr. 1	scales	scales
	arpeggios	arpeggios
	etudes	etudes
	solo pieces	solo pieces
	major Romantic or 20th-century concerto	major Romantic or 20th-century concerto
		ex. same as fr. & so.
		sight-read Gingold Orch. Ex. v. 1&2
Gr. 2	same as gr. 1	same as gr. 1
		ex. same as jr. & sr.
		sight-read Gingold Orch. Ex. v. 3

arpeggios, and etudes) and thirty minutes for solo literature. Teaching approaches include: (1) assigned listening to different recordings of the same excerpt, (2) playing with a recording to get a sense of phrasing and musical scope (Rose 1991, 14), and (3) playing practice- (mock-) auditions in the violin studio class.

Practicing

An additional thirty minutes per day should be devoted to solving performance problems in orchestral excerpts and for sight-reading practice. If necessary, mark more suitable bowings and fingerings in the excerpts. Use a metronome not only for the problem of rhythmic precision, but to measure appropriate ranges of tempo for each excerpt. Attention to dynamic contrast and musical style is important. Practice going from one excerpt to the next and develop the ability to grasp the style immediately. Another important problem is the clear articulation of bow strokes, especially spiccato. Spiccato is singled out in many audition excerpts because it is a fundamental orchestral bow stroke. Mastery of this stroke is essential (Nowinski 1961, 2).

Know realistically how you sound. Use a tape recorder and check for errors with: (1) intonation, (2) rhythm, (3) tempo, (4) dynamics, (5) articulation, (6) phrasing, (7) style, (8) sound production, and (9) tone color. With poor quality audio equipment, numbers 4, 8 and 9 may be difficult to assess. Play with recordings and develop a sense of phrasing and musical scope for each excerpt. Moreover, practice mock-auditions and duplicate or visualize as many audition factors as possible, such as: (1) the stage, (2) a screen, or (3) an audition committee.

Sight-Reading

When one is sight-reading, rhythm, dynamics, and style are the first concerns; notes are secondary. Begin by checking the key signature and by scanning a sight-reading example for: (1) key changes, (2) tempo changes, (3) difficult rhythmic and technical passages, (4) rhythmic patterns, (5) arpeggio patterns, and (6) scale patterns. Ignore ornamentation if it becomes troublesome. Bowings and fingerings in an example could be helpful in some cases and harmful in others, so do not feel compelled to follow these editorial markings. A final recommendation regarding bowings and fingerings is to be conservative, not daring. Play in comfortable left-hand positions and use conventional bowings.

Juries

A jury reflects the work accomplished for one semester. Materials performed for the jury should include one or more orchestral excerpts in addition to the usual scales, etudes, or solos. These excerpts can be chosen from the list found in Table 3, page 19.

CHAPTER 5

AUDITION PREPARATION AND THE AUDITION PROCESS

The audition process would be less formidable if there were more class AA, A, and B orchestras than there are currently. These orchestras' budgets range from $1,050,000 to over $10,000,000 and their musicians' salaries are substantial. With up to 300 applicants for one AA orchestra position, approximately 100 are usually invited to audition (Campbell 1995b, 28). Competition is severe. In order to obtain a full-time orchestral position and make a comfortable salary, it is very important for one to be well prepared for auditions.

An audition generally consists of playing part of a concerto that demonstrates over-all technique and musicianship, playing orchestral excerpts, and sometimes performing chamber music with orchestra members or playing in rehearsals and concerts. An audition committee comprised of section leaders, usually without the conductor, listens to the preliminary auditions behind an audition screen. The small number of applicants (usually less than five) chosen for the finals play with the conductor present and generally without a screen. Finalists are sometimes asked to play in a symphony string quartet and even in the orchestra for further observation before any decisions are made. Here the committee and the symphony players can get a sense of the finalist's personality and musical interaction--their sensitivity and flexibility (Campbell 1995b, 30). For a list of first violin parts generally required for the occasional chamber music portion of

auditions see "Most-Often-Used String Quartets" in Appendix D, page 186.

The use of a screen seems to be a topic of concern. While some despise the dehumanizing aspect of the screen, others maintain its usefulness. Those in favor of the screen support the "theory . . . that anonymity puts every player on equal footing" (Campbell 1995b, 48). It eliminates discrimination, sometimes to the point of: (1) forbidding any talking by the applicant--communication is usually sent through the audition monitor and (2) carpeting the walkway to the stage area where the applicant plays to prevent gender bias. The Metropolitan Opera Orchestra uses the screen through the entire audition process for musical impartiality and attributes its dramatic improvement to this procedure. Others use the screen just for the preliminaries, then remove the screen for the finals so that personality and demeanor can be observed.

The Cleveland Orchestra's former concertmaster, Samuel Thaviu, and Laura Parks, assistant concertmaster of the Boston Symphony, are among many musicians who advise against the screen. They feel that personal contact is lost and that the personality of an applicant cannot be observed with a screen. Both Thaviu and Parks have had the experience of auditioning without a screen and appreciate the direct contact with the audition committee.

Being invited to the audition is the first step. Written resumes and taped performances make it possible for an audition committee to reduce to a manageable amount the number of applicants invited. Using a tape is encouraged for strong players with weak resumes. If one is even slightly unprepared, it is advisable not to make a tape, since in the early stages of the audition process the committee will look for any reason to eliminate applicants (Kahn, 1996, 8). Making several takes of each excerpt and transferring the best takes onto one tape

can be done by the applicant with good equipment and a live room.

The American Federation of Musicians (A.F. of M.), in association with the International Conference of Symphony and Opera Musicians (ICSOM) and the personnel managers of many orchestras, has compiled a list of violin repertoire for taped resumes. The list consists of (1) Schubert, Symphony No. 2, movement 1; (2) Brahms, Symphony No. 2, movement 2 (Example 26 in this dissertation); (3) Shostakovich, Symphony No. 5, movement 1; and (4) Prokofiev, Classical Symphony, movements 1 and 2. Although this is a standard list for taped resumes, several orchestras might require different repertoire for their tapes (Campbell 1995b, 28).

In 1984 the A.F. of M., ICSOM, the Major Orchestra Managers Conference, the Regional Orchestra Managers Conference, and the Regional Orchestra Players Association approved a set of audition guidelines, or Code of Ethical Audition Practices, for applicants as well as orchestral management. Guidelines include sending applicants the complete repertoire list once they are invited to the audition. Some lists will be long and unspecific and list an entire symphony when only a short excerpt from one movement may actually be required. Other lists are short and so specific that the audition music is sent out with the required passages marked.

"Music schools are graduating more musicians seeking orchestra positions than ever" (Truskot et al. 1982, 326). Preparing thoroughly for an audition is important. Choose a concerto with which you feel extremely comfortable. The early stages of familiarity with orchestral literature and specific excerpts is outlined in the preceding chapters. Studying with or practice-auditioning before an experienced orchestral musician who can detect mistakes or weaknesses that might

cause failure at the preliminaries is advisable. Carefully mark parts with fingerings and bowings, study the score for context, and not only listen to but play with recordings of the excerpts to develop a sense of phrasing and musical scope. "Successful candidates play and sound as though they hear an orchestra surrounding them" (Rose 1991, 14). In order to refine the excerpts, memorize as many of them as possible. Charles Pickler, now principal viola with the Chicago Symphony, was in the orchestra's first violin section for years. He played a flawless audition for the latter position entirely by memory. Charlie Vernon, the bass trombonist of the Chicago Symphony and winner of numerous auditions, " 'play[s] an audition as if it were a recital.' Many who play all the right notes, but lack personality in their sound, rarely win auditions" (Stewart 1990, 33).

I asked three concertmasters what they listen for when hearing auditions. Samuel Thaviu (formerly with the Baltimore Symphony, Cleveland Orchestra, and Pittsburgh Symphony), Linda Thomssen (Philharmonia of Kansas City), and David Halen (Saint Louis Symphony) mentioned the necessity of basics, such as consistent intonation, especially in the higher positions; good tone; the ability to blend with a section; and rhythmic solidarity. The importance of clean playing, especially in spiccato; the ability to grasp the style of each excerpt; and musicality were also cited as essential elements for a successful audition.

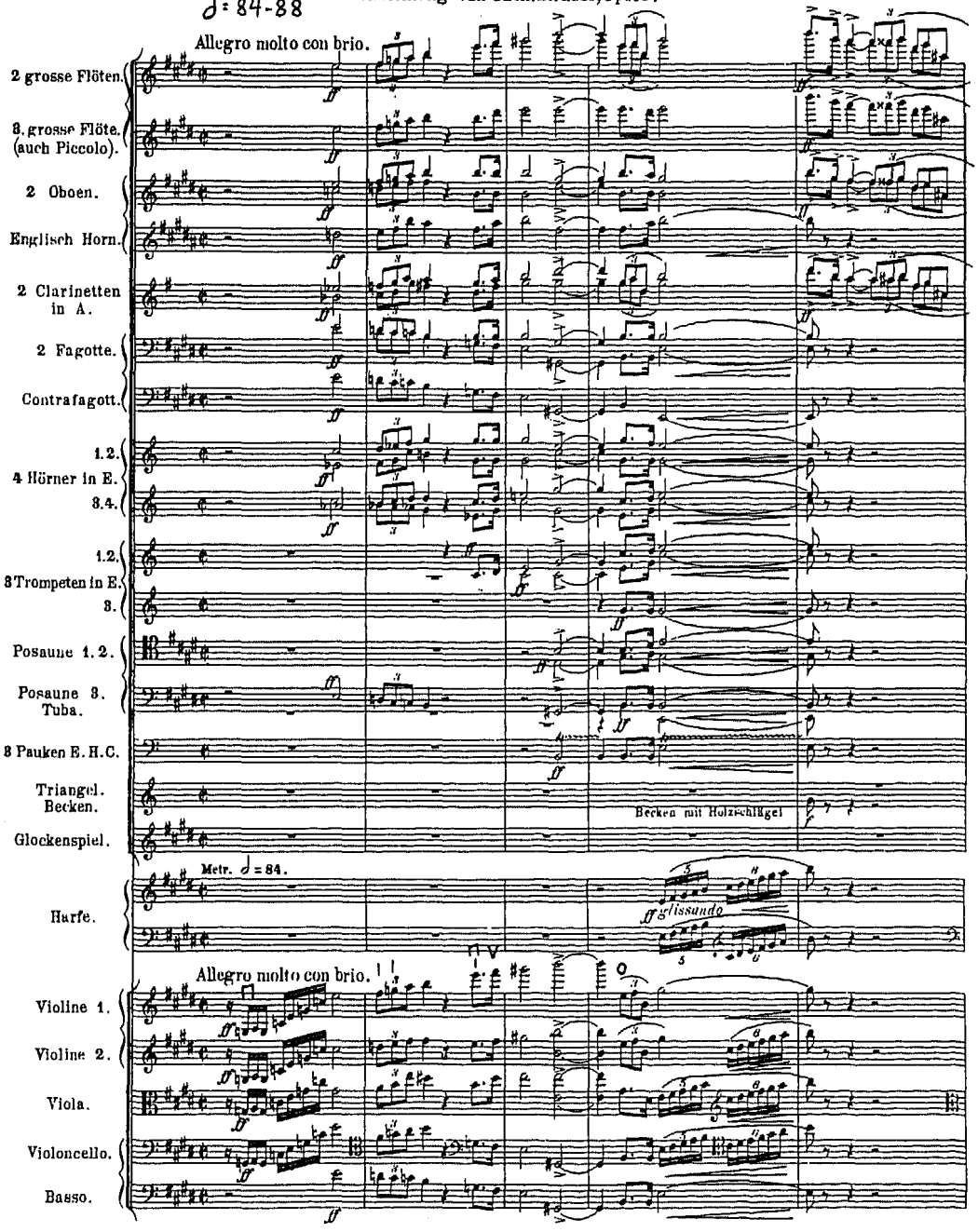
If unsuccessful, how you approach the post-audition period is important. This can be the most stressful part of the process. Allow time to reflect and analyze the audition in a positive way (Thomssen 1997), as must have been the case with Daniel Katzen who won the position as second horn of the Boston Symphony after taking 47 auditions. It is recommended that you not only be prepared but be persistent.

APPENDIX A

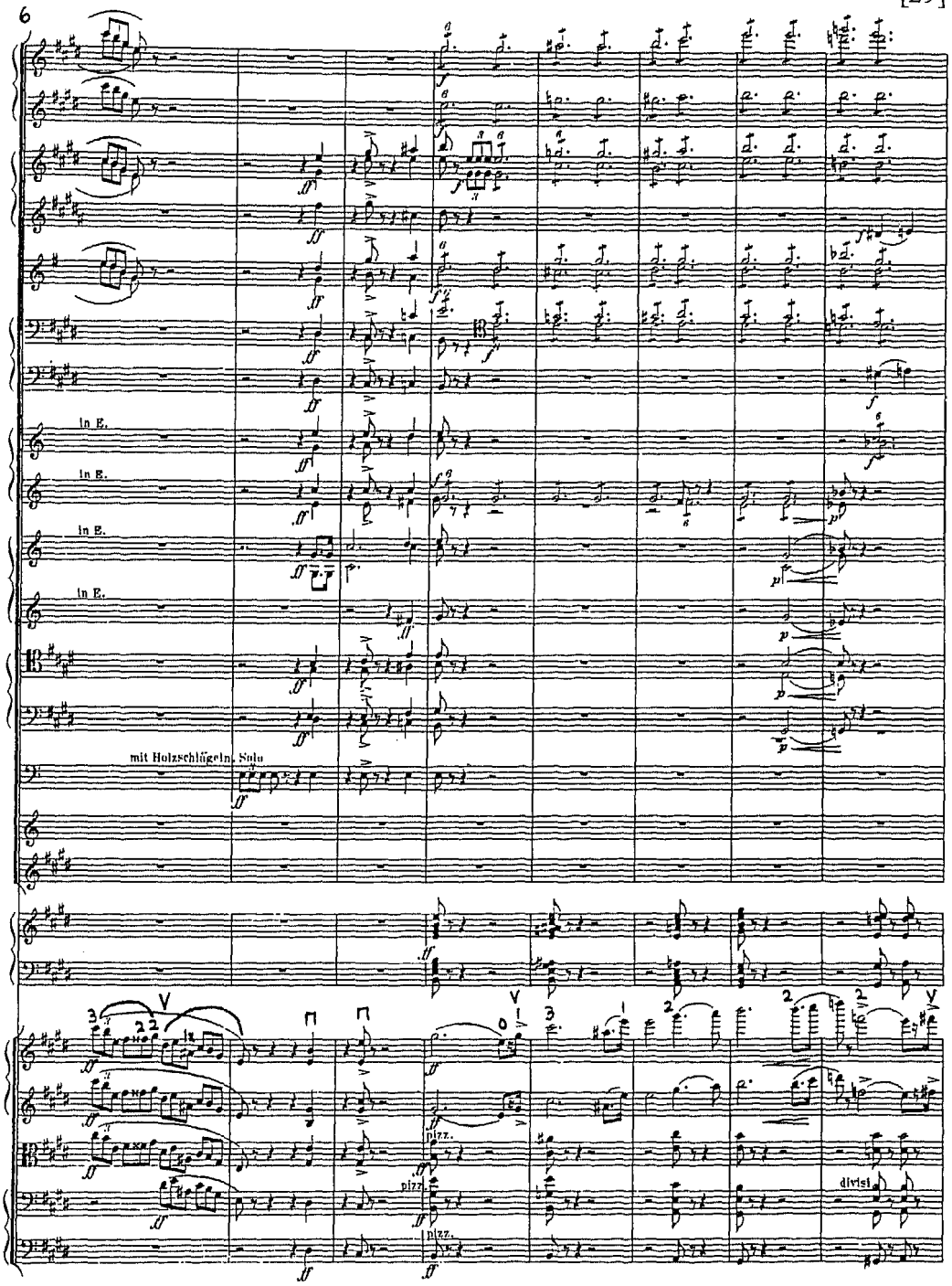
MOST-OFTEN-USED AUDITION EXCERPTS IN FULL SCORE

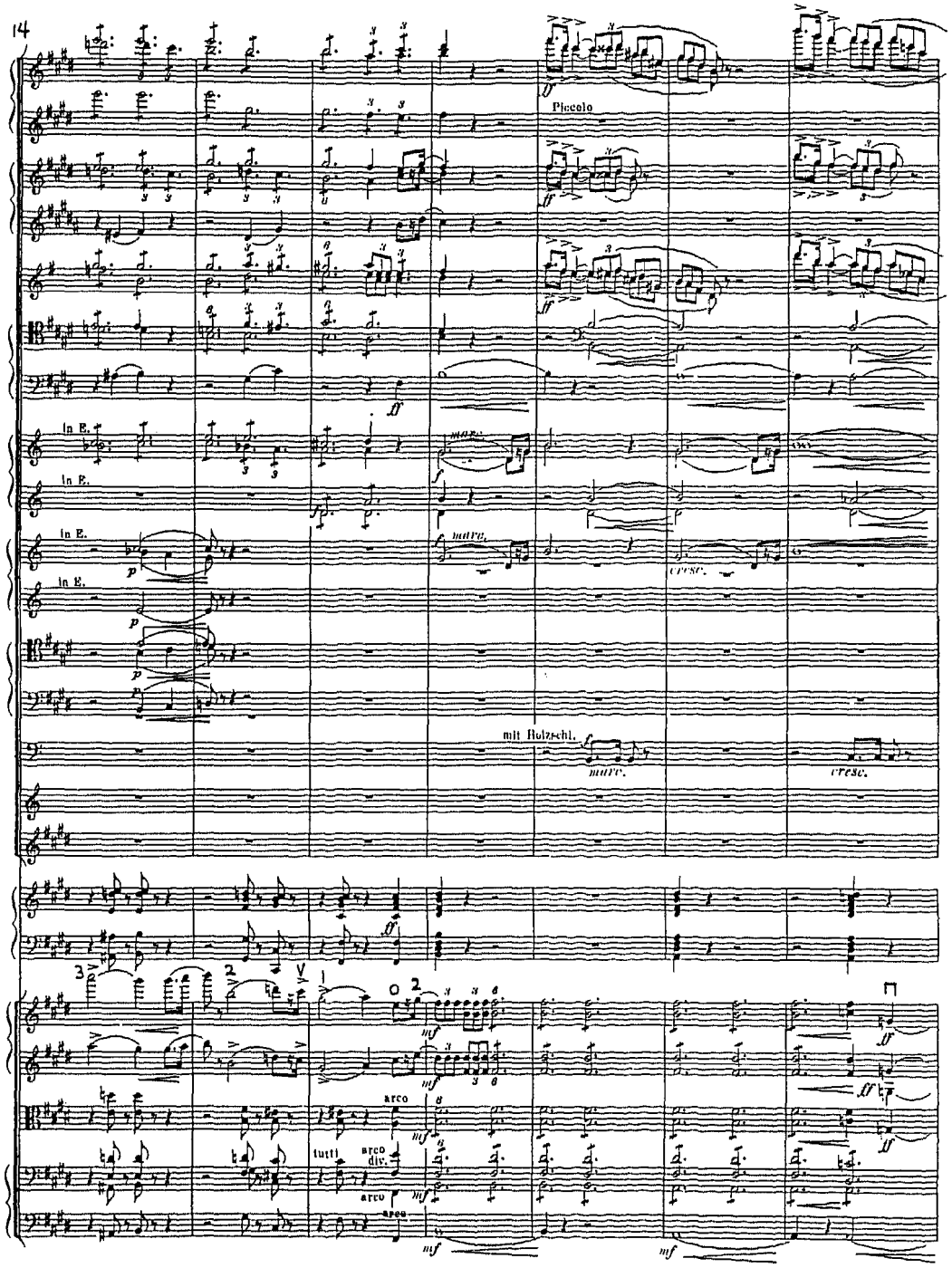
Don Juan.

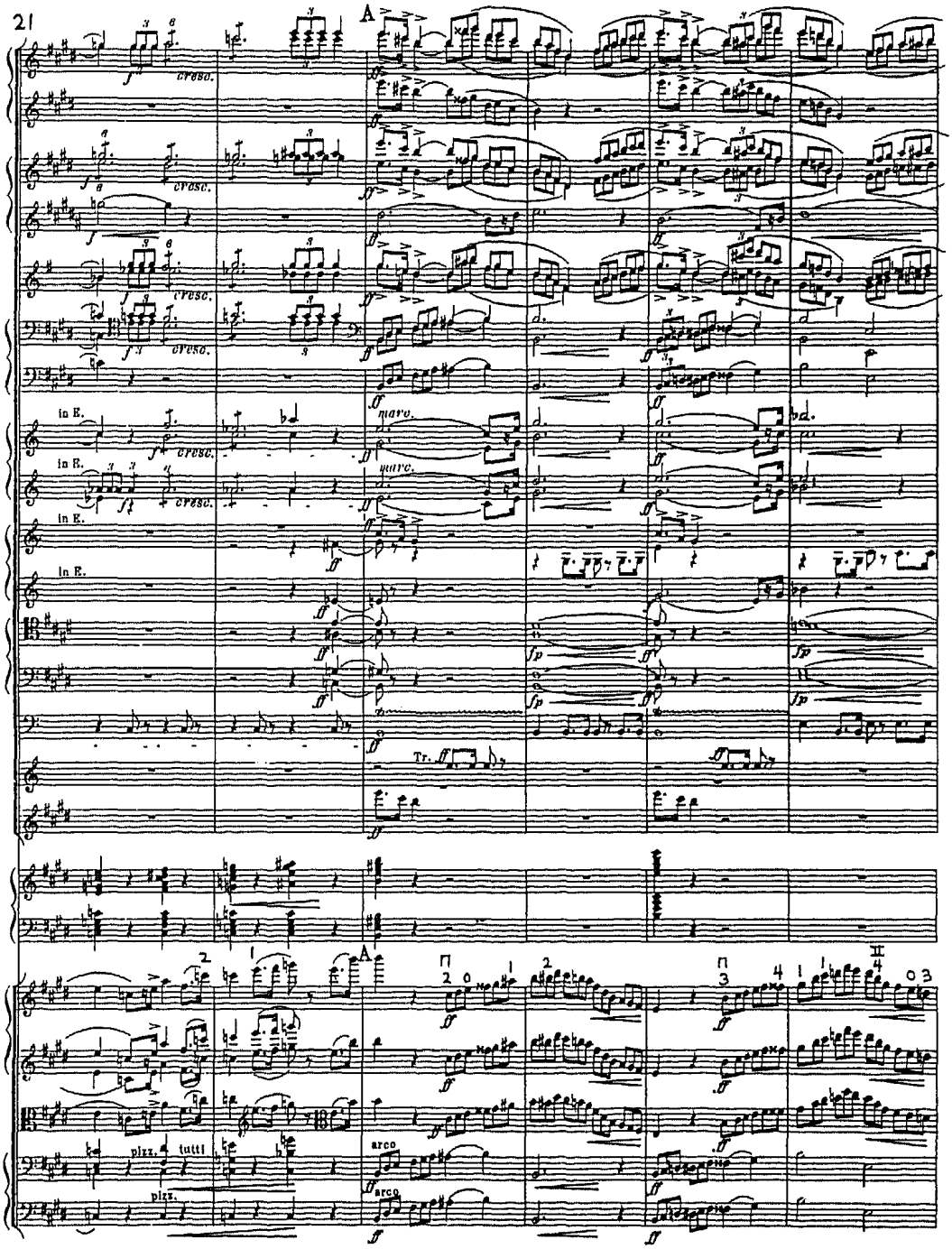
Tondichtung von Rich. Strauss, Op. 20.

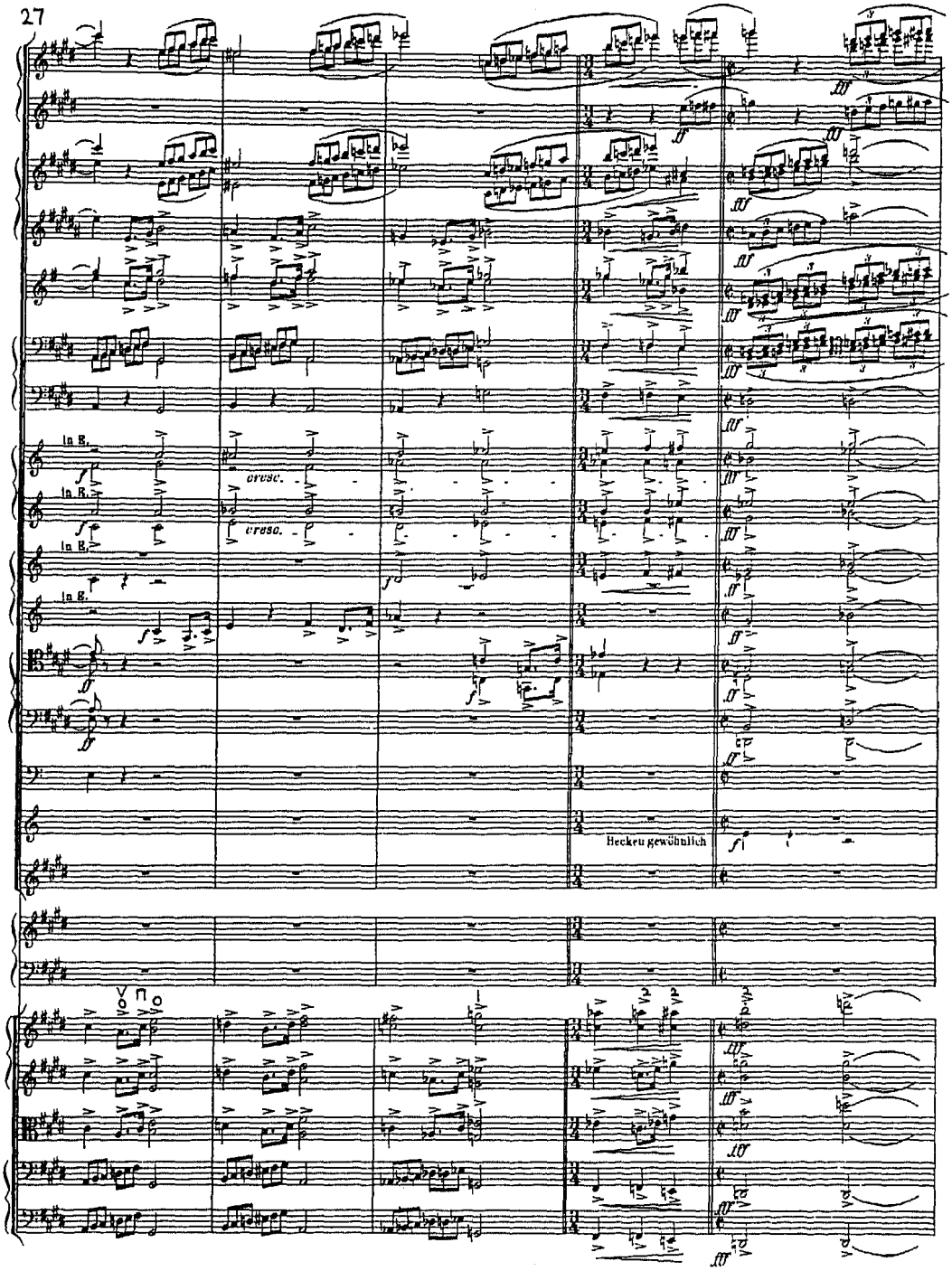


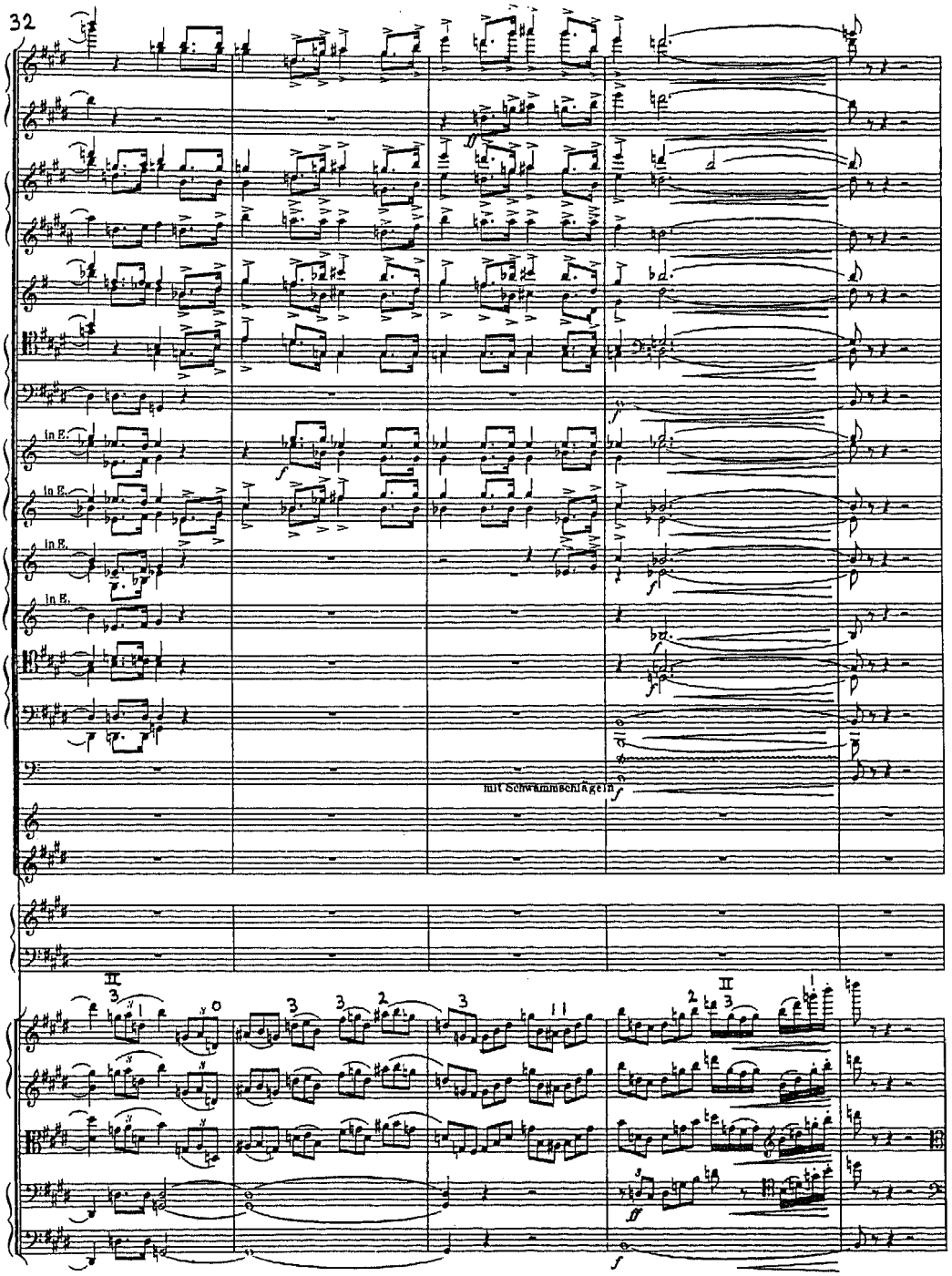
Example 7. R. Strauss, Don Juan, Measures 1-62. Reprinted from Richard Strauss Tone Poems: Series 1, Dover Publications, Inc. 5-15 (Mineola, New York, 1979). [Continues from pages 28 to 38].

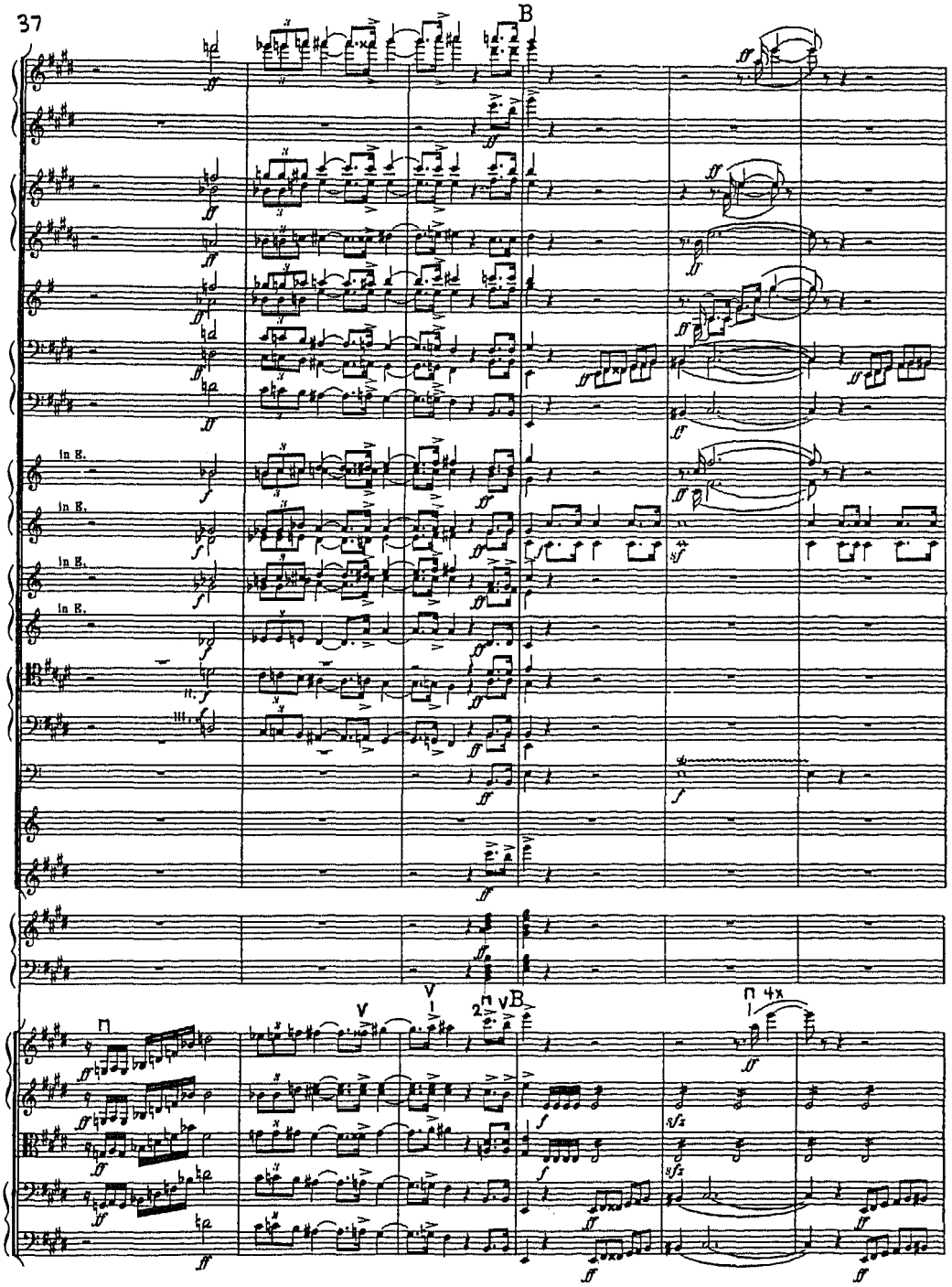

6
In E.
In E.
In E.
In E.
mit Holzschlägeln. Solo
pizz.
pizz.
pizz.
divisi

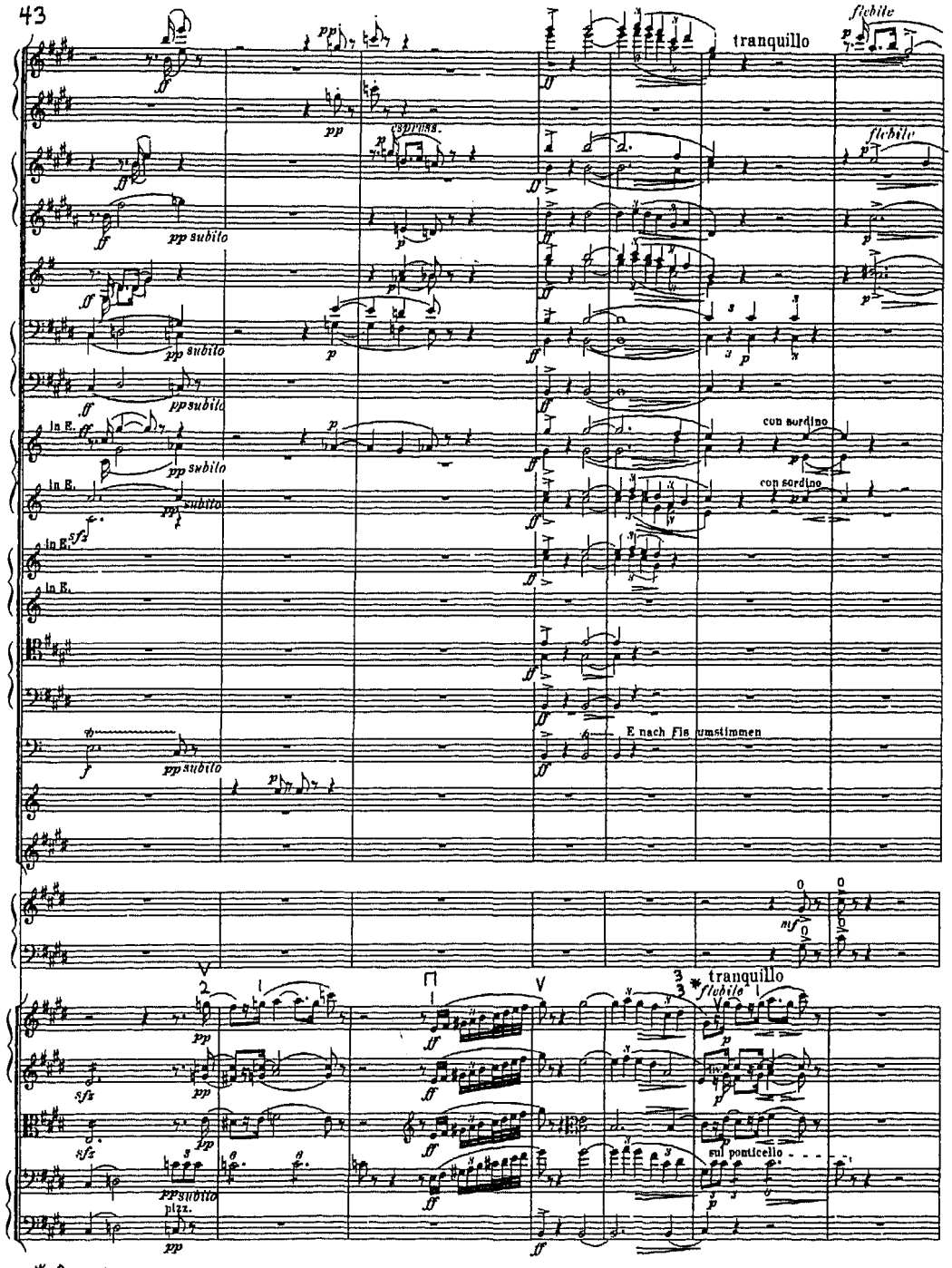

14
Piccolo
In E.
In E.
In E.
In E.
mit Holzschl.
tutti
arco
arco div.
arco
arco

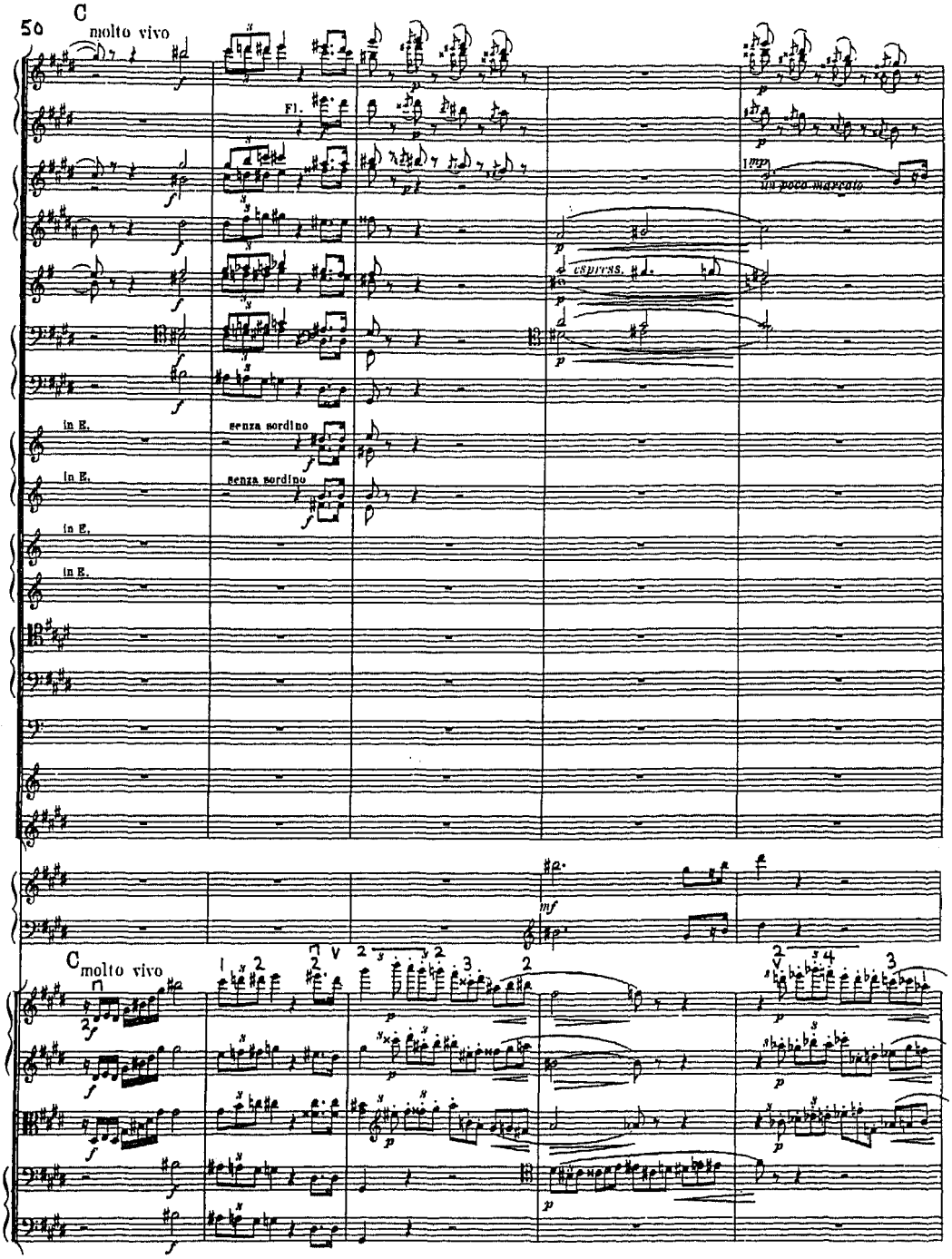

21
A
cresc.
in E.
marc.
Tr.
A
arco
pizz.
tutti

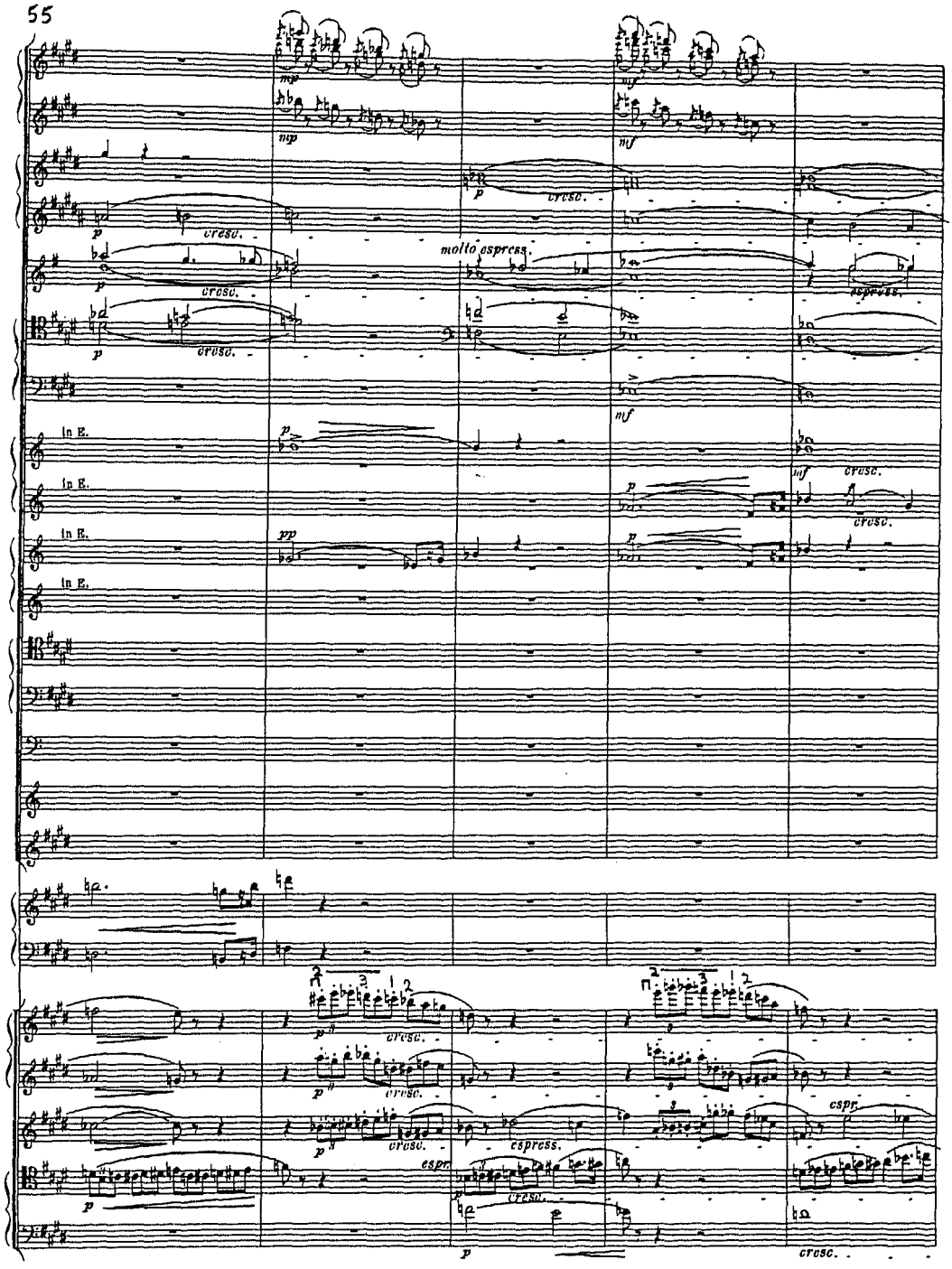

27
In B.
cresc.
In B.
cresc.
In B.
In B.
Hecken gewöhnlich

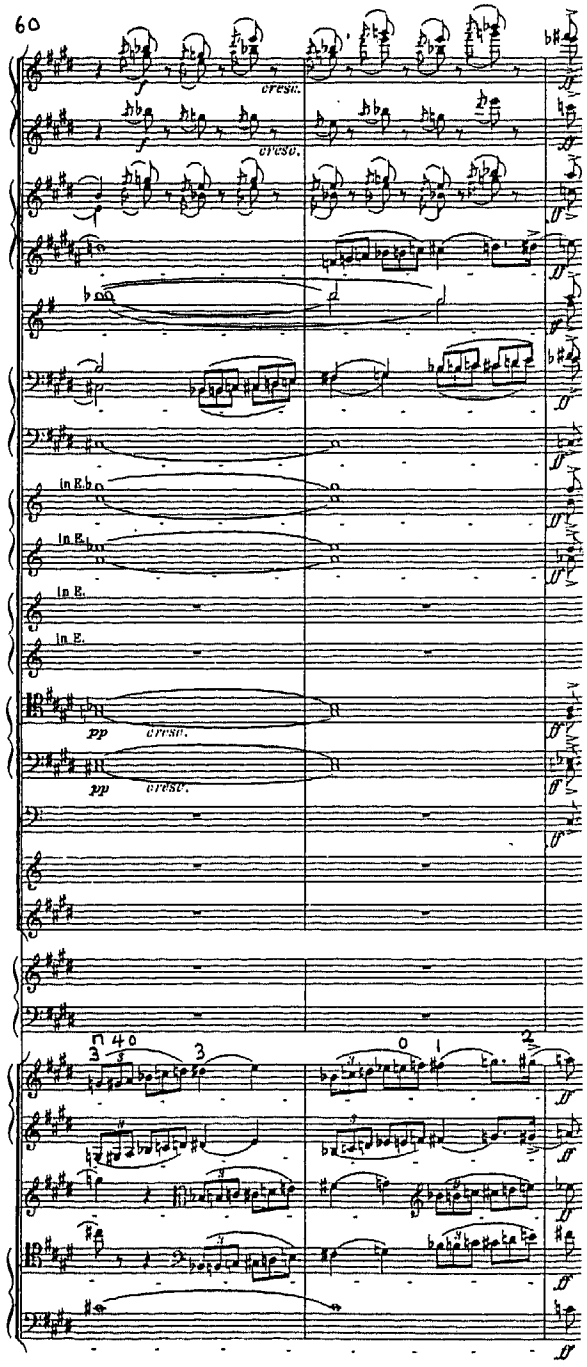

32
in E.
in E.
in E.
in E.
mit Schwammschlägeln


37
B
In E.
In E.
In E.
In E.
V
V
2
vB
4x

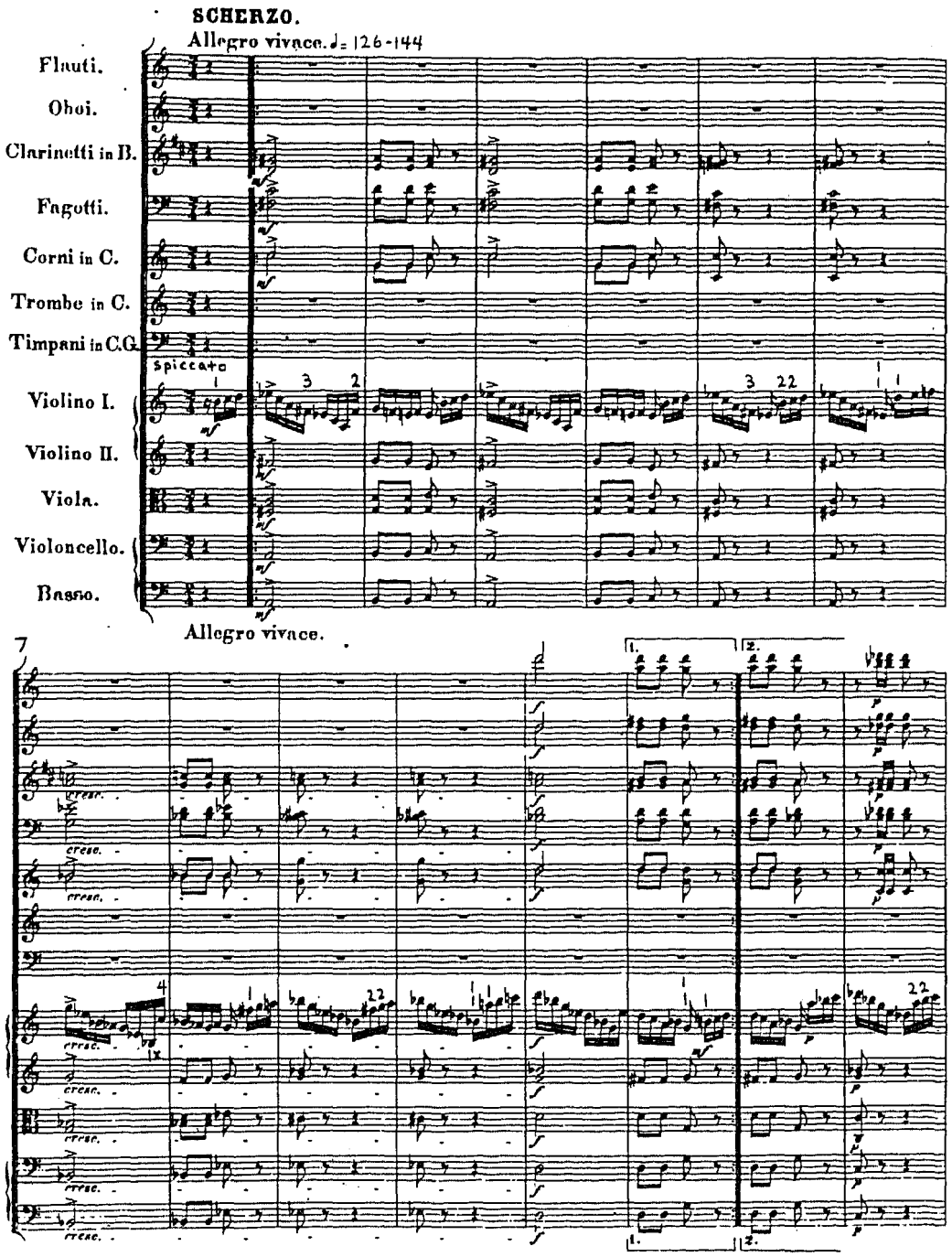

43
tranquillo
flebile
con sordino
E nach Fis umstimmen
sul ponticello
pizz.
*flexible

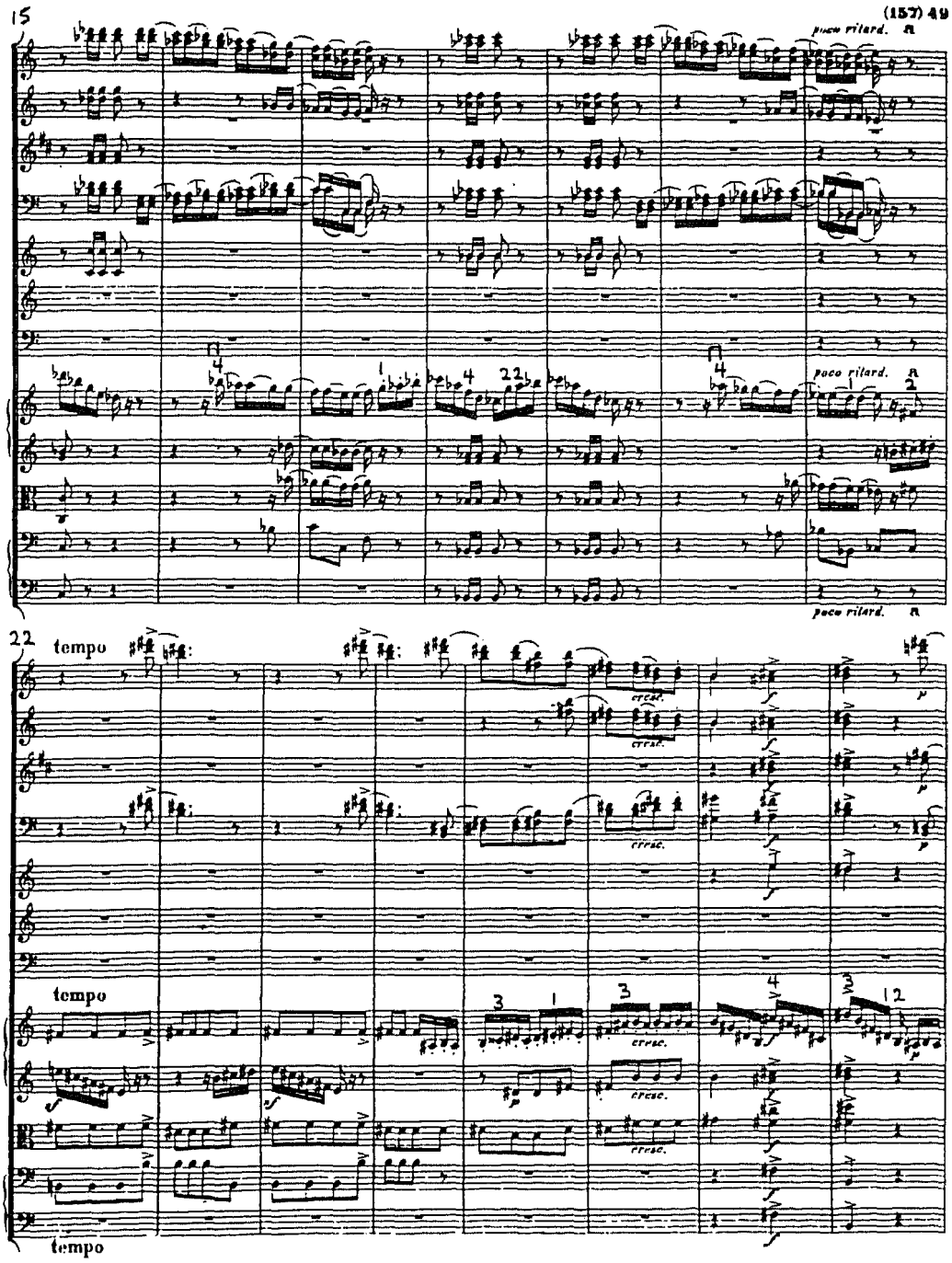

50
C
molto vivo
Fl.
un poco marcato
espress.
senza sordino
in E.
C
molto vivo

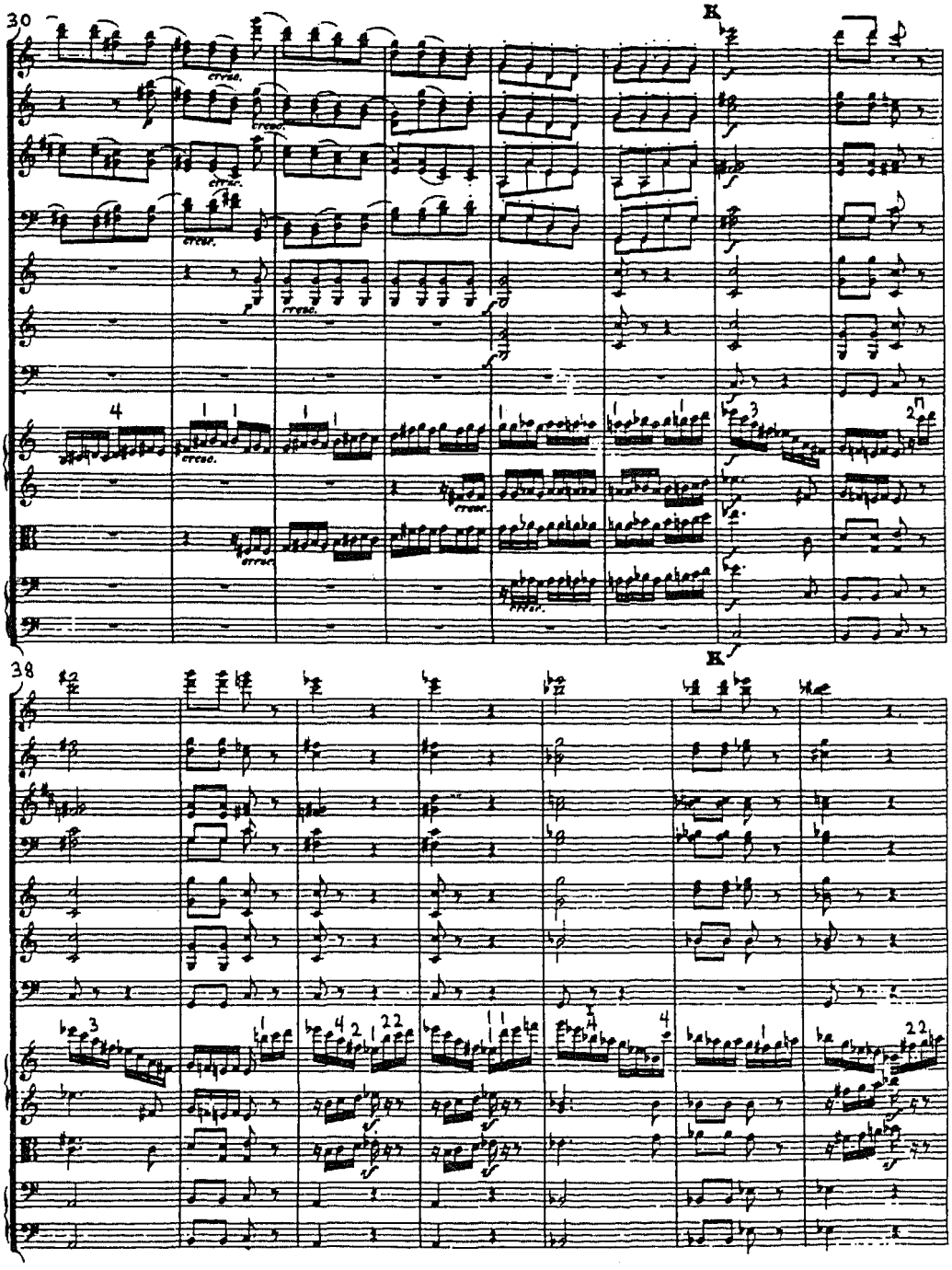

55
molto espress.
In E.
In E.
In E.
In E.
cresc.
espress.
espr.

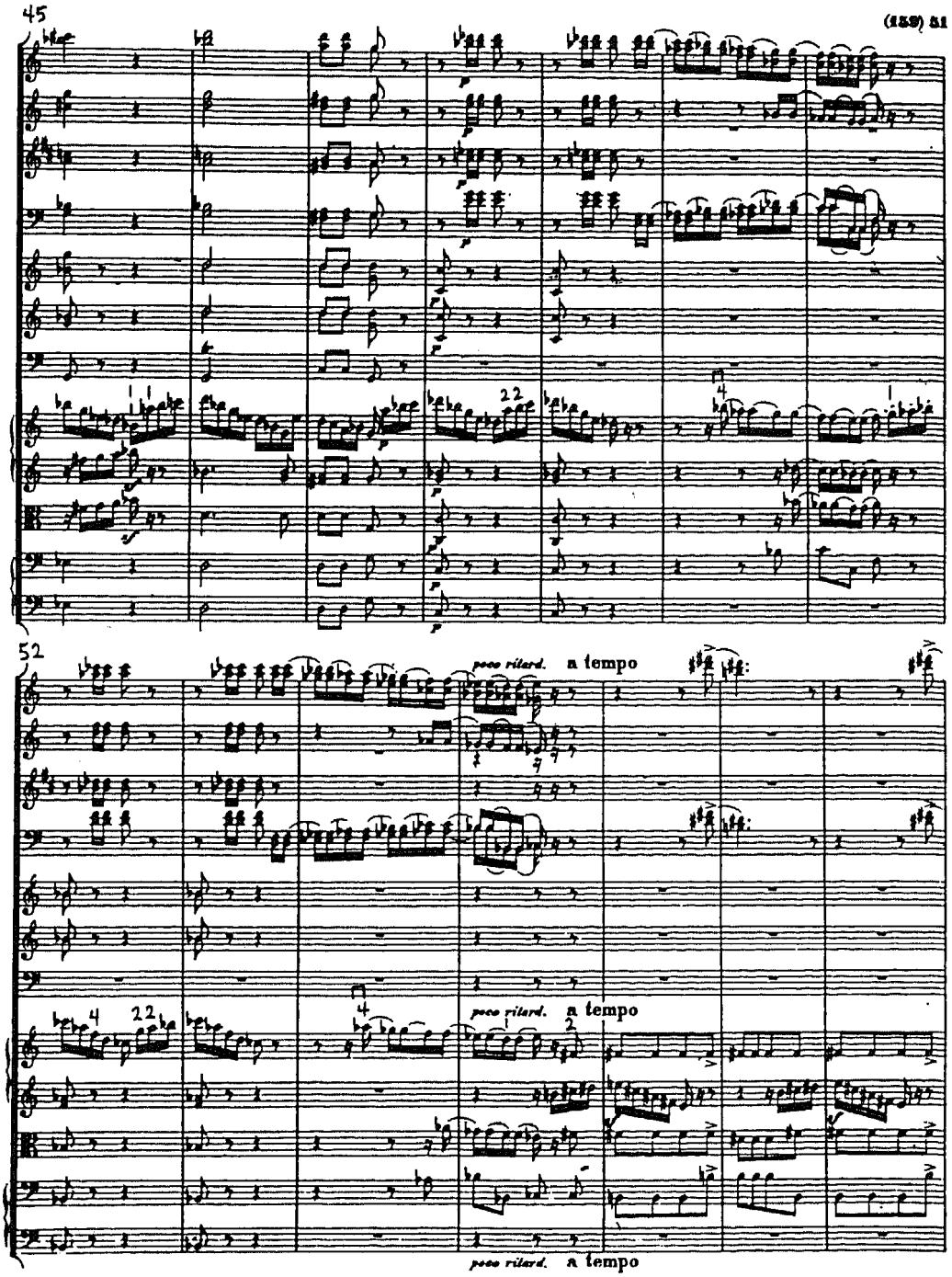

60
cresc.
cresc.
In E♭
In E♭
In E.
In E.
pp
cresc.
pp
cresc.

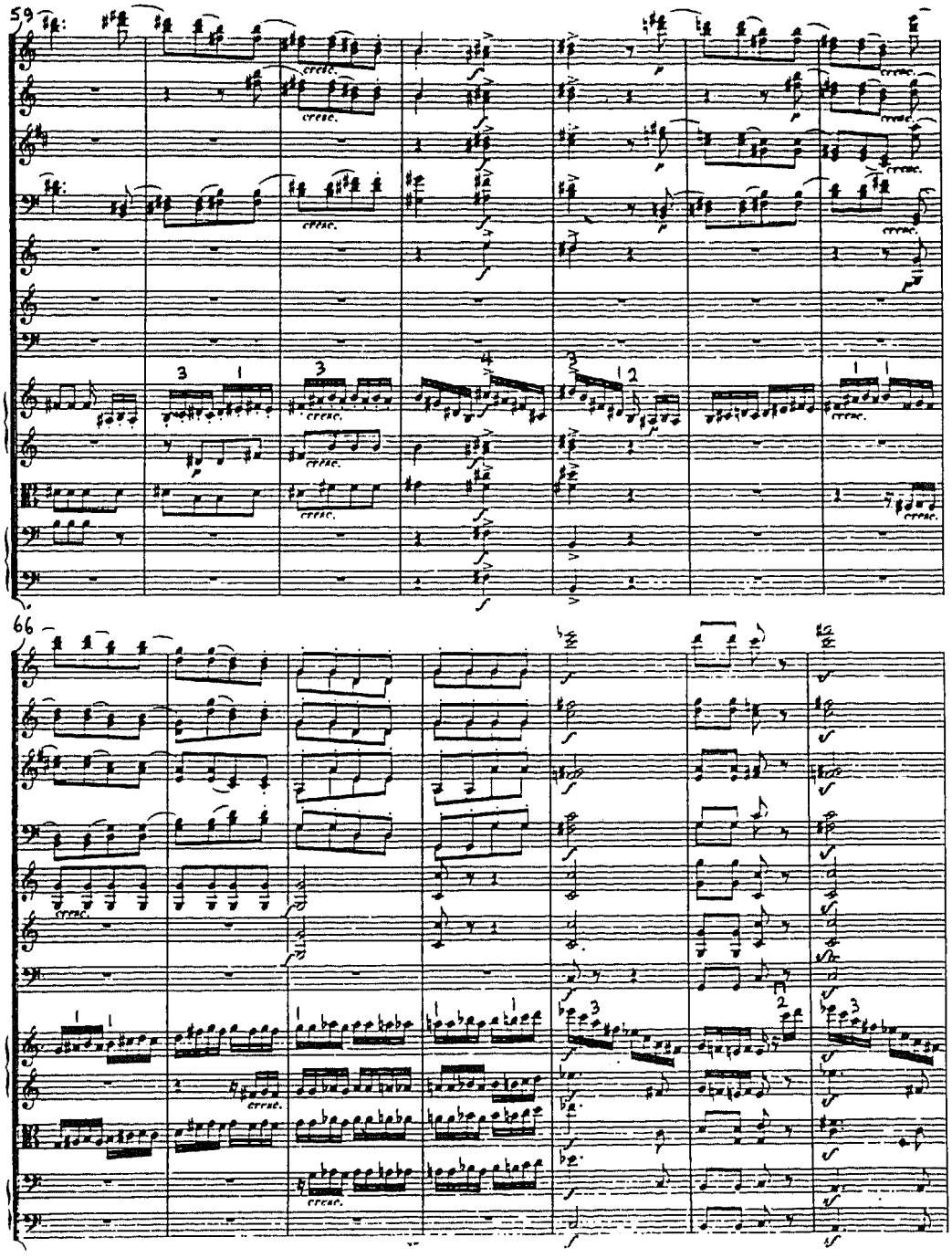
Example 8. Schumann, Symphony No. 2, Movement 2, Measures 1-98. Reprinted from Robert Schumann, Symphonies Nos. 1-4, Belwin Mills Publishing Corp. 156-62 (Melville, New York, n.d.). [Continues from pages 40 to 46].

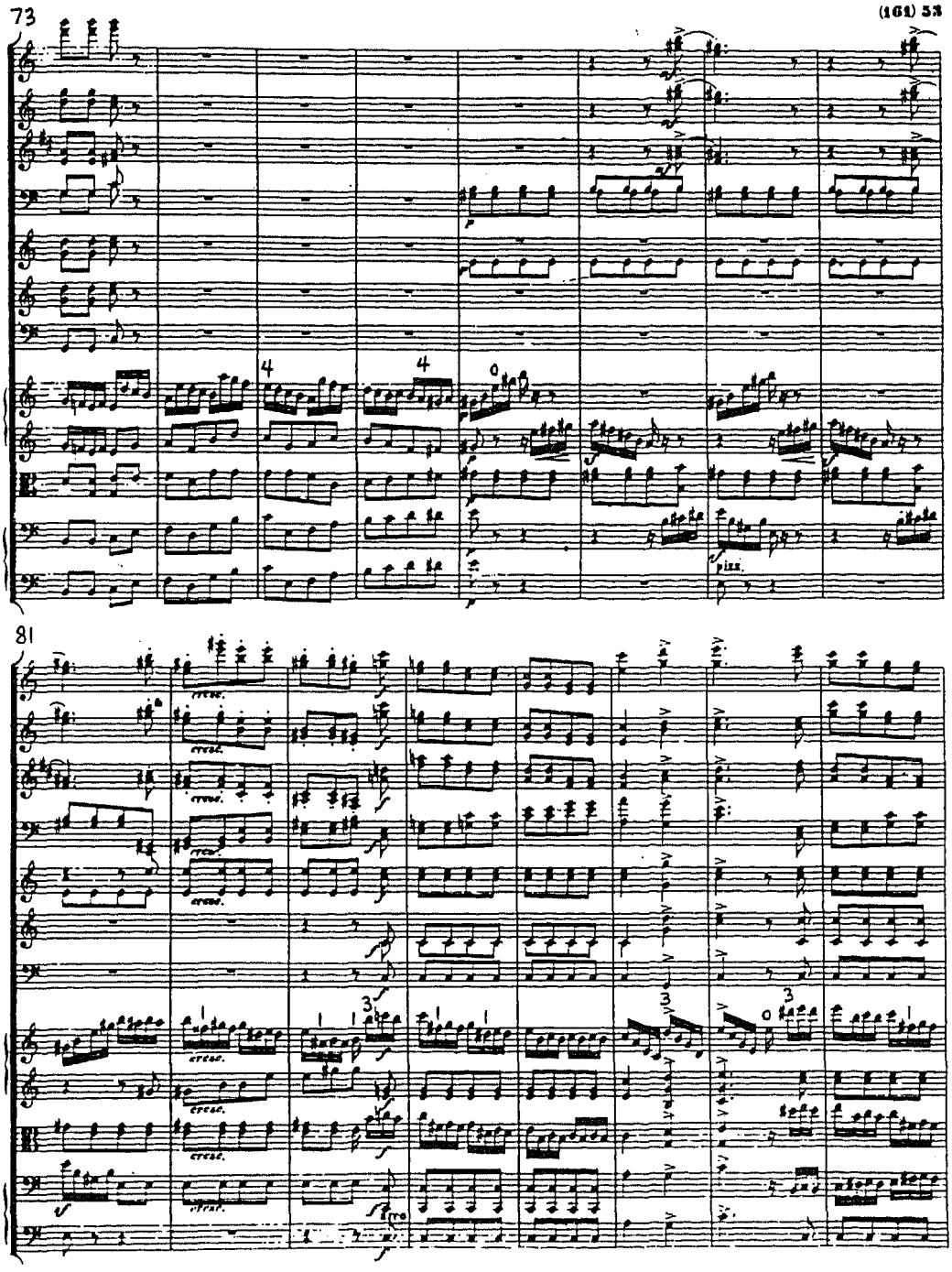

SCHERZO.
Allegro vivace. ♩= 126-144
Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in C.
Trombe in C.
Timpani in C.G.
spiccato
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
Allegro vivace.
7
cresc.
1.
2.

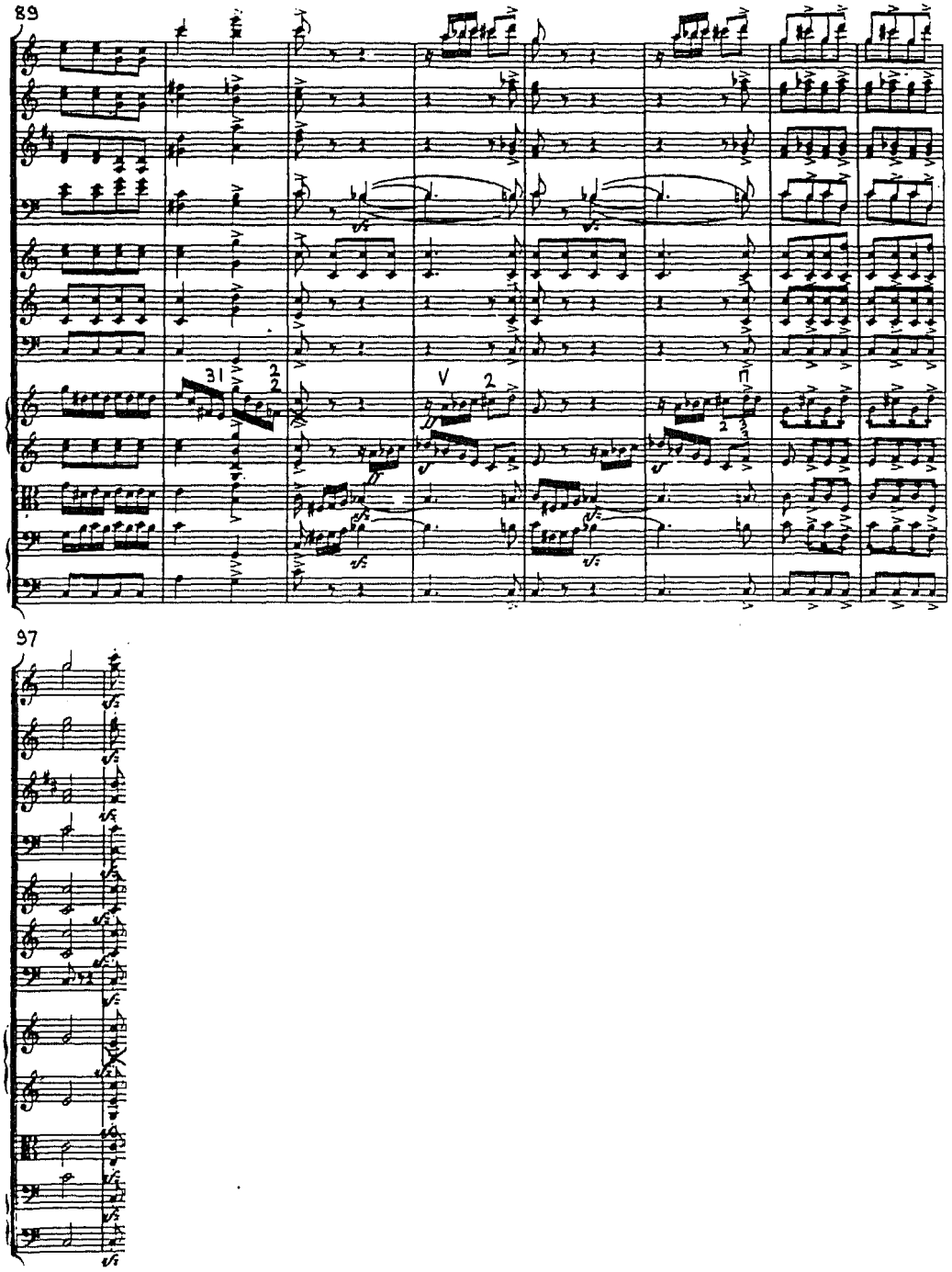

15
(157) 49
poco rilard.
poco rilard.
poco rilard.
22
tempo
cresc.
tempo
tempo


30
K
38
K

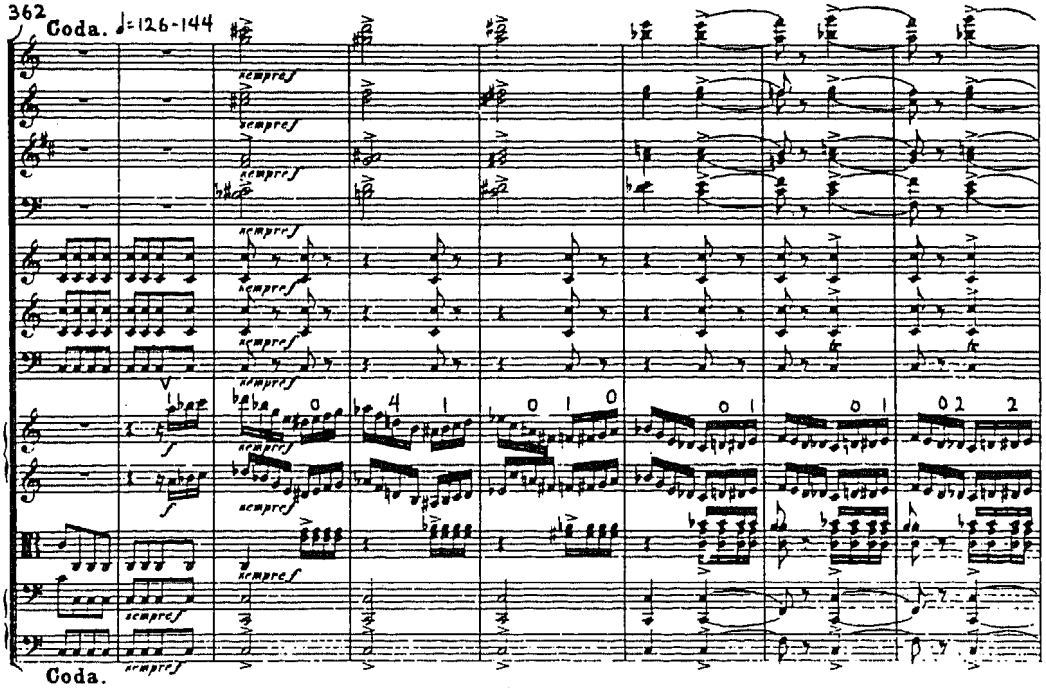

45
(159) 51
52
poco ritard.
a tempo
poco ritard.
a tempo
poco ritard.
a tempo

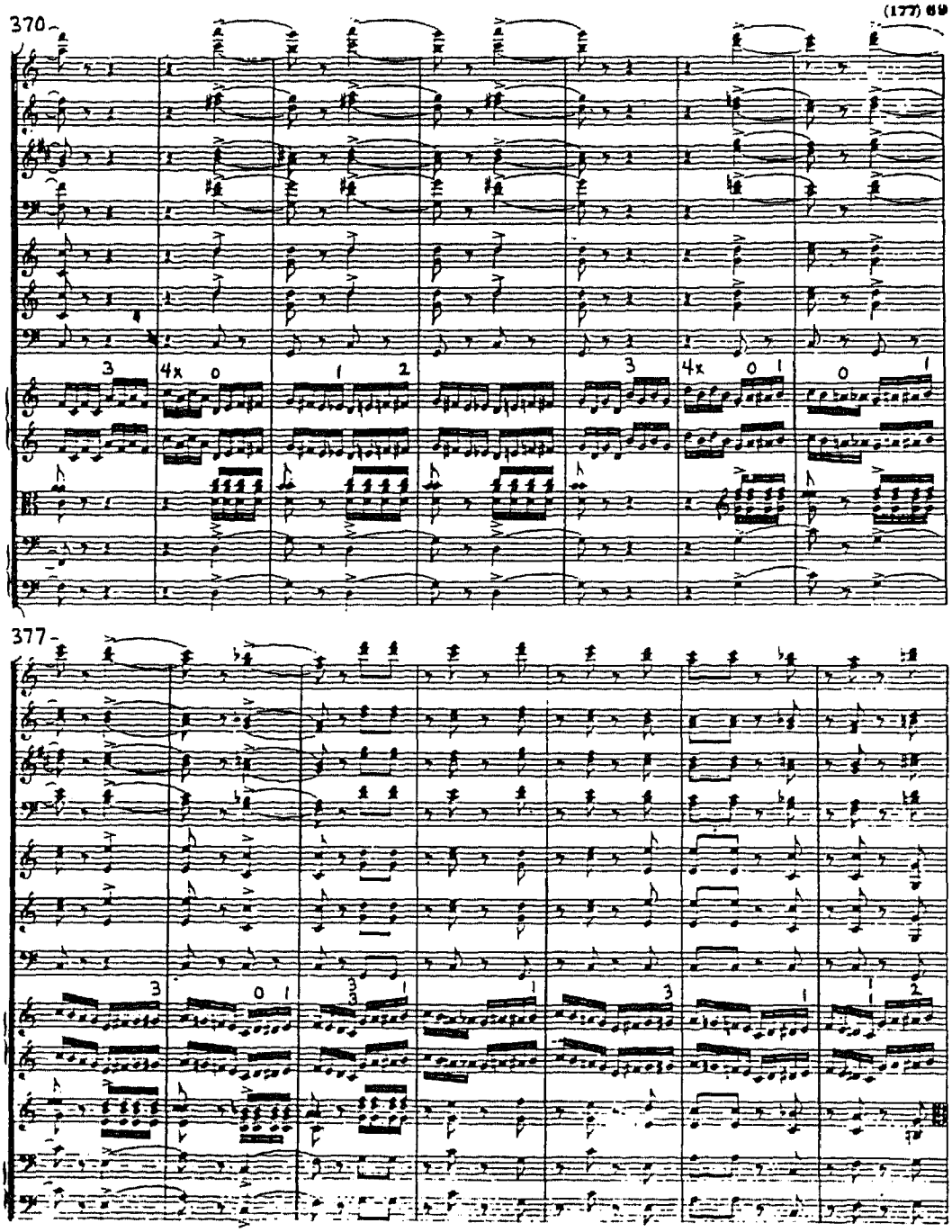

59
66

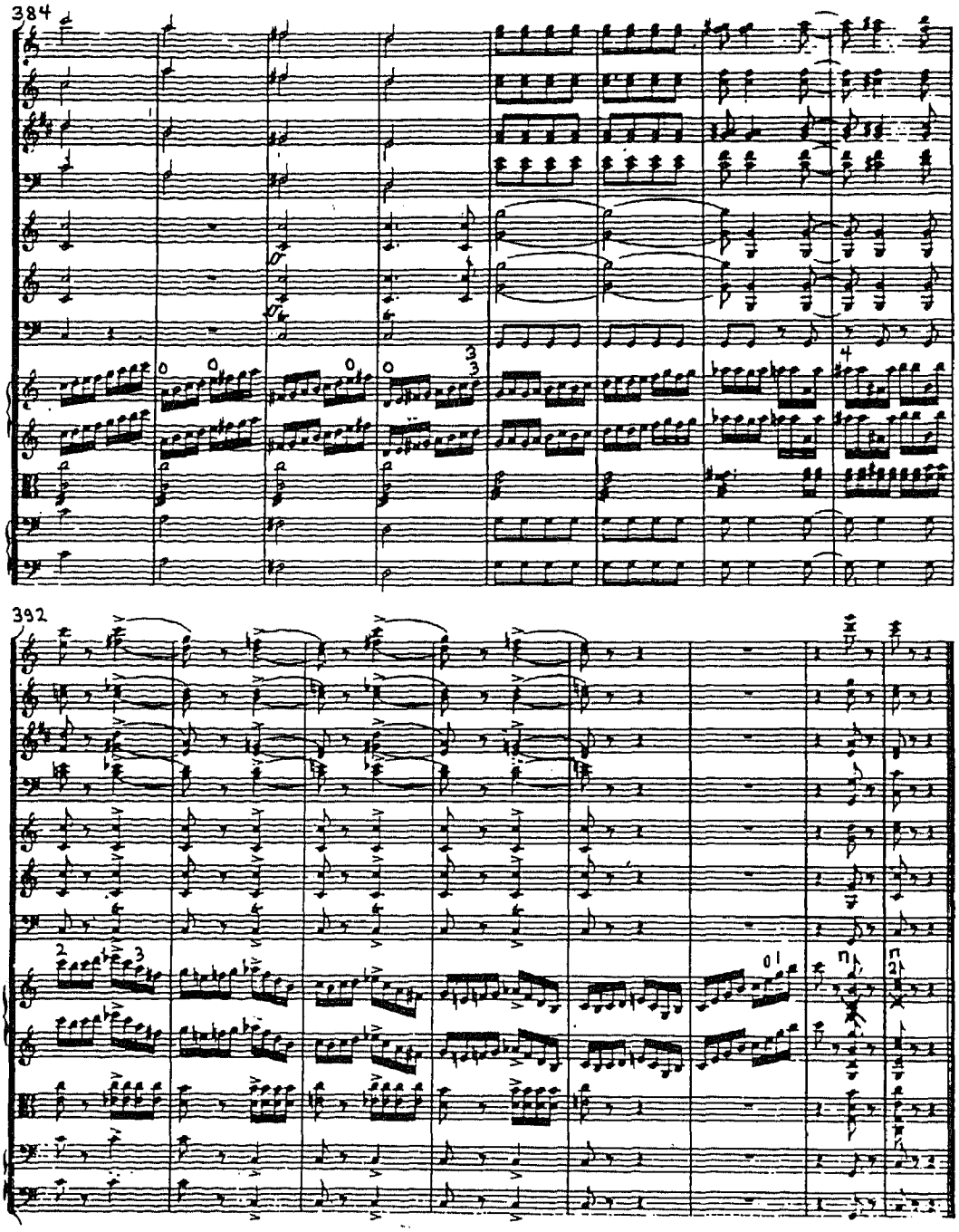

73
(161) 53
81


89
97

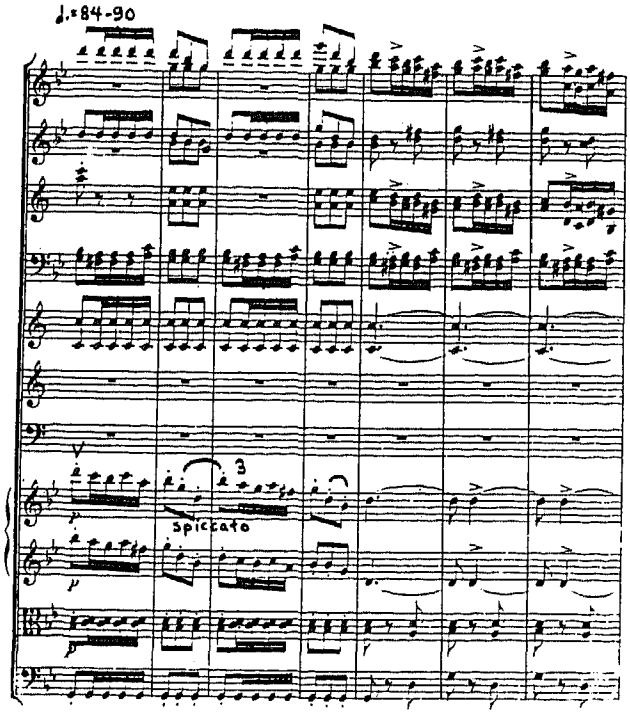
Example 9. Schumann, Symphony No. 2, Movement 2, Measures 362-99. Reprinted from Robert Schumann, Symphonies Nos. 1-4, Belwin Mills Publishing Corp. 176-78 (Melville, New York, n.d.). [Continues from pages 48 to 50].

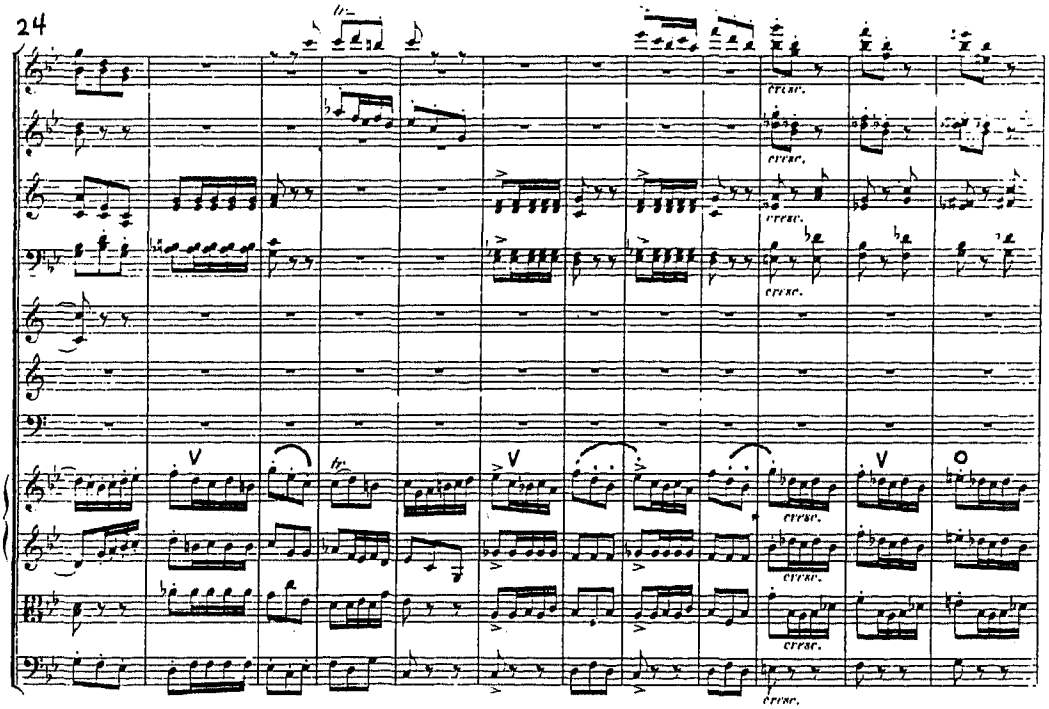

362
Coda. ♩=126-144
sempre f
Coda.

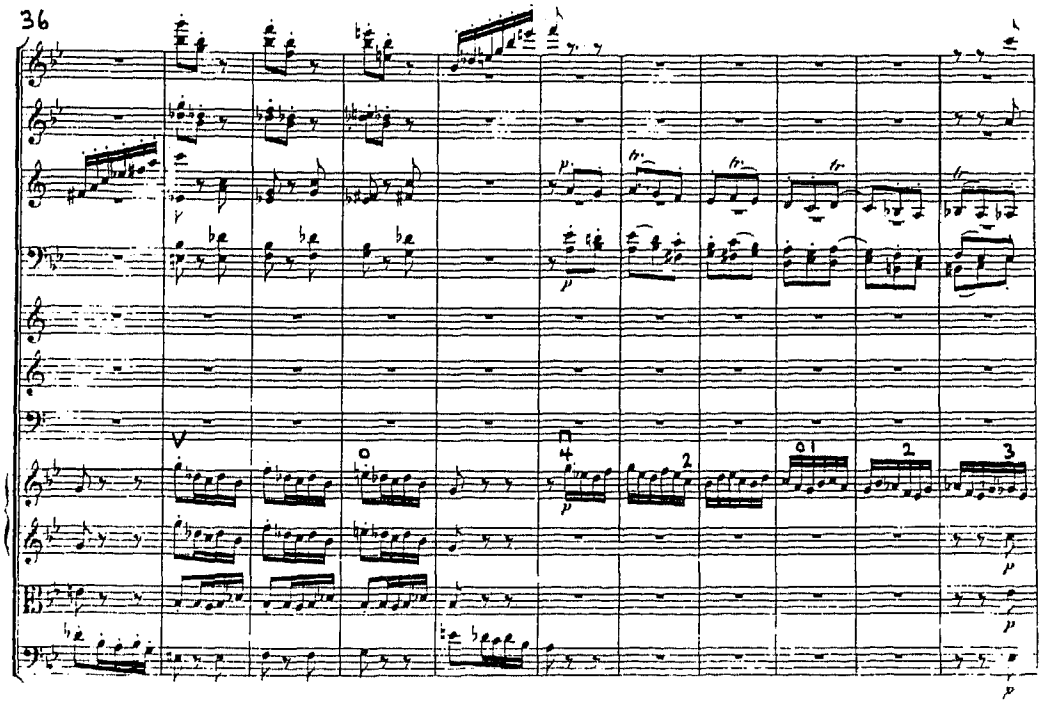

370
(177) 69
377

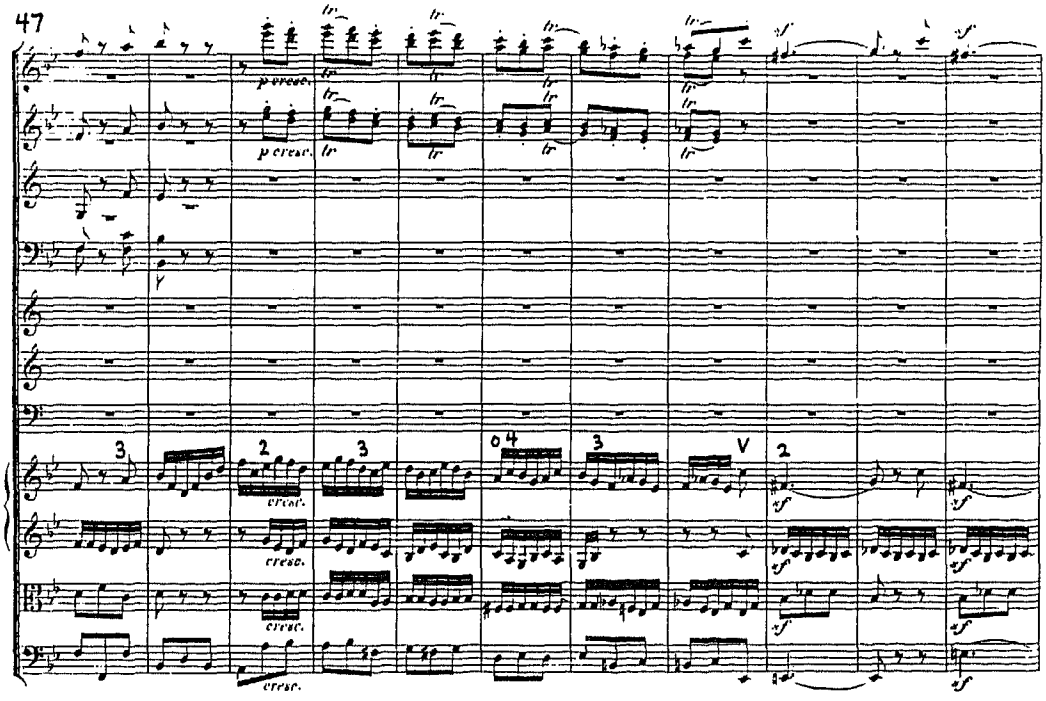

384
392

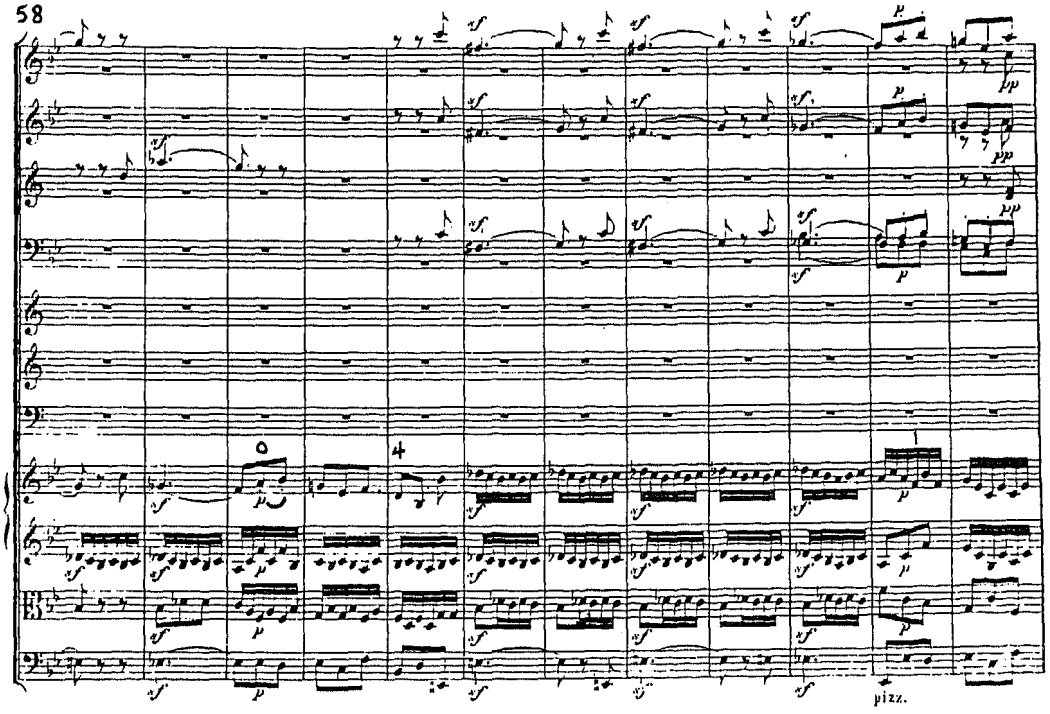
Example 10. Mendelssohn, A Midsummer Night's Dream, Scherzo, Measures 17-99. Reprinted from Felix Mendelssohn, A Midsummer Night's Dream, Gregg Press Ltd. 55-59 (Farnborough, England, 1967). [Continues from pages 52 to 55].

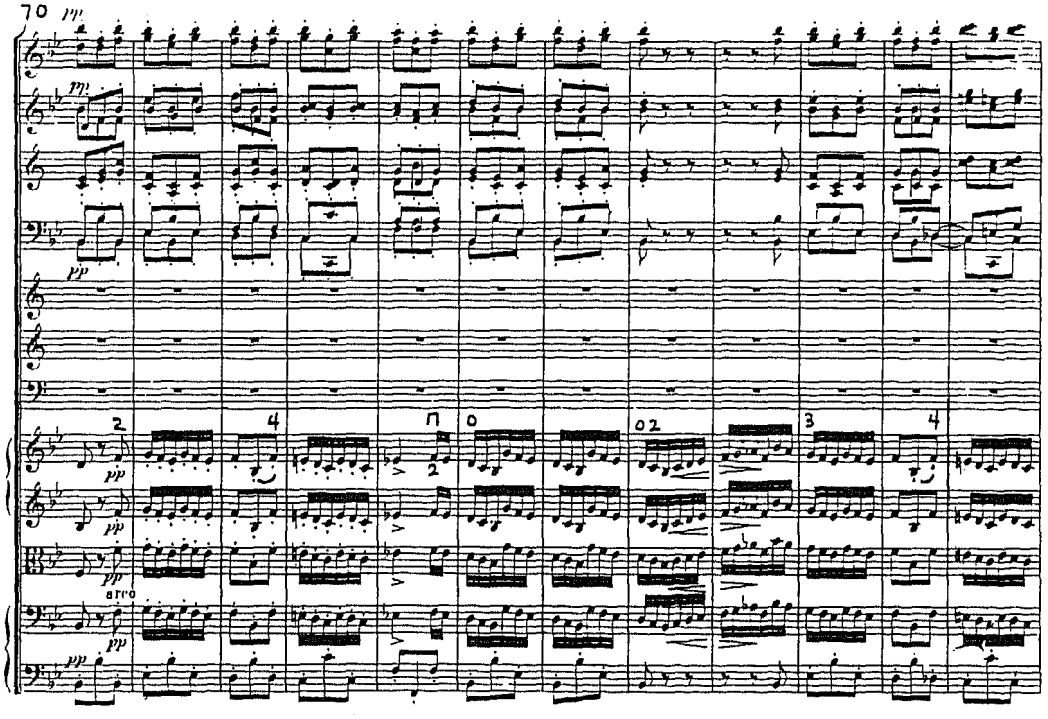

♩.=84-90
spiccato

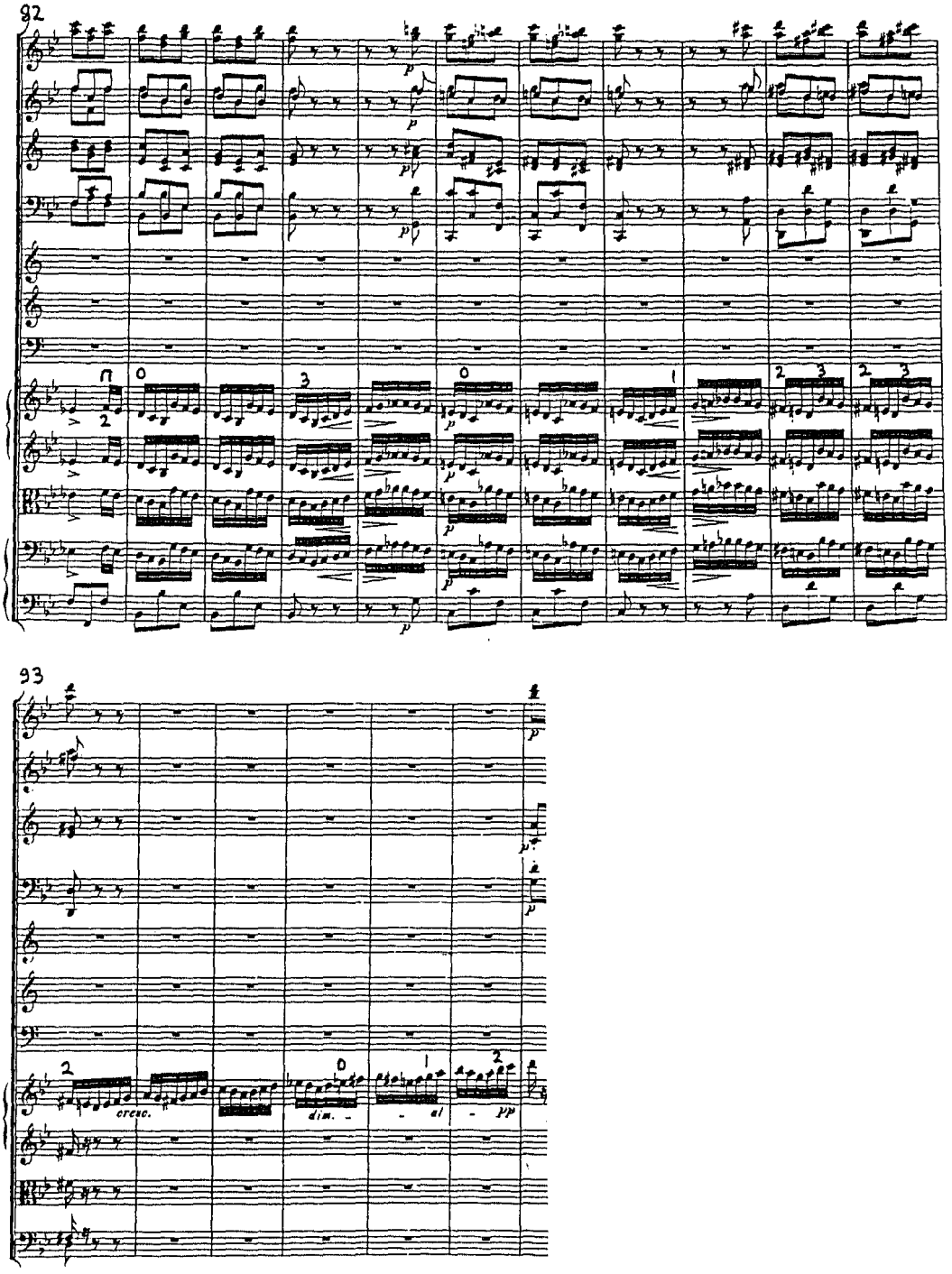

24
cresc.


36

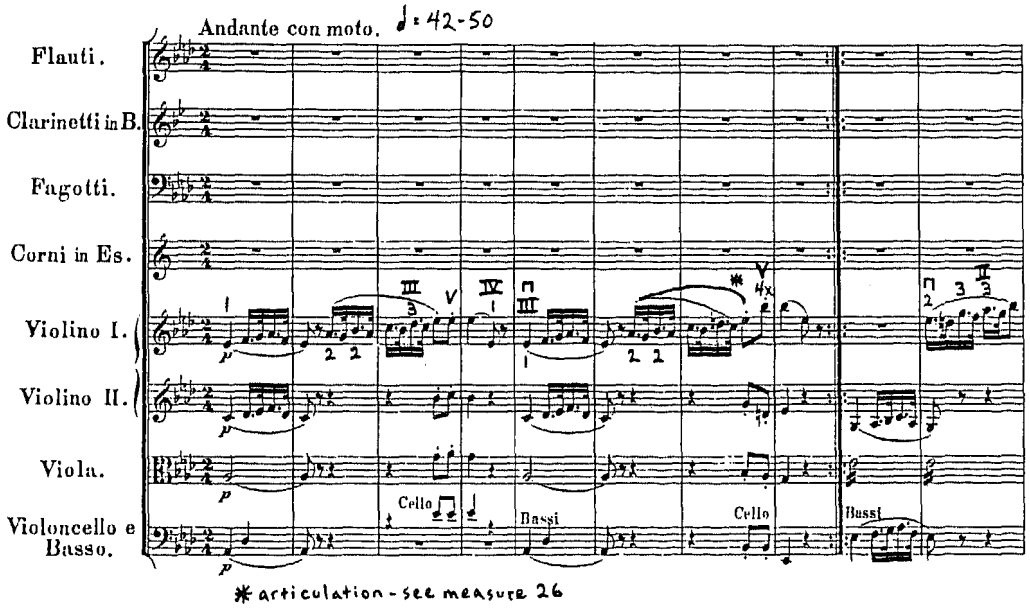

47
p cresc.
cresc.

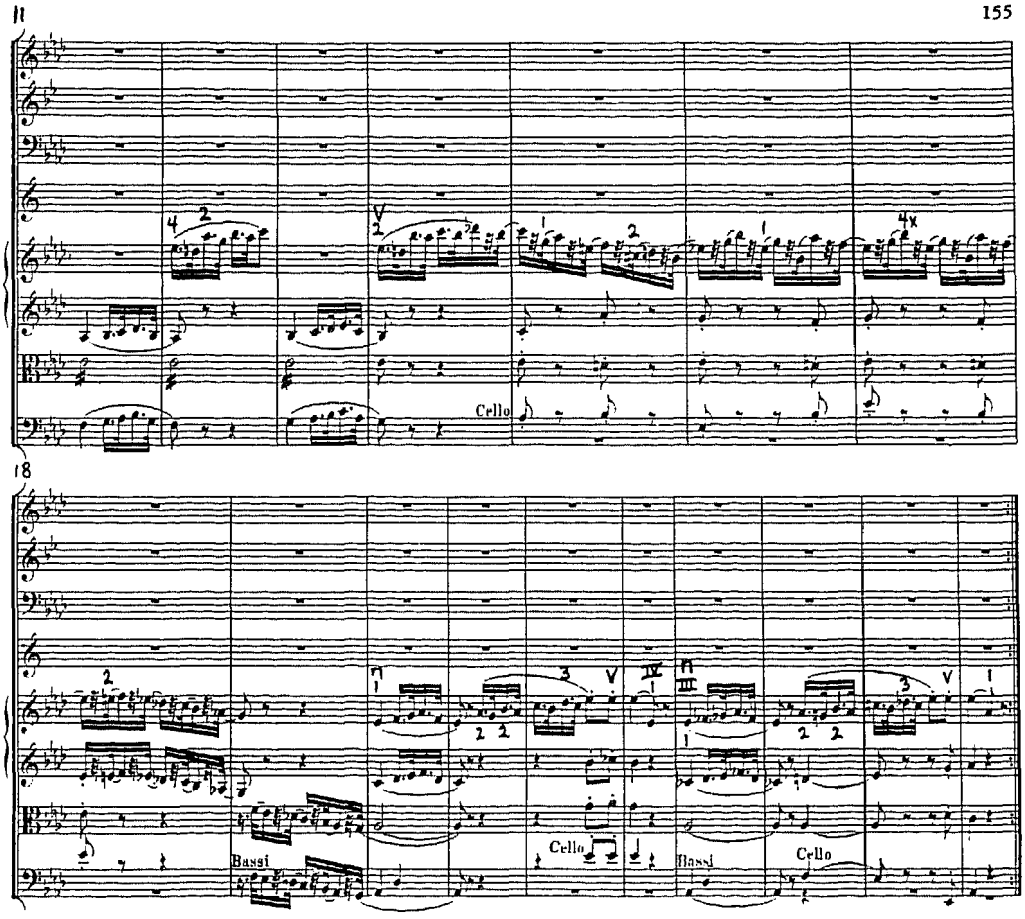

58
pizz.


70
arco

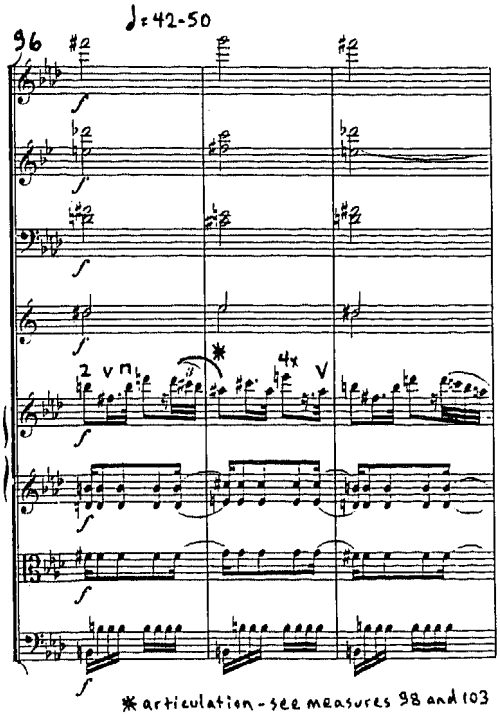

92
93
cresc.
dim.
pp

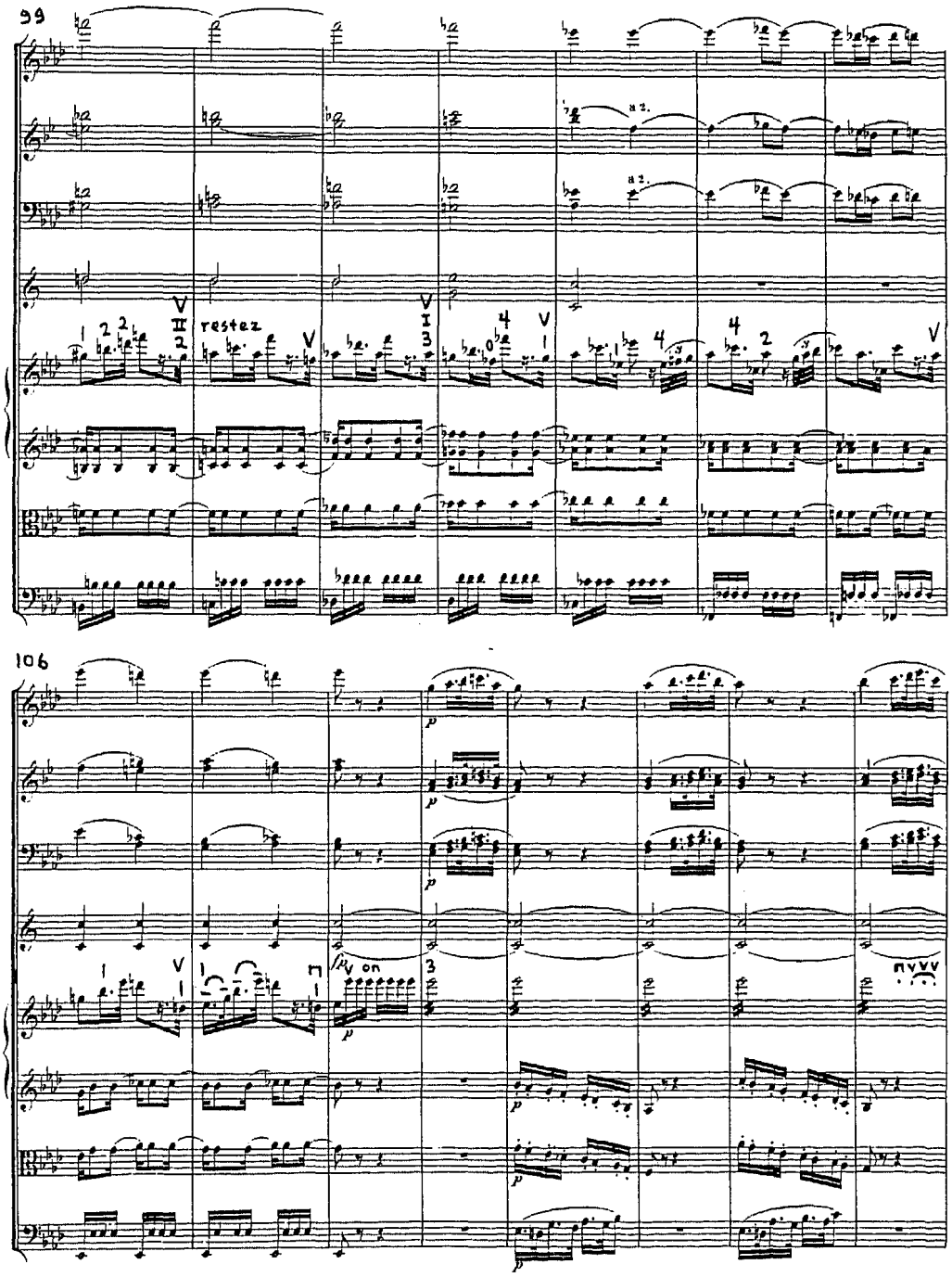
Example 11. Mozart, Symphony No. 39, Movement 2, Measures 1-27. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 154-55 (New York, 1974). [Continues from pages 57 to 58].


Andante con moto. ♩= 42-50
Flauti.
Clarinetti in B.
Fagotti.
Corni in Es.
Violino I.
Violino II.
Viola.
Violoncello e Basso.
Cello
Bassi
Cello
Bassi
* articulation - see measure 26

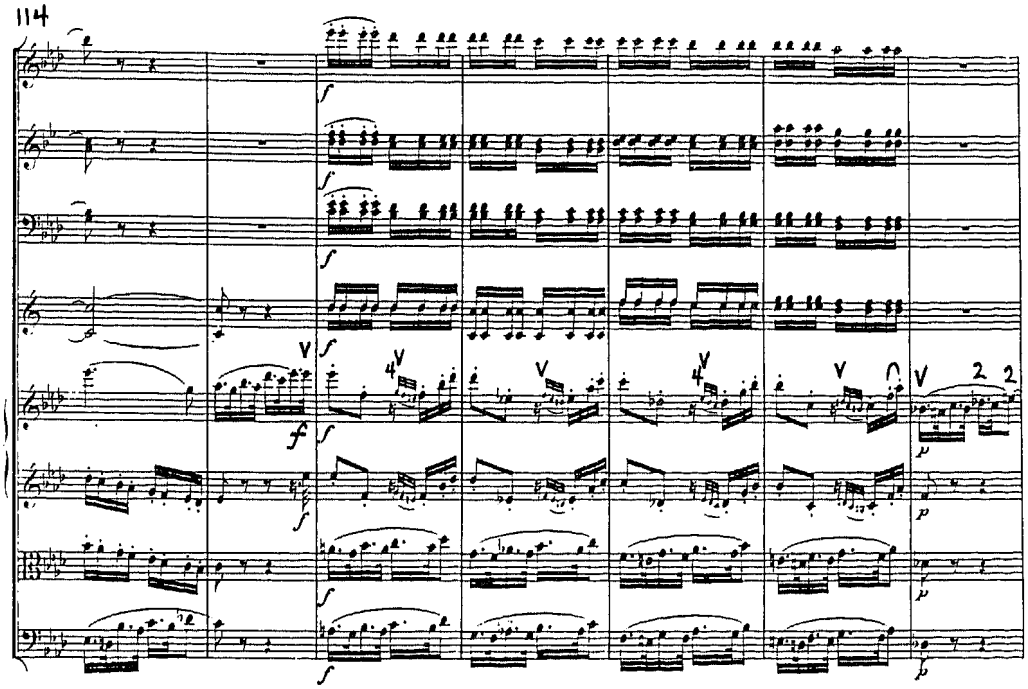

11
155
Cello
18
Bassi
Cello
Bassi
Cello

Example 12. Mozart, Symphony No. 39, Movement 2, Measures 96-125. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 159-61 (New York, 1974). [Continues from pages 60 to 62].

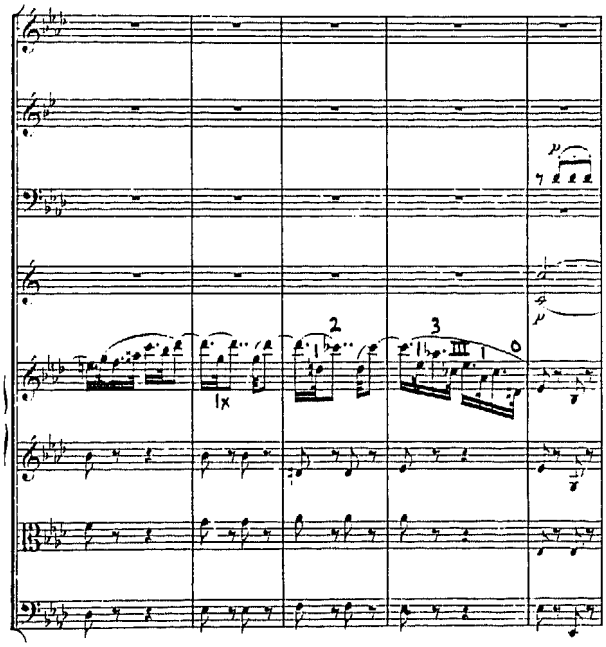

♩= 42-50
96
2 vn
4x
V
* articulation - see measures 98 and 103


99
a 2.
a 2.
restez
106
on

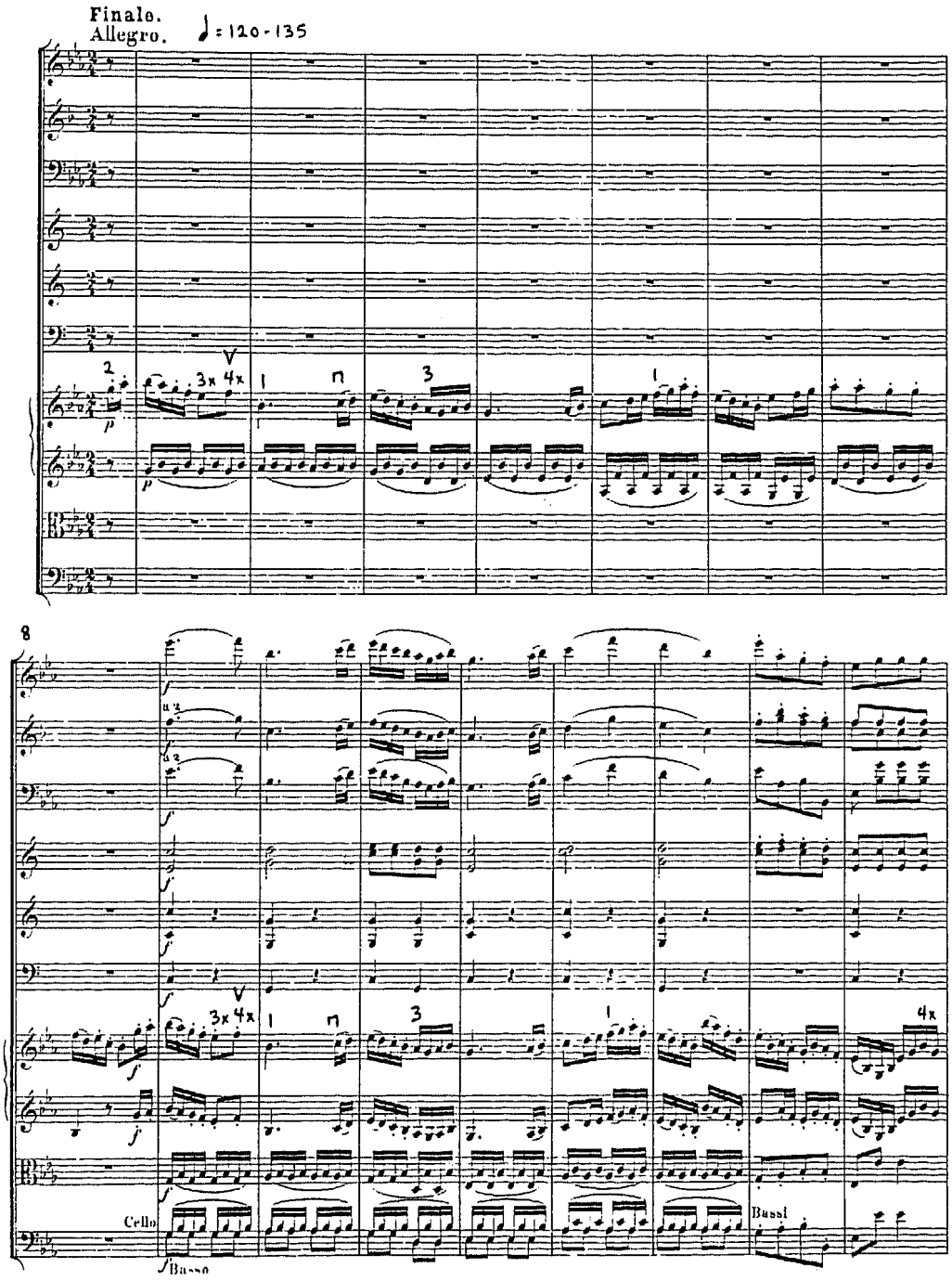
114

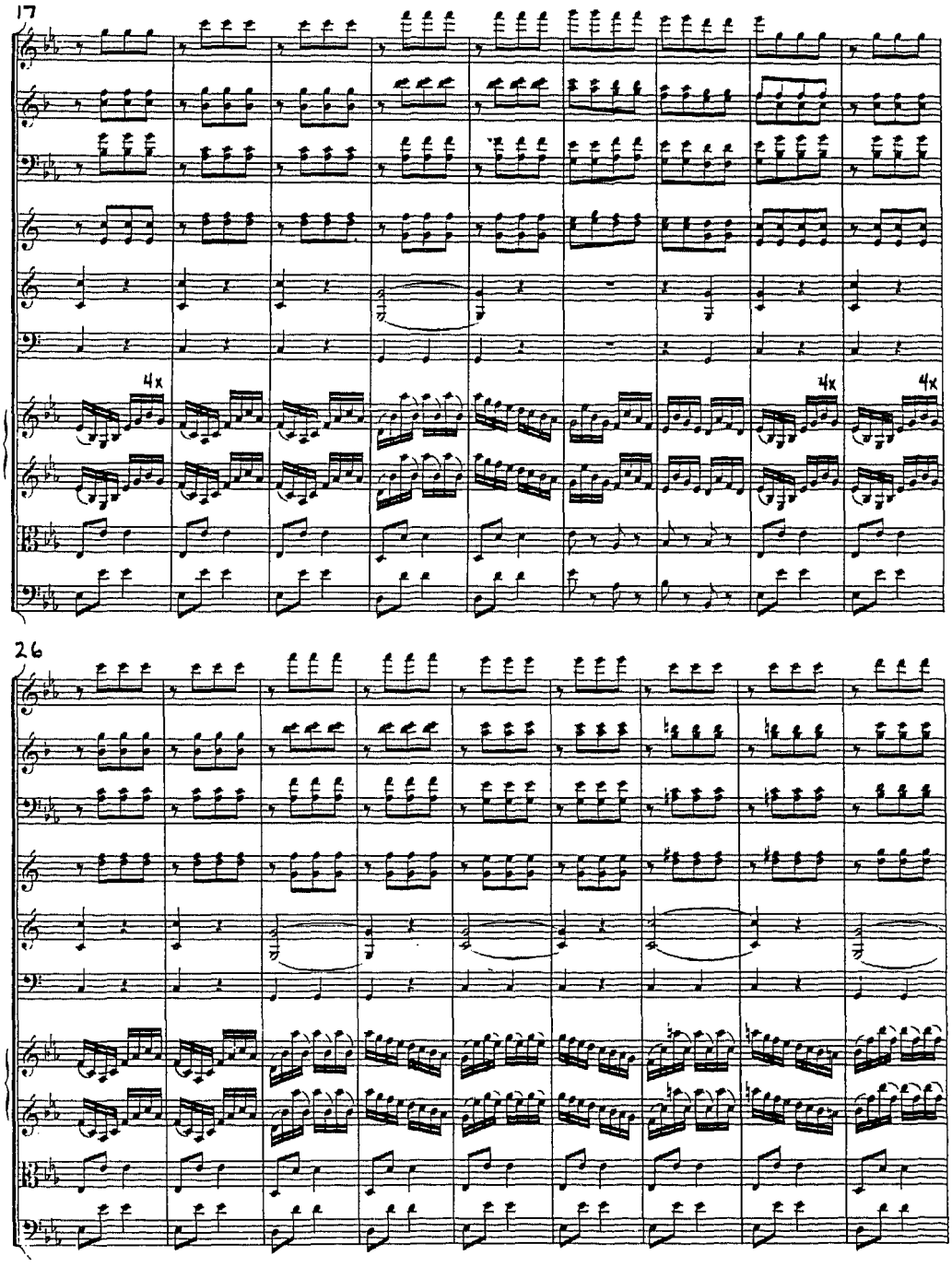


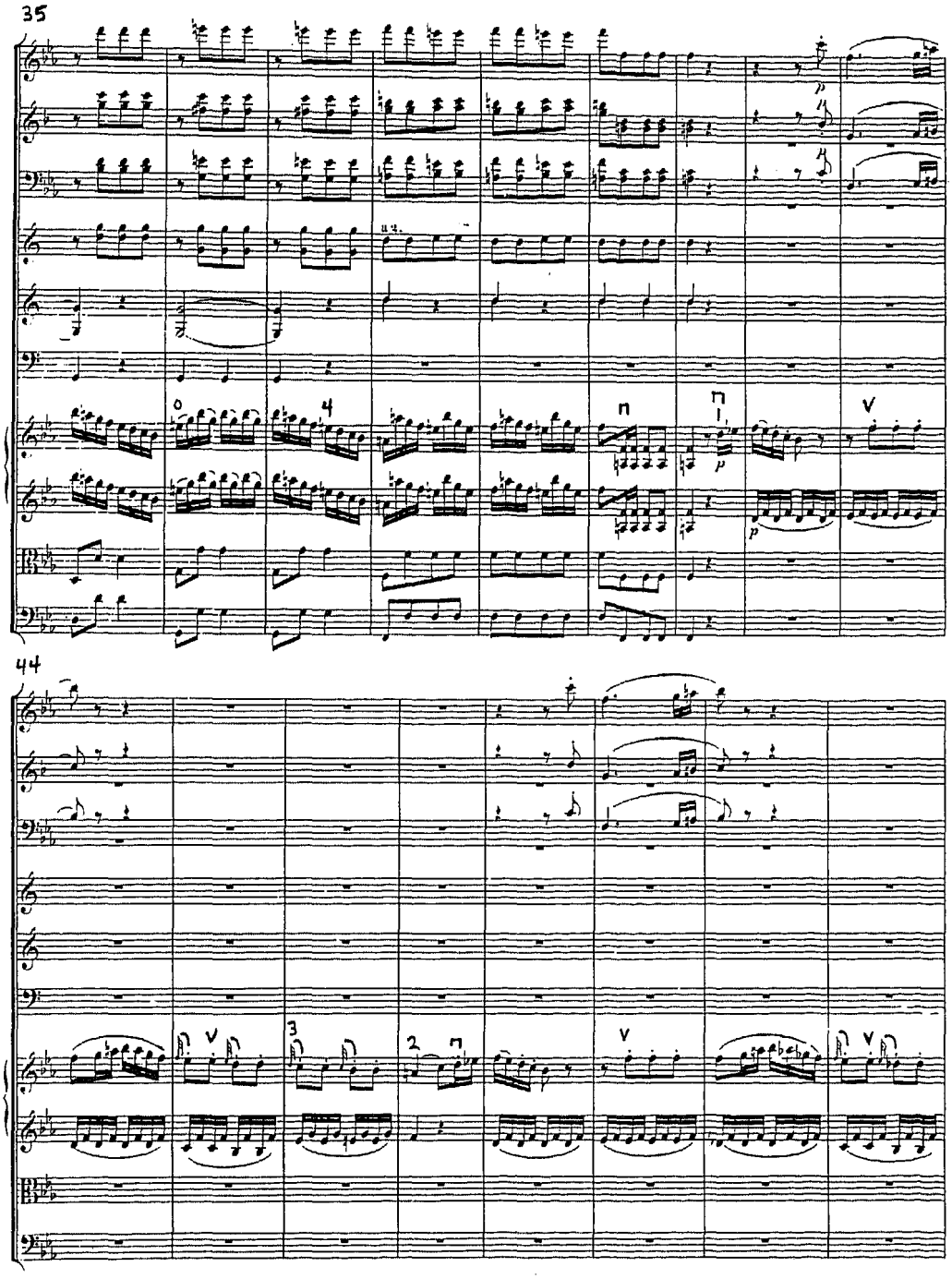
121

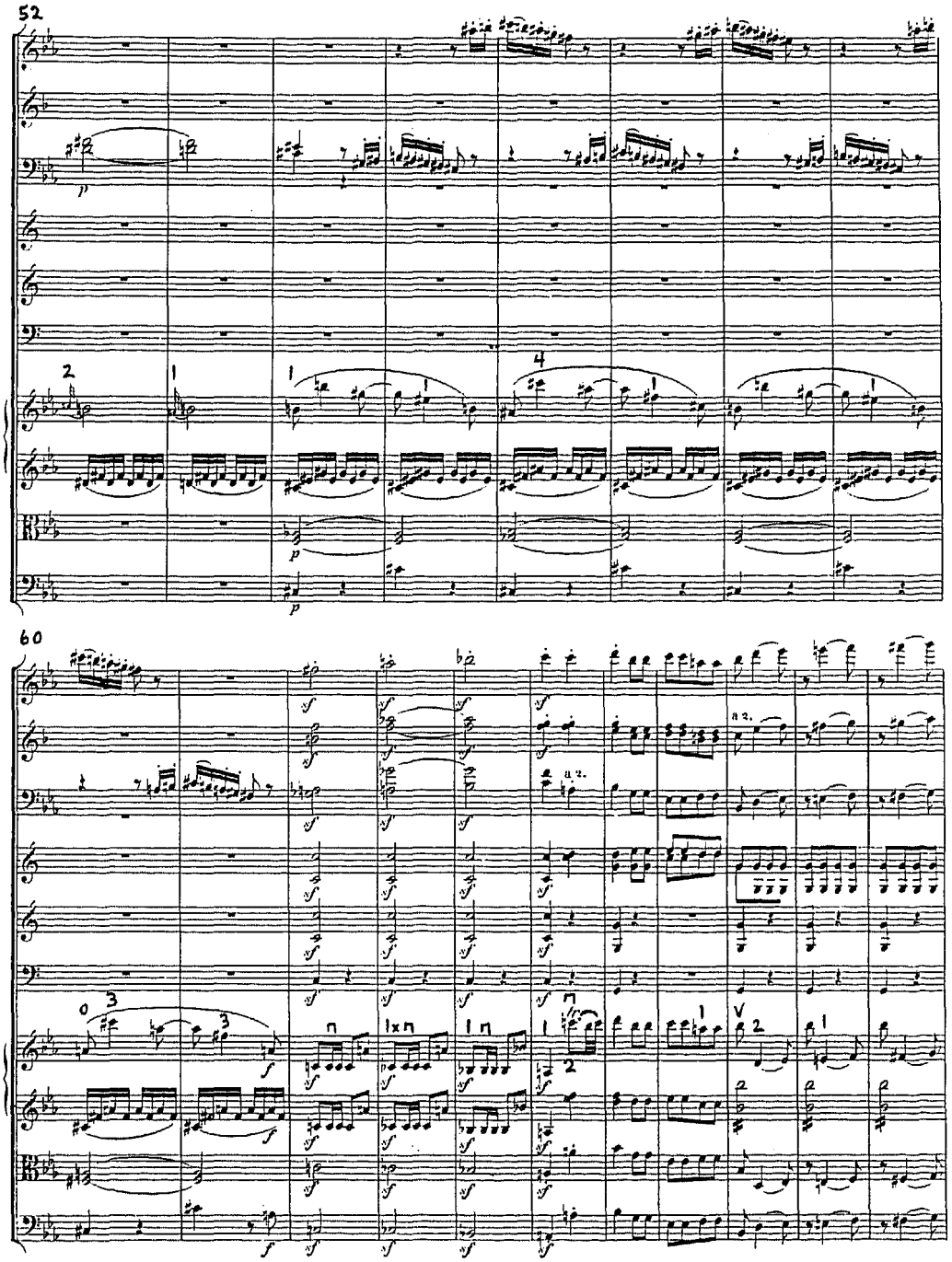


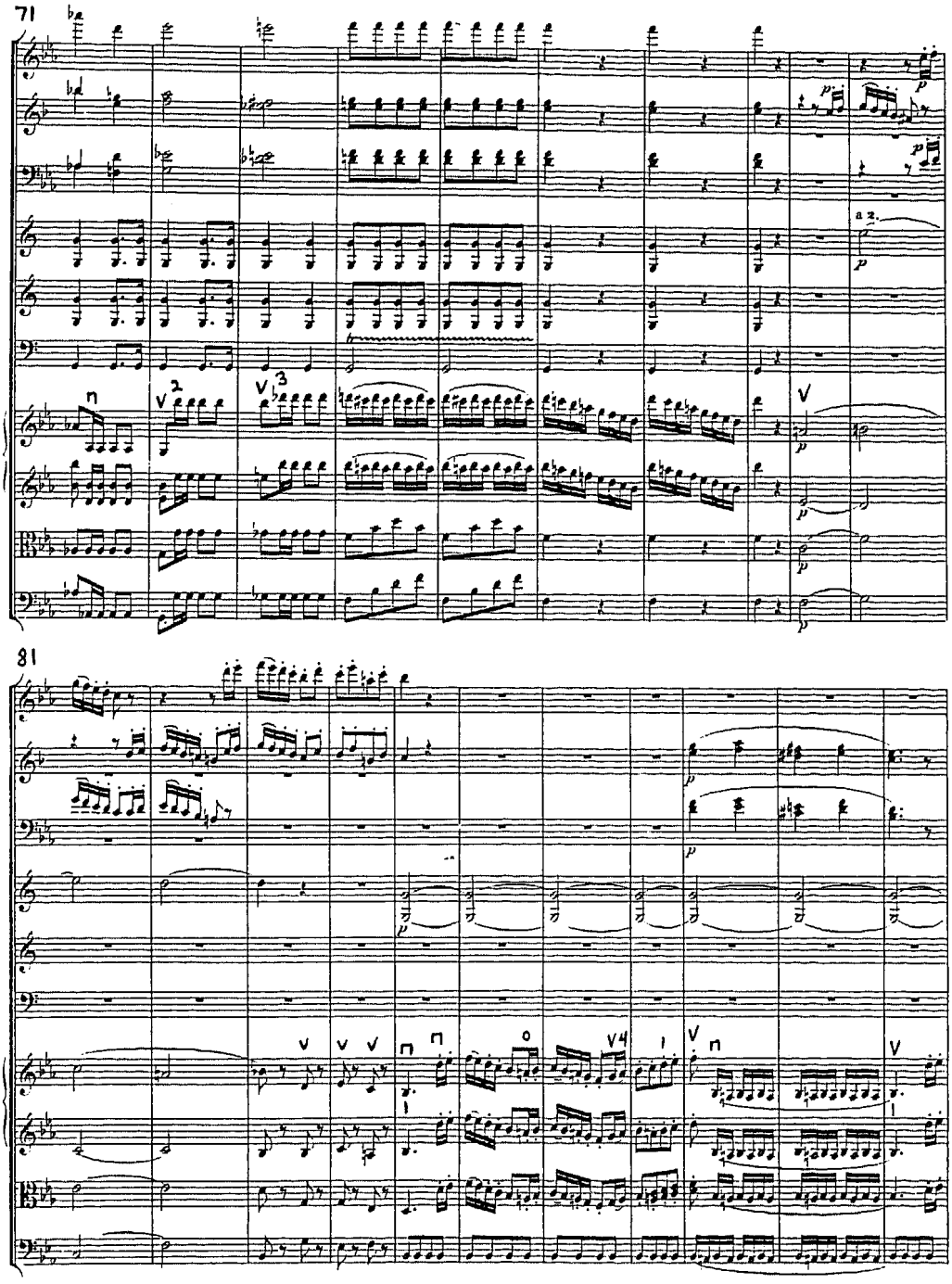
Example 13. Mozart, Symphony No. 39, Movement 4, Measures 1-104. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 167-72 (New York, 1974). [Continues from pages 64 to 69].

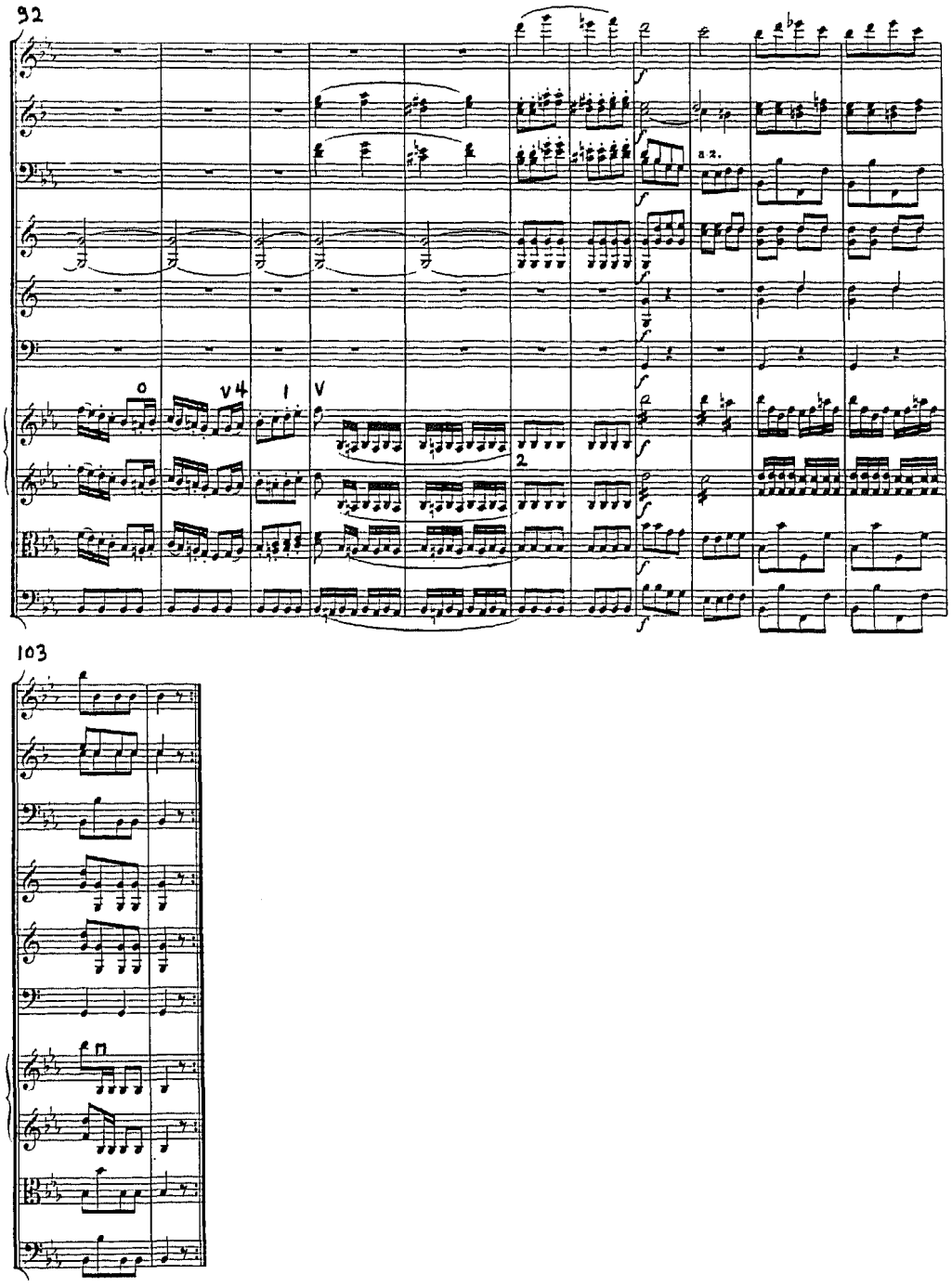

Finale.
Allegro.
♩ = 120 - 135
8
Cello
Basso
Bassi


17
4x
4x
4x
26


35
44


52
60

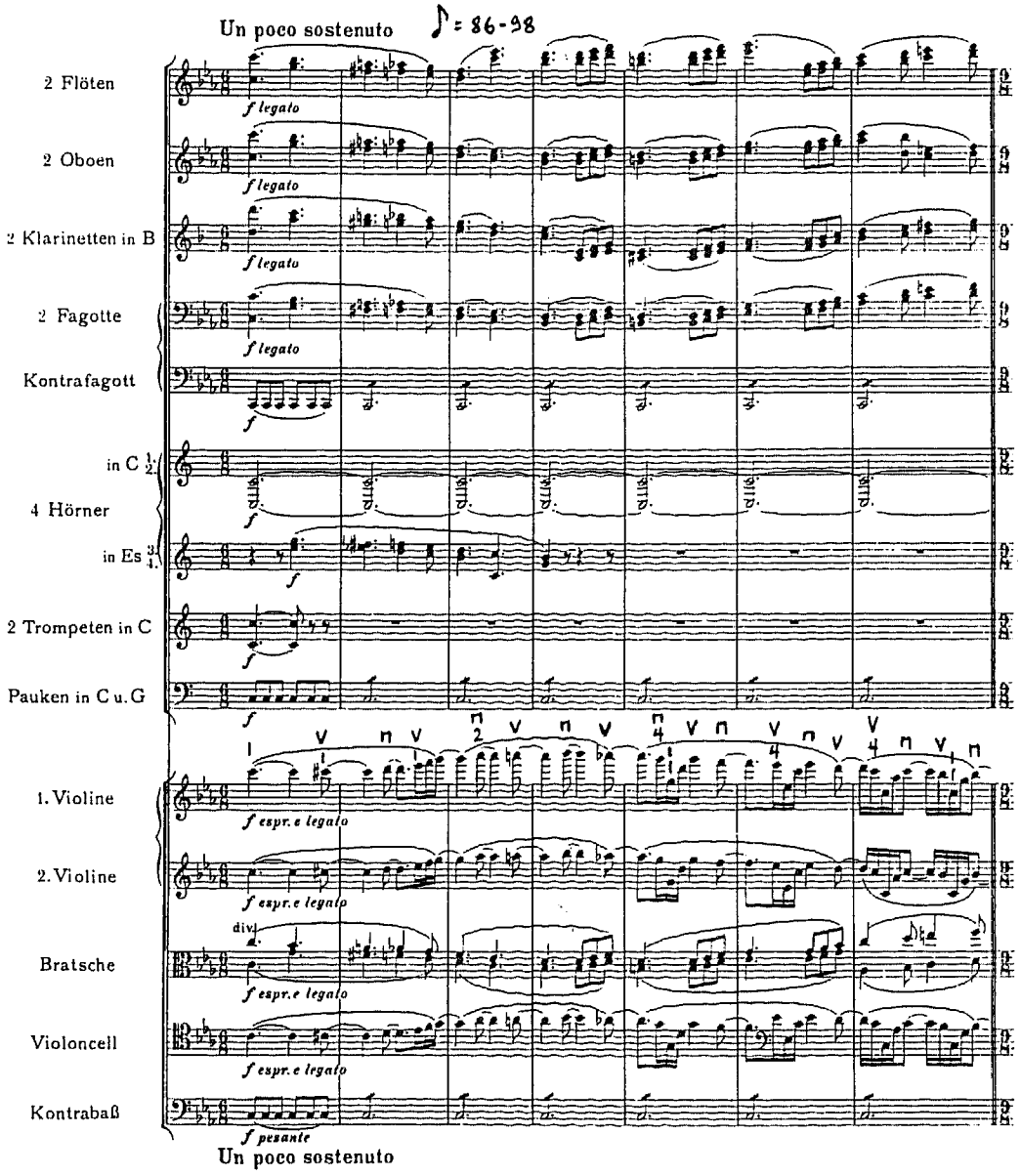

71
81

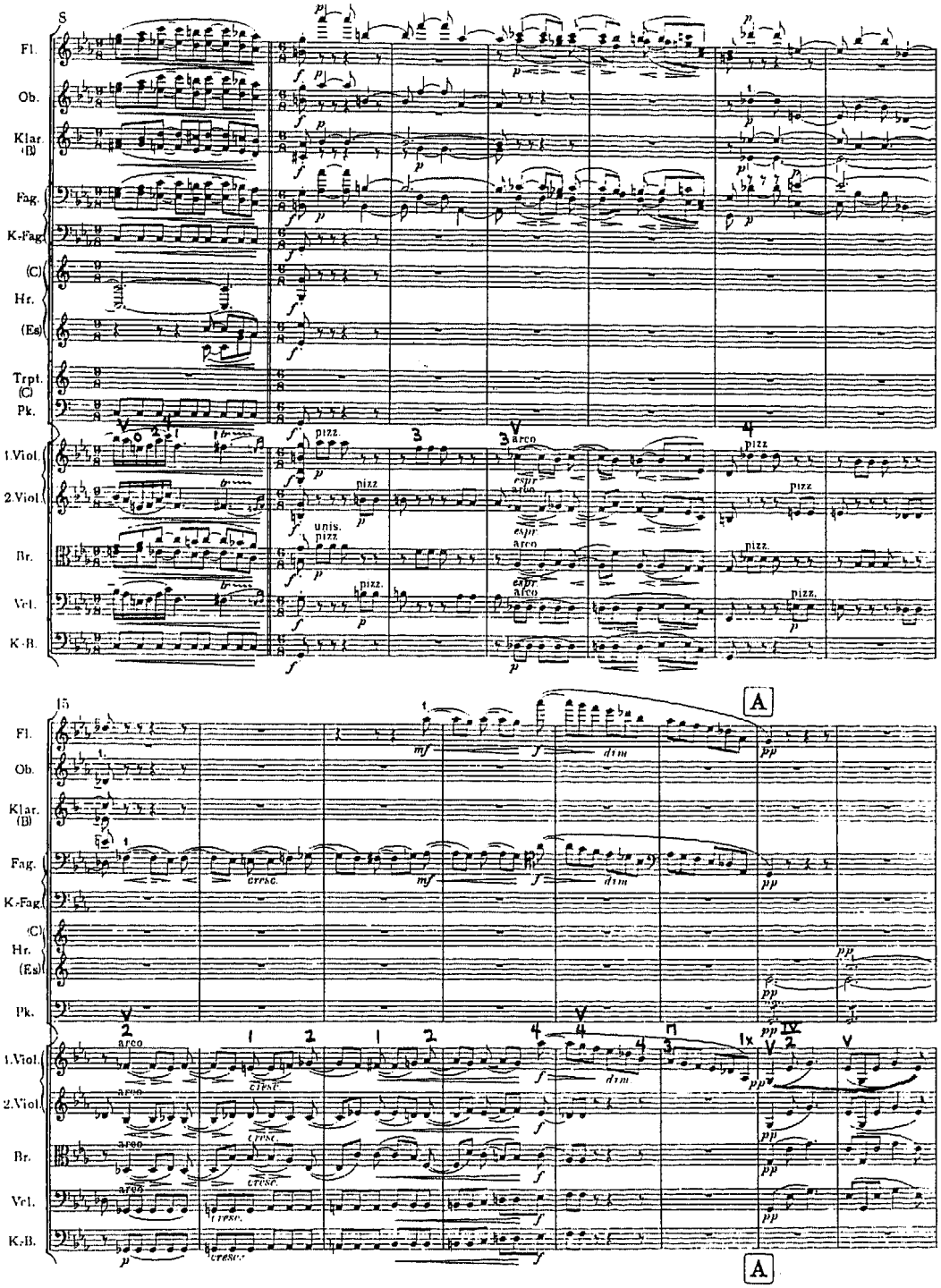

92
103

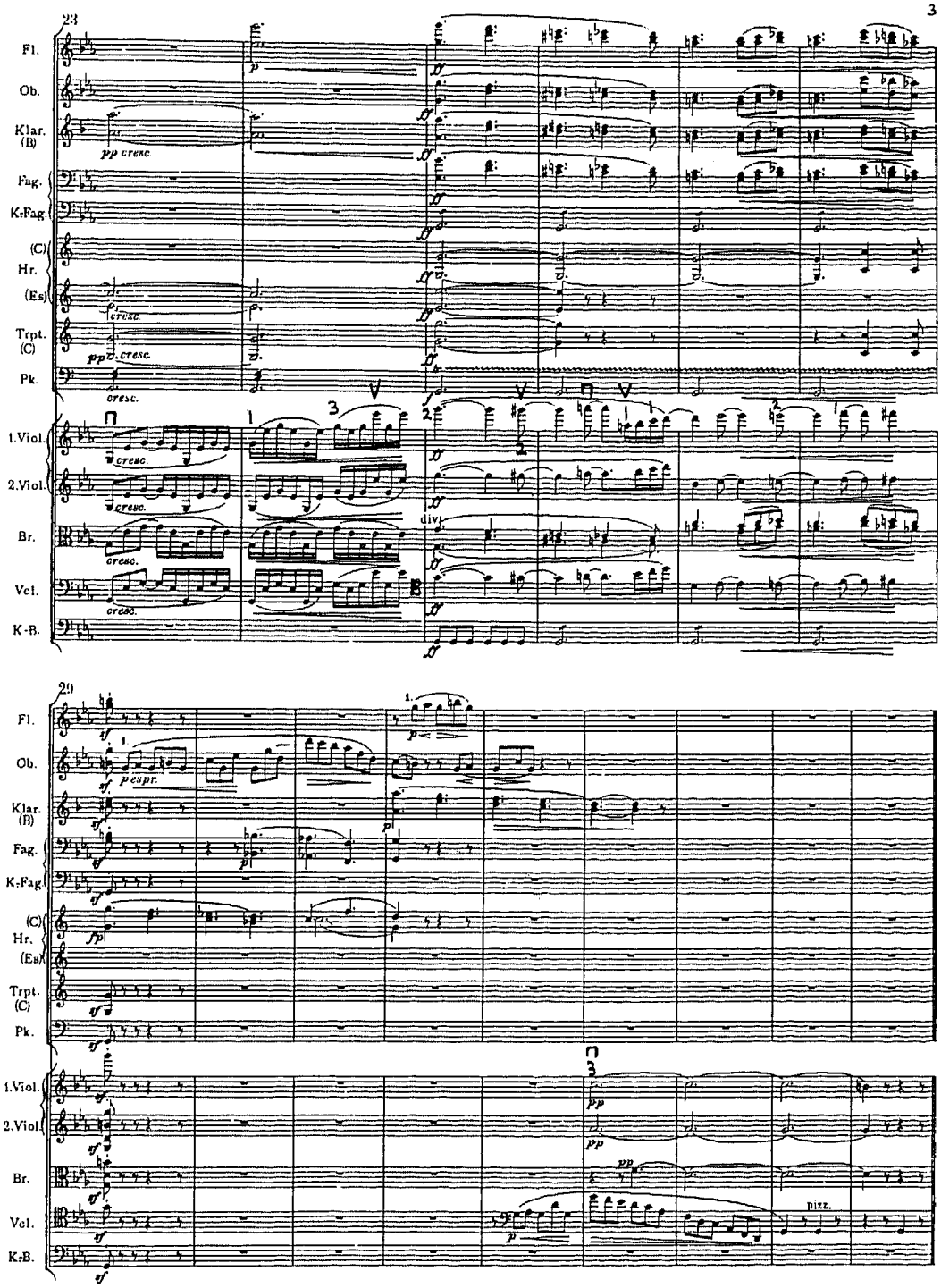
Example 14. Brahms, Symphony No. 1, Movement 1, Measures 1-70. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 1-5 (New York, 1974). [Continues from pages 71 to 75].

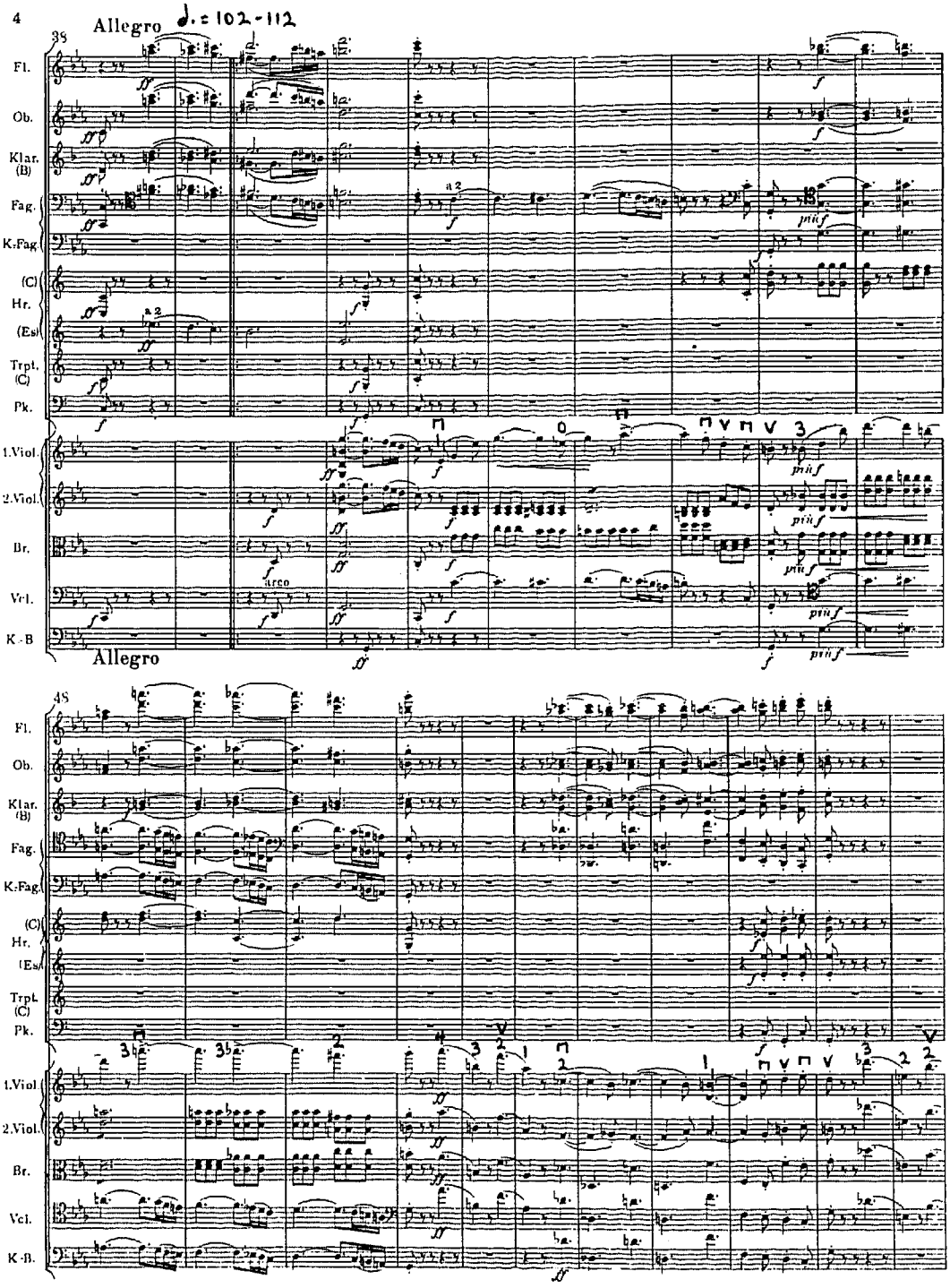
Symphony No. 1

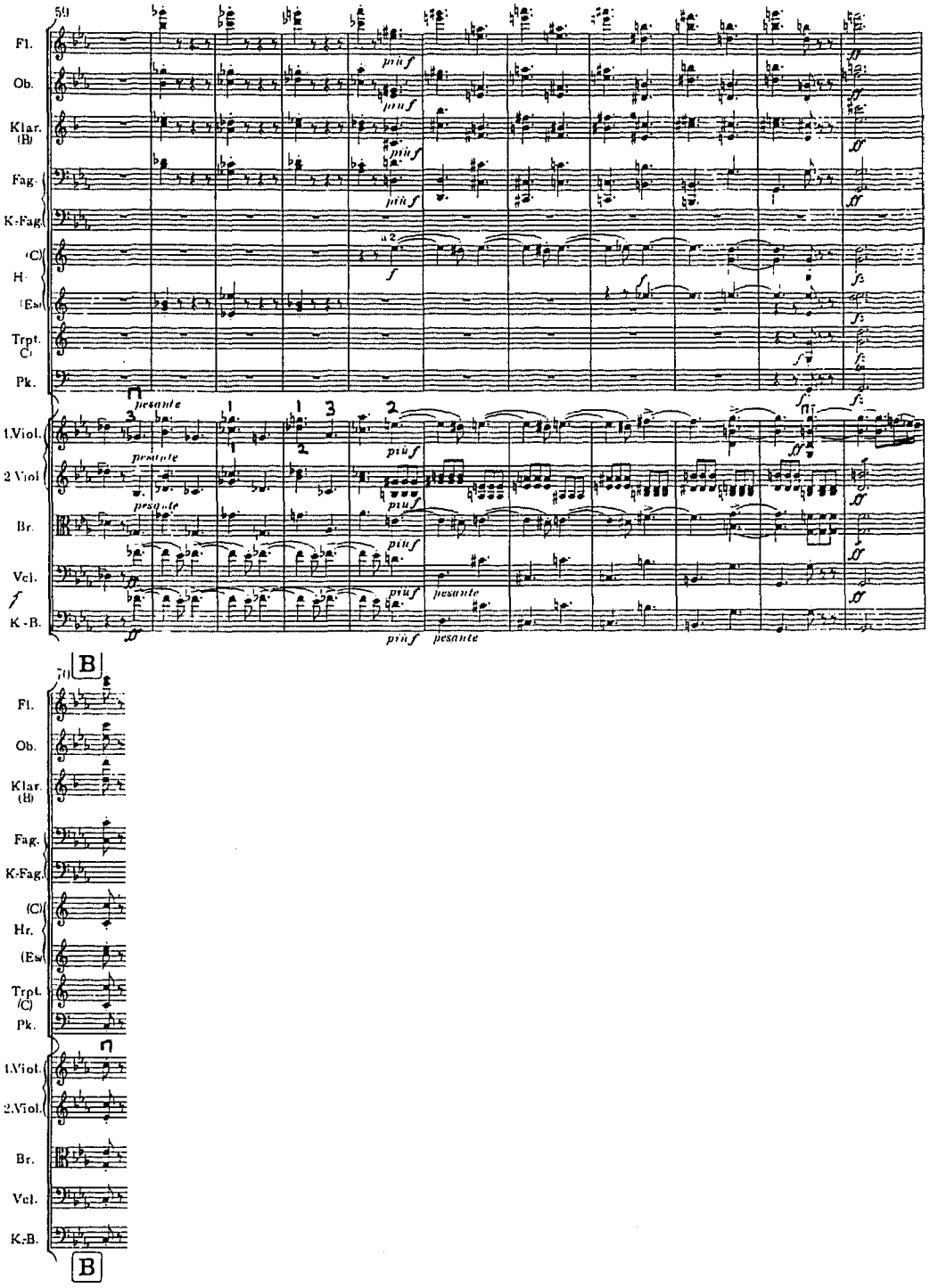
in C Minor, Op. 68




S
Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C)
Hr.
(Es)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K-B.
pizz.
arco
espr.
unis.
15
A
cresc.
dim.


23
3
Fl.
Ob.
Klar. (B)
Fag.
K.Fag.
(C) Hr.
(Es)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K-B.
cresc.
div.
20
espr.
pizz.

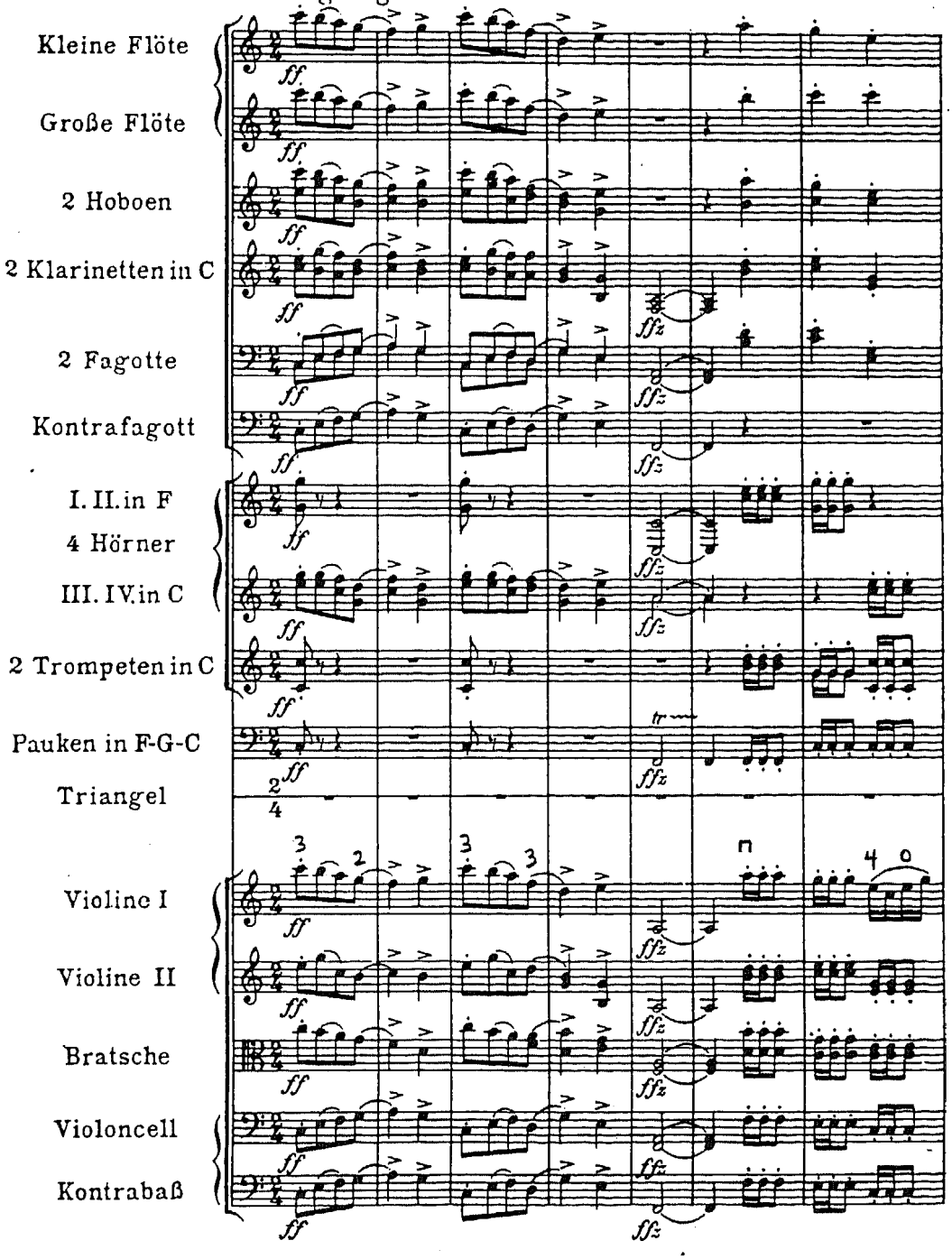

4
Allegro ♩. = 102-112
35
Fl.
Ob.
Klar. (B)
Fag.
K.Fag.
(C) Hr.
(Es)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
Allegro
48

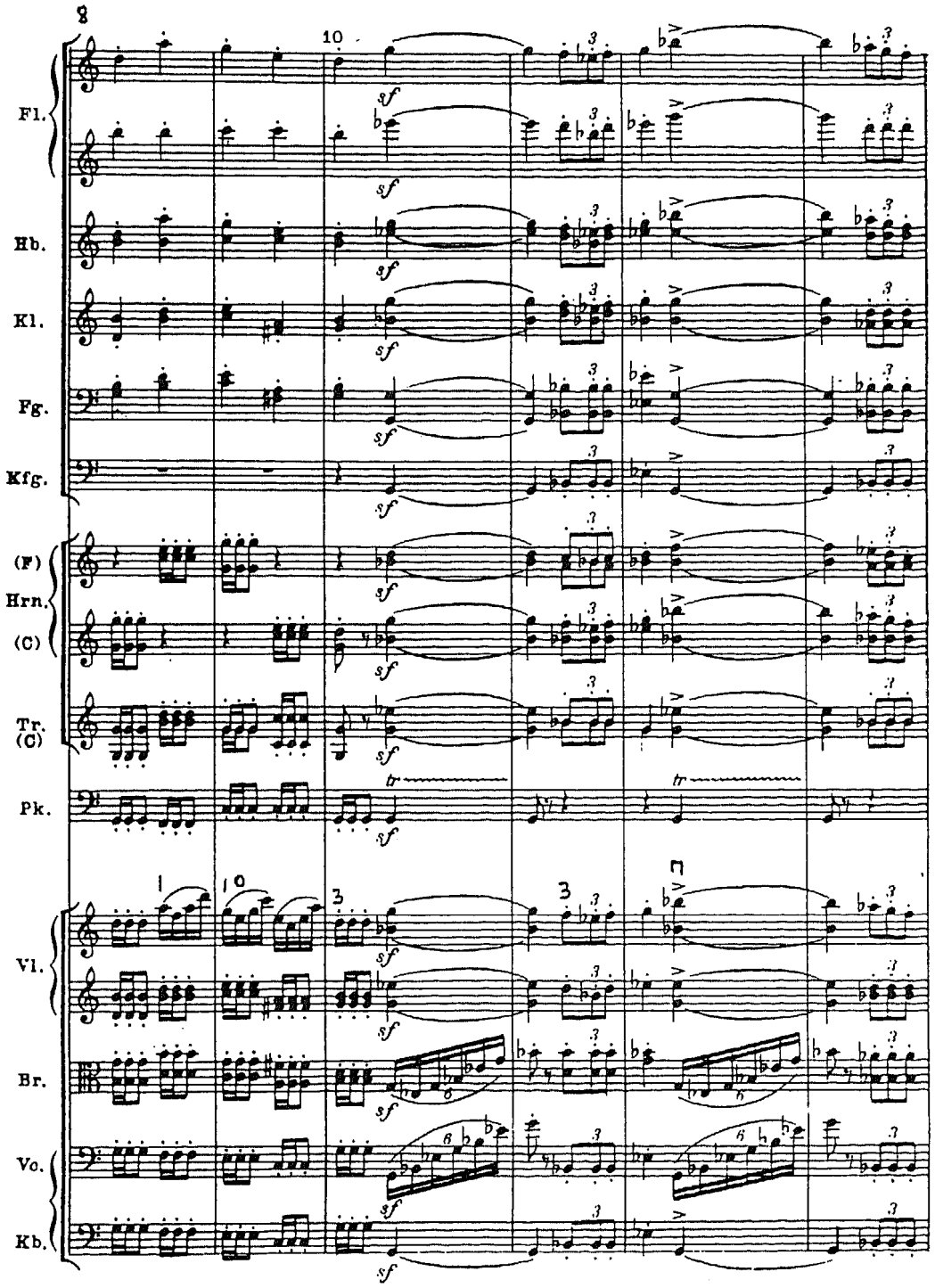

59
Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C) Hr.
(Es)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
pesante
più f
70
B
Fl.
Ob.
Klar. (B)
Fag.
K-Fag.
(C) Hr.
(Es)
Trpt. (C)
Pk.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
B

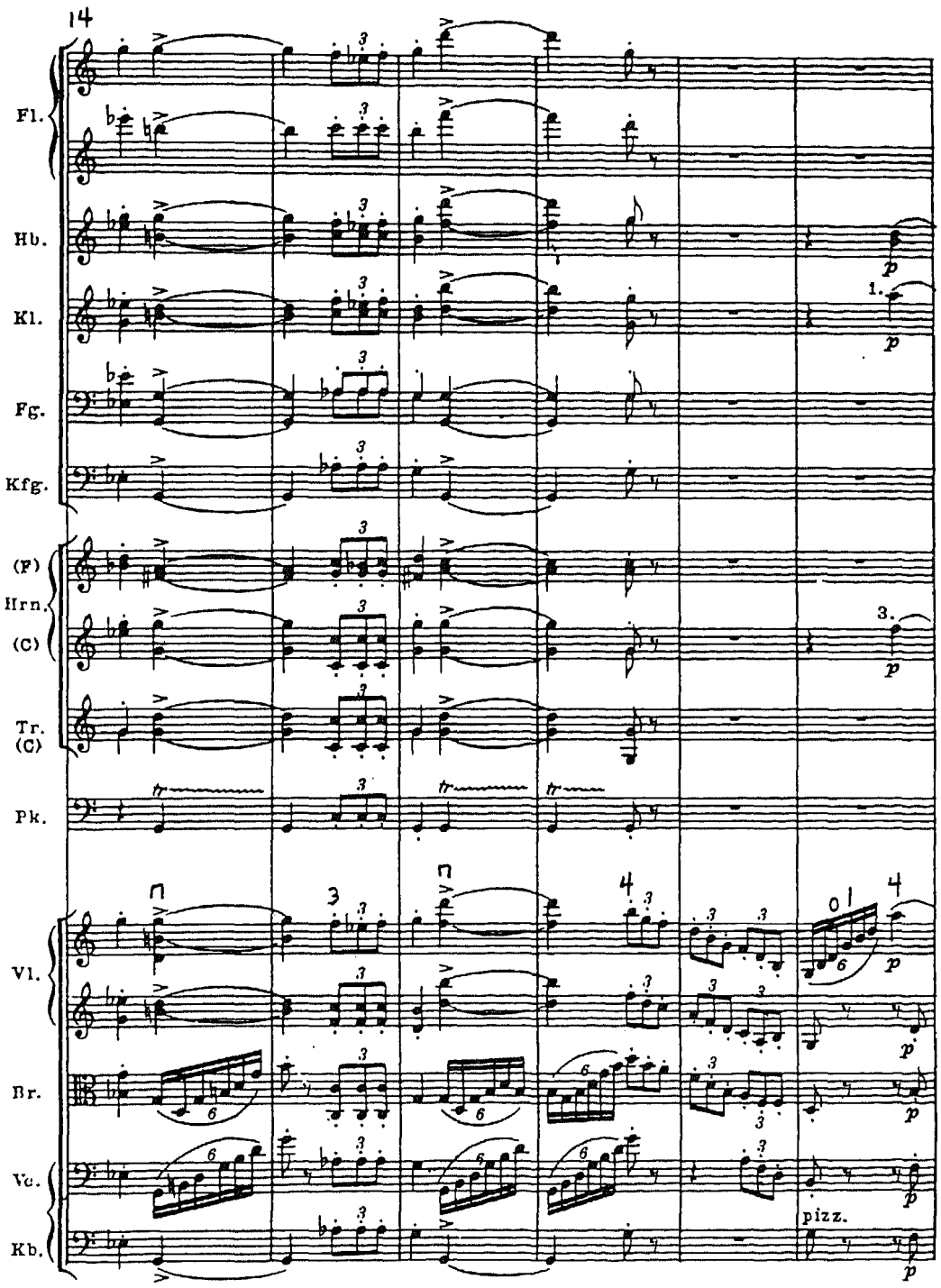
Example 15. Brahms, Symphony No. 4, Movement 3, Measures 1-44. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 88-93 (London, n.d.). [Continues from pages 77 to 82].

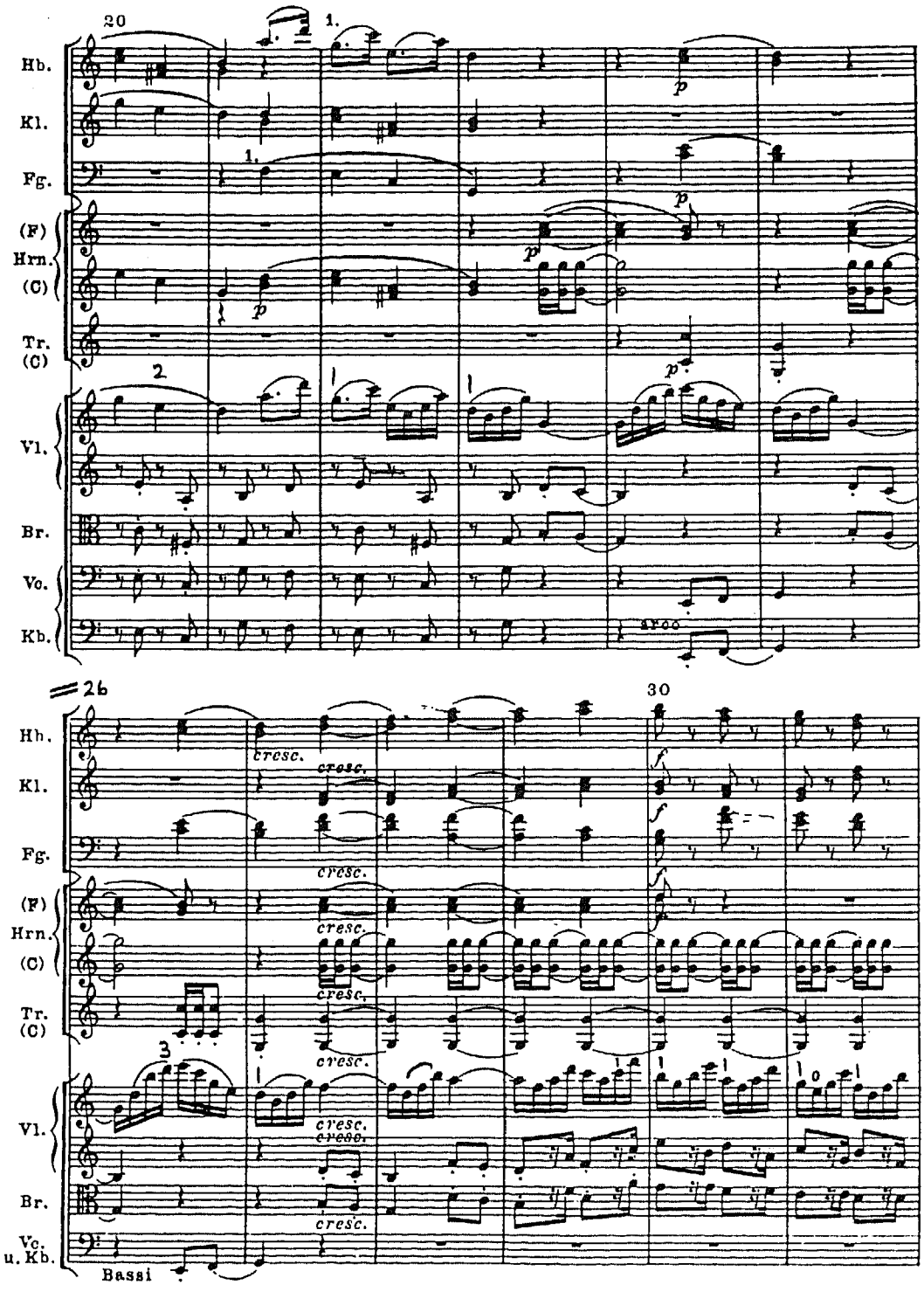
III

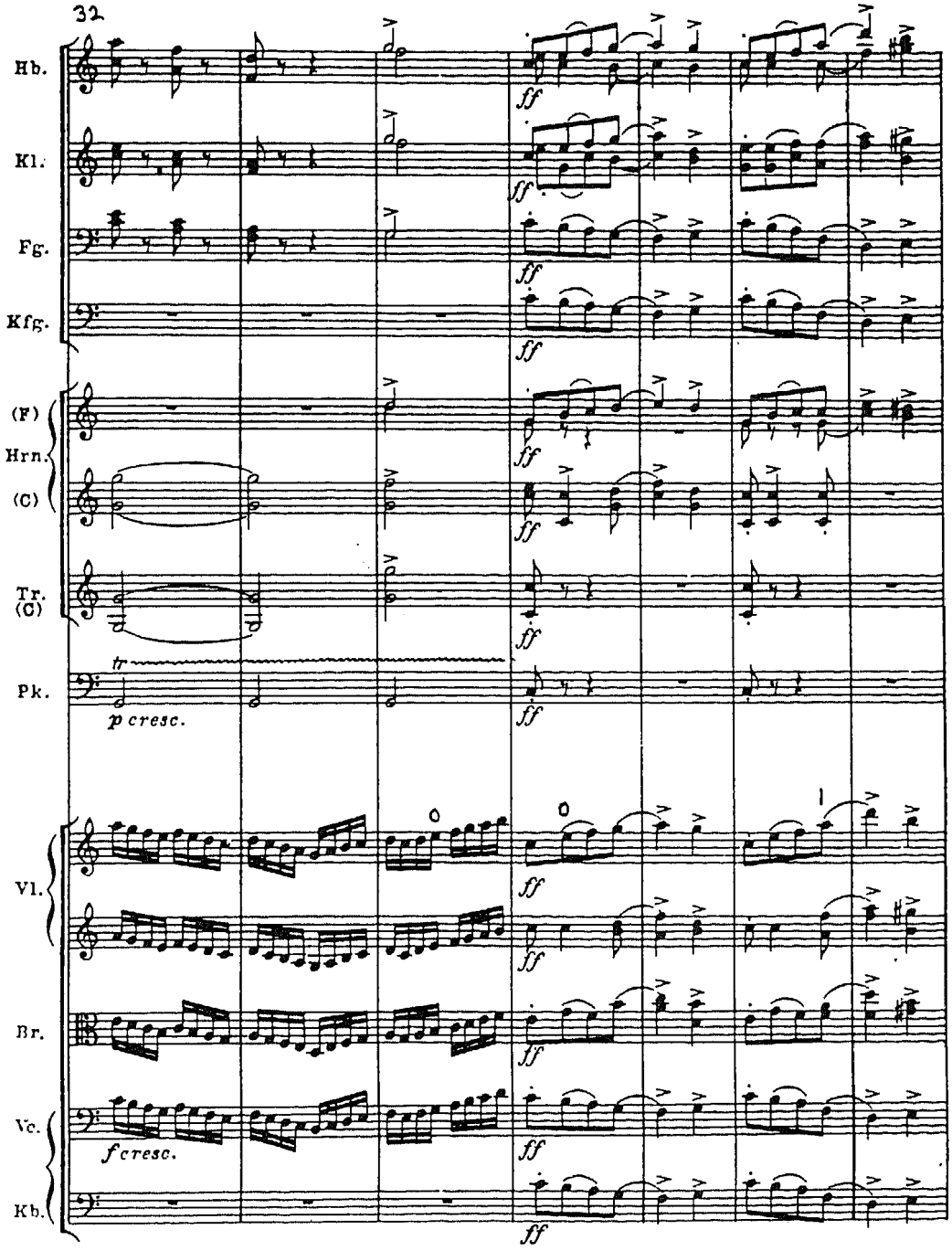
Allegro giocoso ♩=120-128

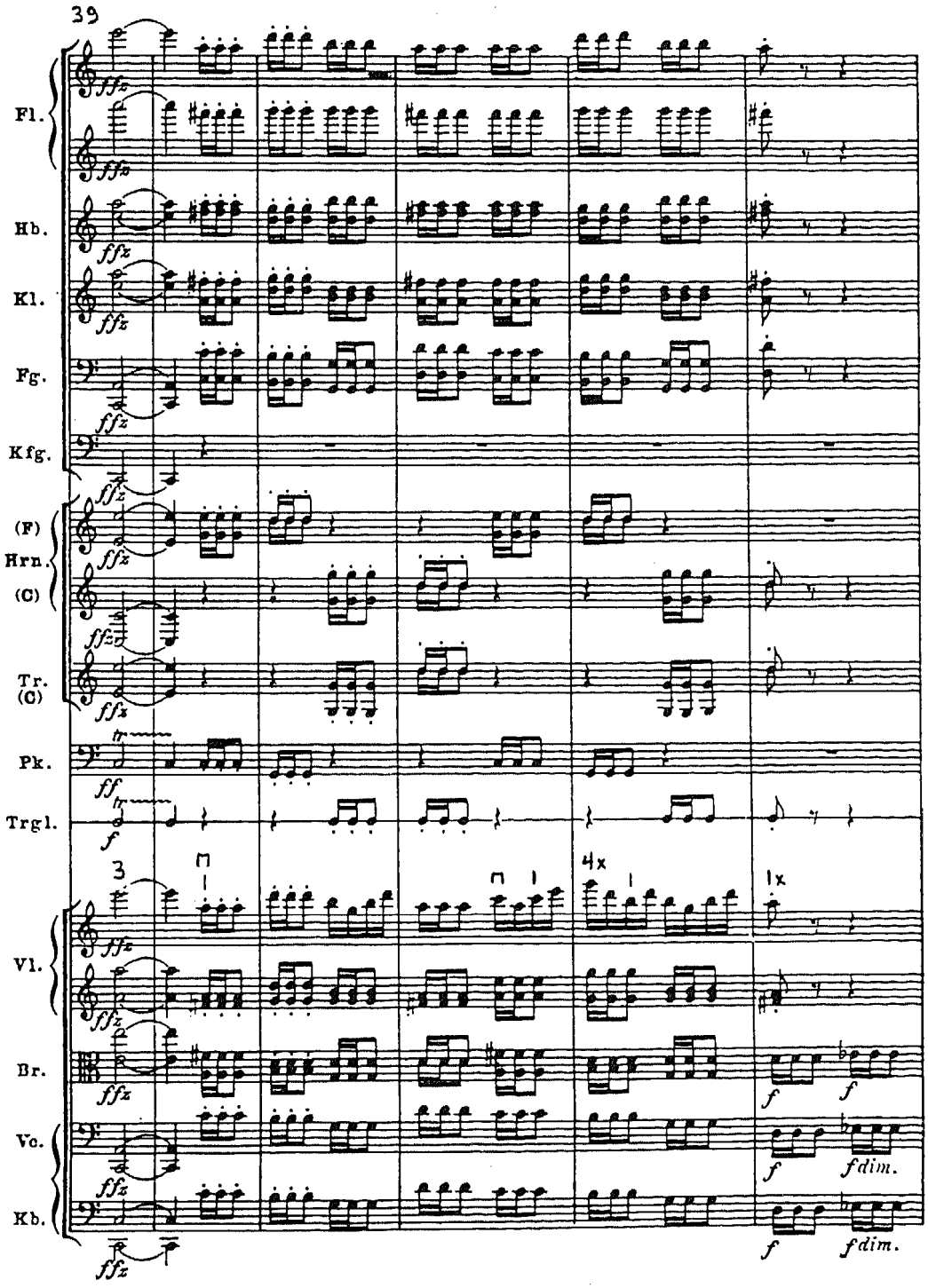



8
10
Fl.
Hb.
Kl.
Fg.
Kfg.
(F)
Hrn.
(C)
Tr.
(C)
Pk.
Vl.
Br.
Vo.
Kb.
sf
tr

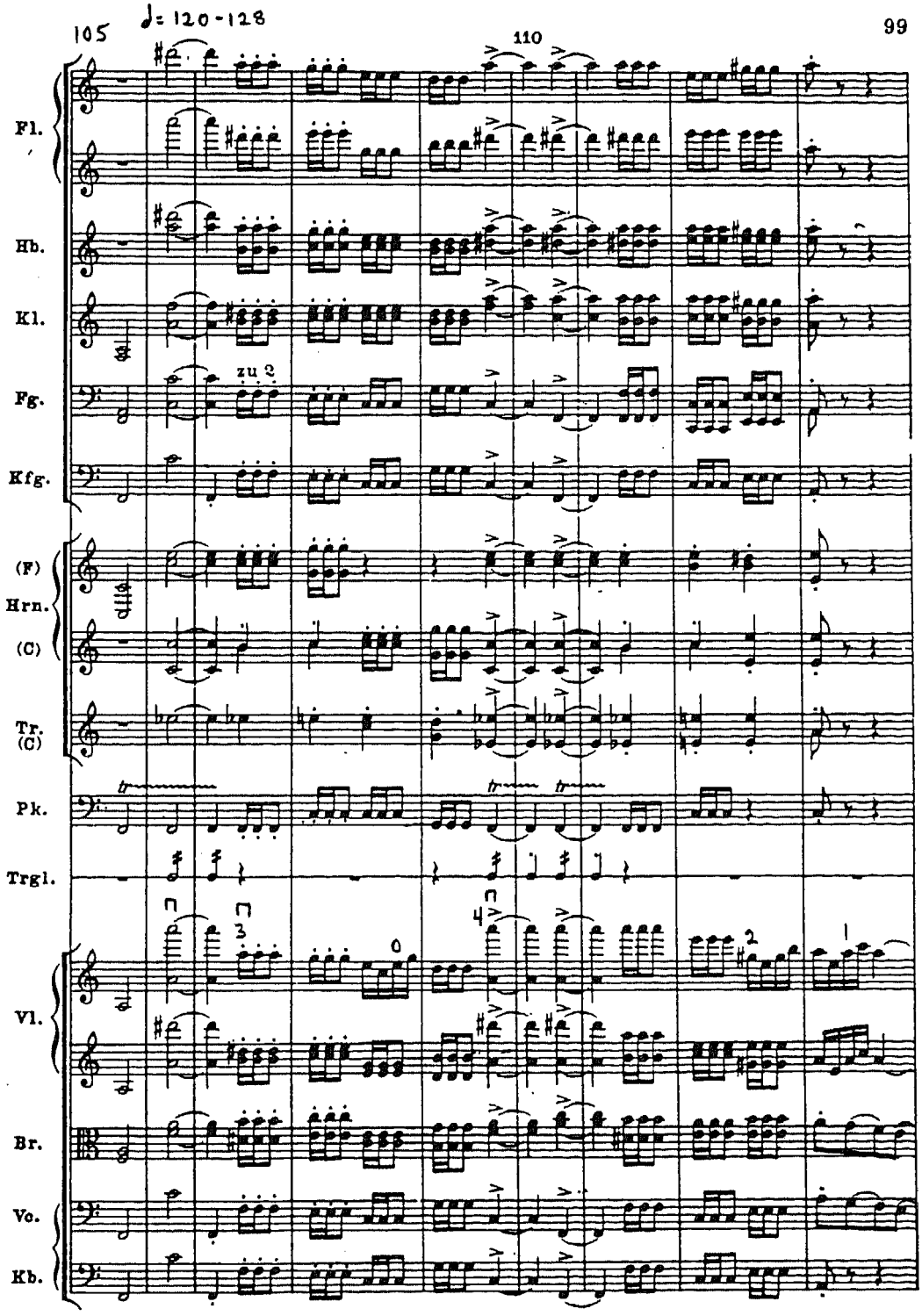

14
Fl.
Hb.
Kl.
Fg.
Kfg.
(F)
Hrn.
(C)
Tr.
(C)
Pk.
Vl.
Br.
Vc.
Kb.
1.
3.
pizz.
p

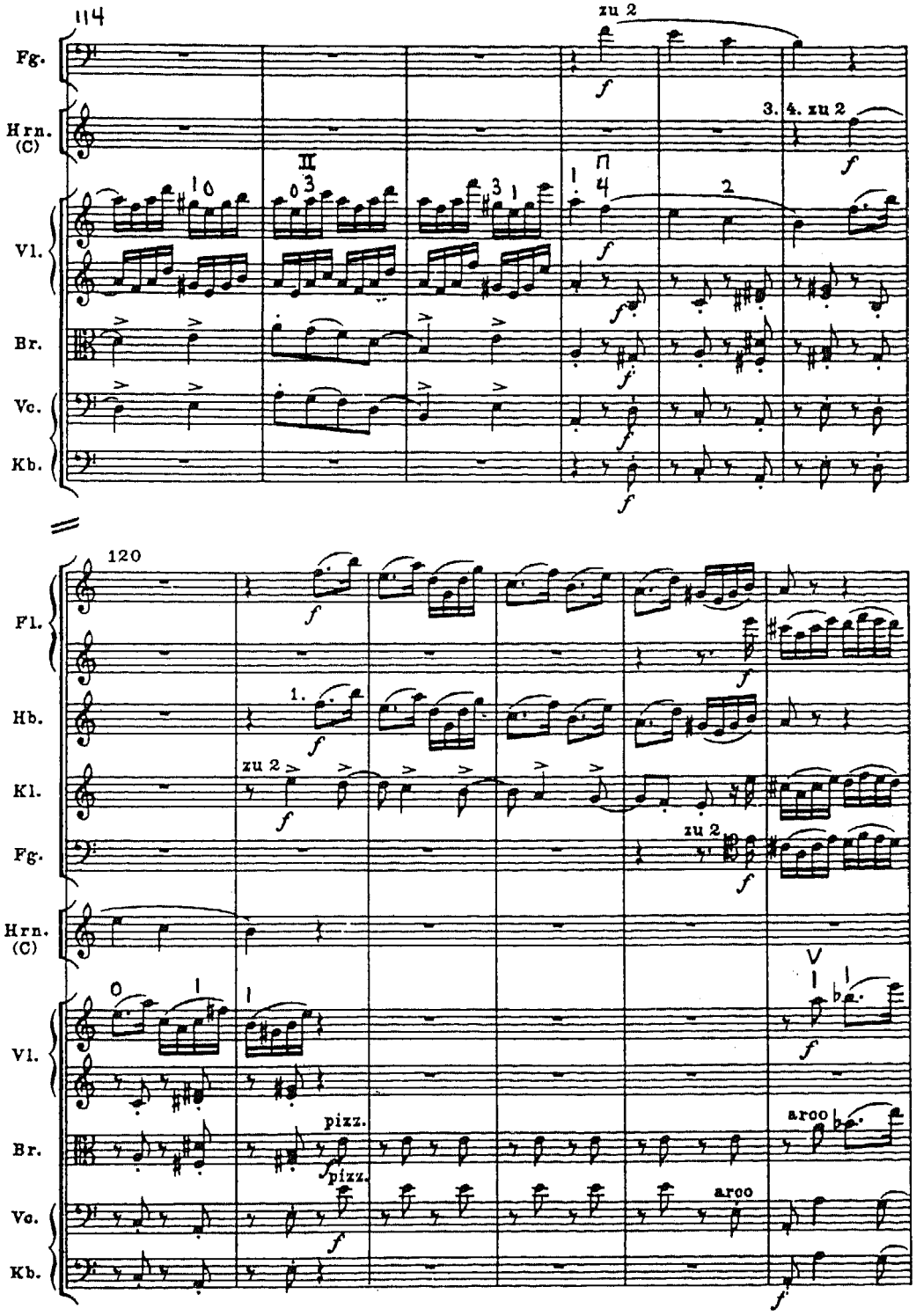

20
1.
Hb.
Kl.
Fg.
(F)
Hrn.
(C)
Tr.
(C)
Vl.
Br.
Vc.
Kb.
p
arco
26
30
cresc.
f
Vc.
u. Kb.
Bassi

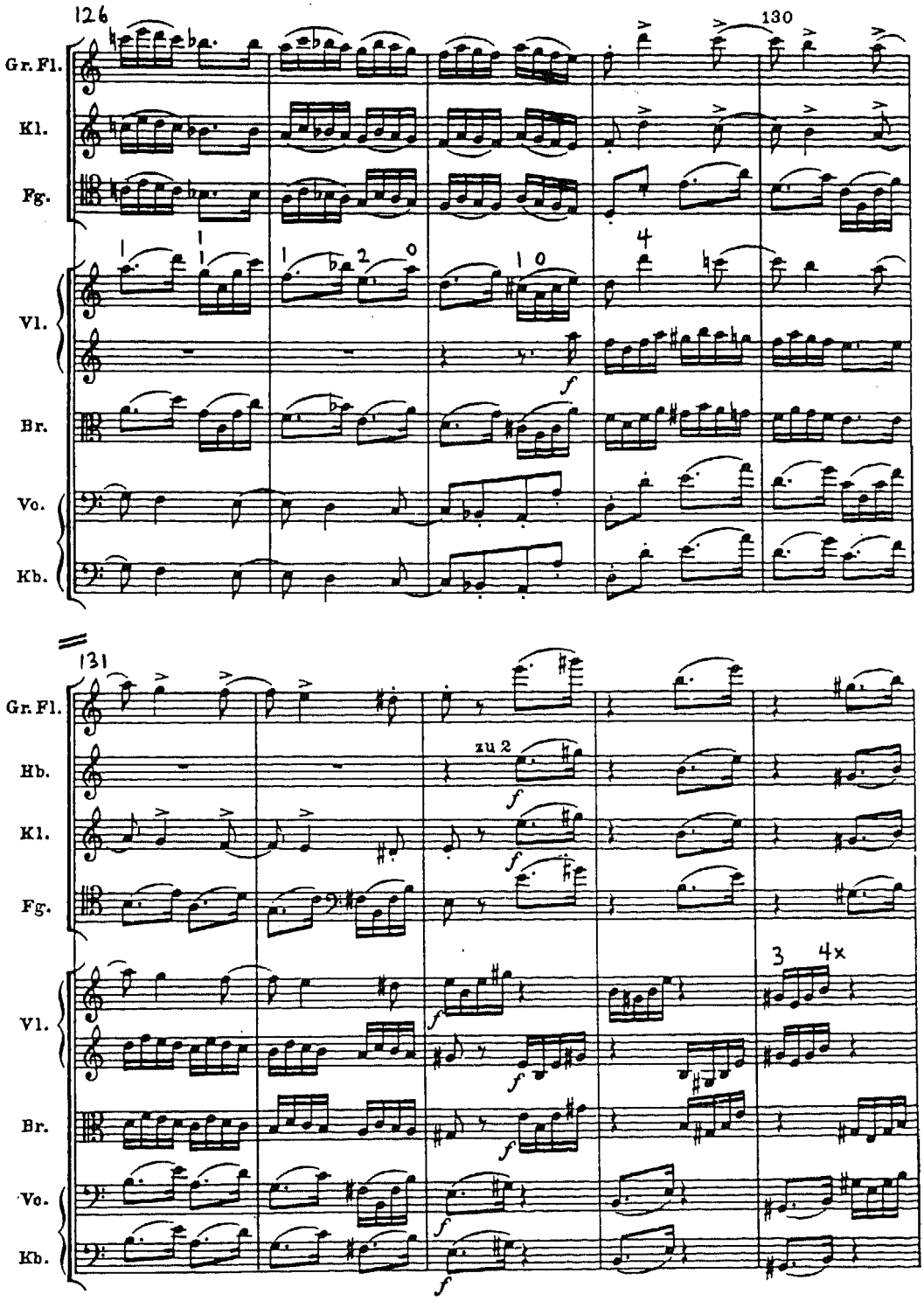

32
Hb.
Kl.
Fg.
Kfg.
(F)
Hrn.
(C)
Tr.
(C)
Pk.
p cresc.
Vl.
Br.
Vc.
f cresc.
Kb.
ff

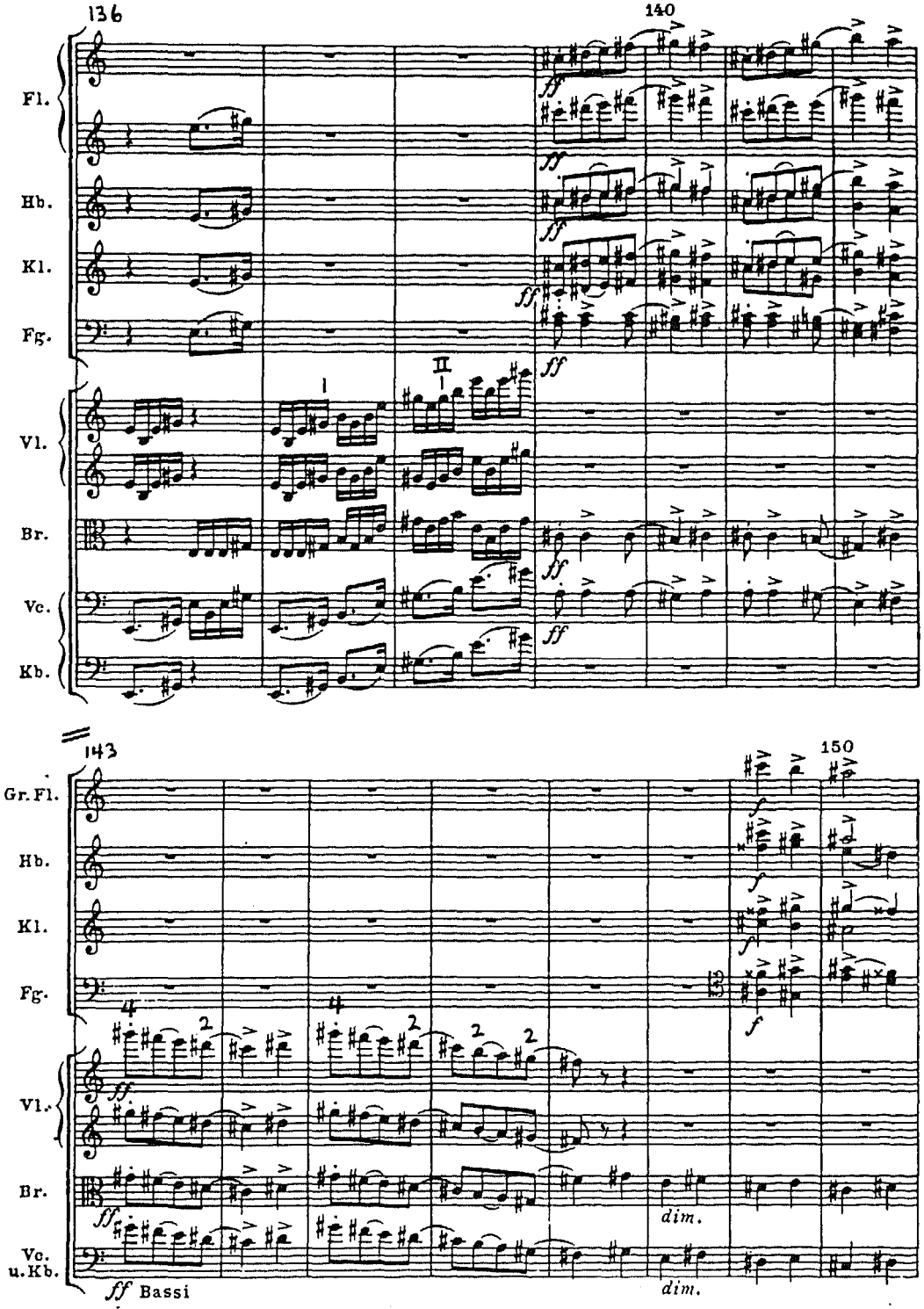

39
Fl.
Hb.
Kl.
Fg.
Kfg.
(F)
Hrn.
(C)
Tr.
(C)
Pk.
Trgl.
Vl.
Br.
Vc.
Kb.
4x
1x
fdim.
fdim.

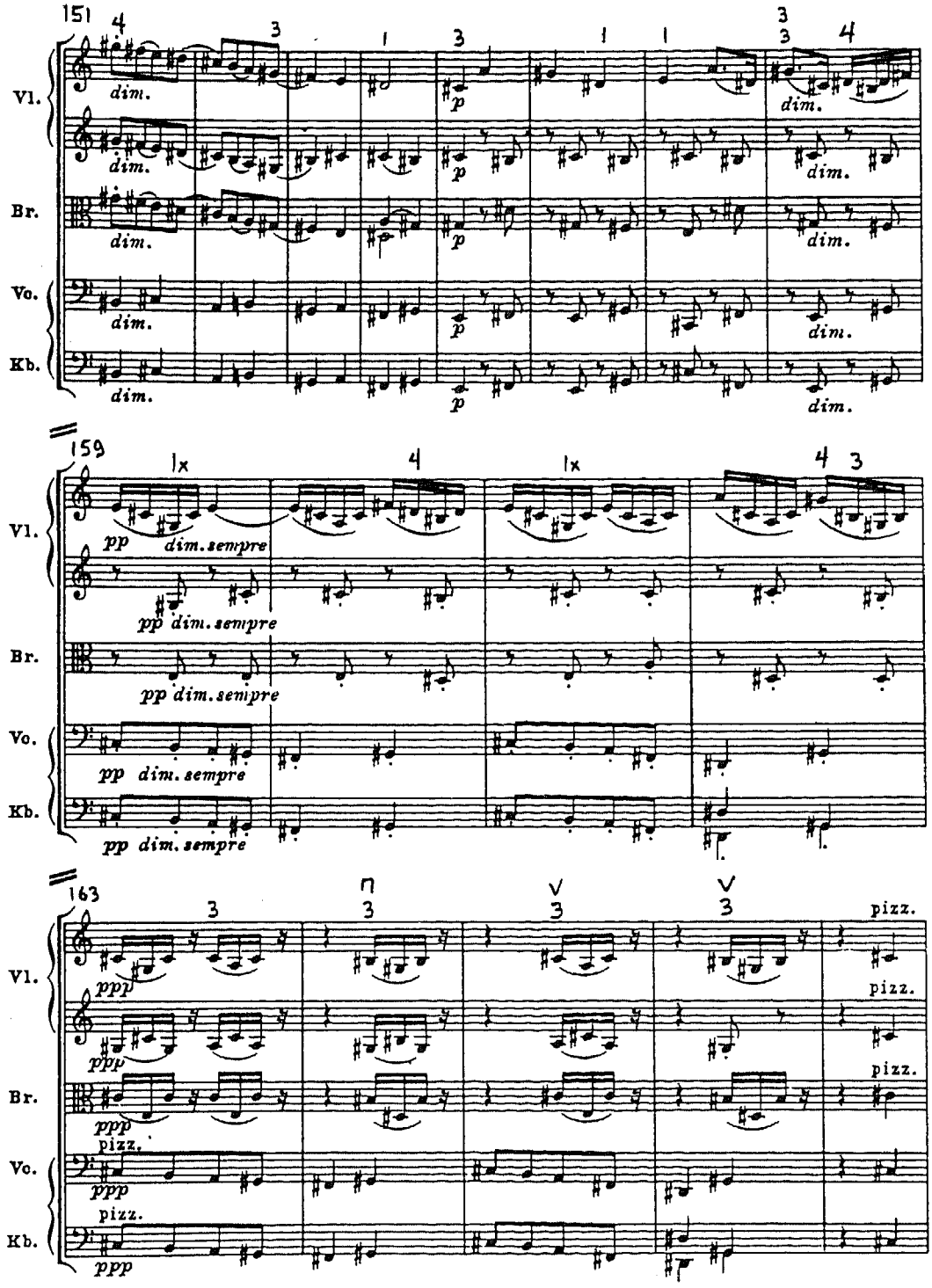
Example 16. Brahms, Symphony No. 4, Movement 3, Measures 105-67. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 99-103 (London, n.d.). [Continues from pages 84 to 88].


105
♩= 120-128
110
99
Fl.
Hb.
Kl.
zu 2
Fg.
Kfg.
(F)
Hrn.
(C)
Tr.
(C)
Pk.
Trgl.
Vl.
Br.
Vc.
Kb.


114
Fg.
Hrn. (C)
Vl.
Br.
Vc.
Kb.
zu 2
3. 4. zu 2
120
Fl.
Hb.
Kl.
1.
zu 2
pizz.
arco


126
130
Gr. Fl.
Kl.
Fg.
Vl.
Br.
Vc.
Kb.
131
Hb.
zu 2
3
4x


136
140
Fl.
Hb.
Kl.
Fg.
Vl.
Br.
Vc.
Kb.
ff
I
II
143
150
Gr. Fl.
dim.
ff Bassi


151
Vl.
Br.
Vc.
Kb.
dim.
p
159
pp
dim. sempre
163
ppp
pizz.

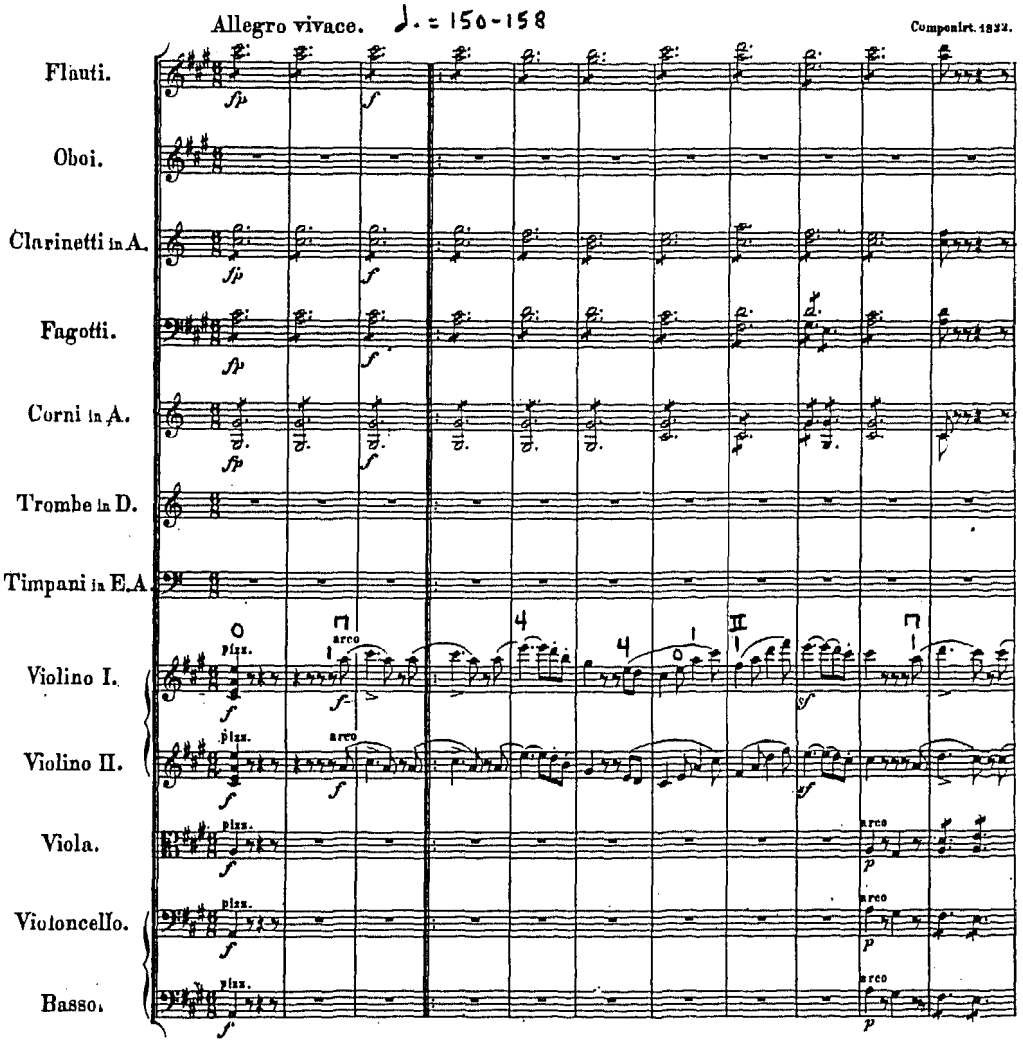
Example 17. Mendelssohn, Symphony No. 4, Movement 1, Measures 1-110. Reprinted from Felix Mendelssohn, Symphonies. Gregg Press Ltd. 139-44 (Farnborough, England 1967). [Continues from pages 90 to 95].

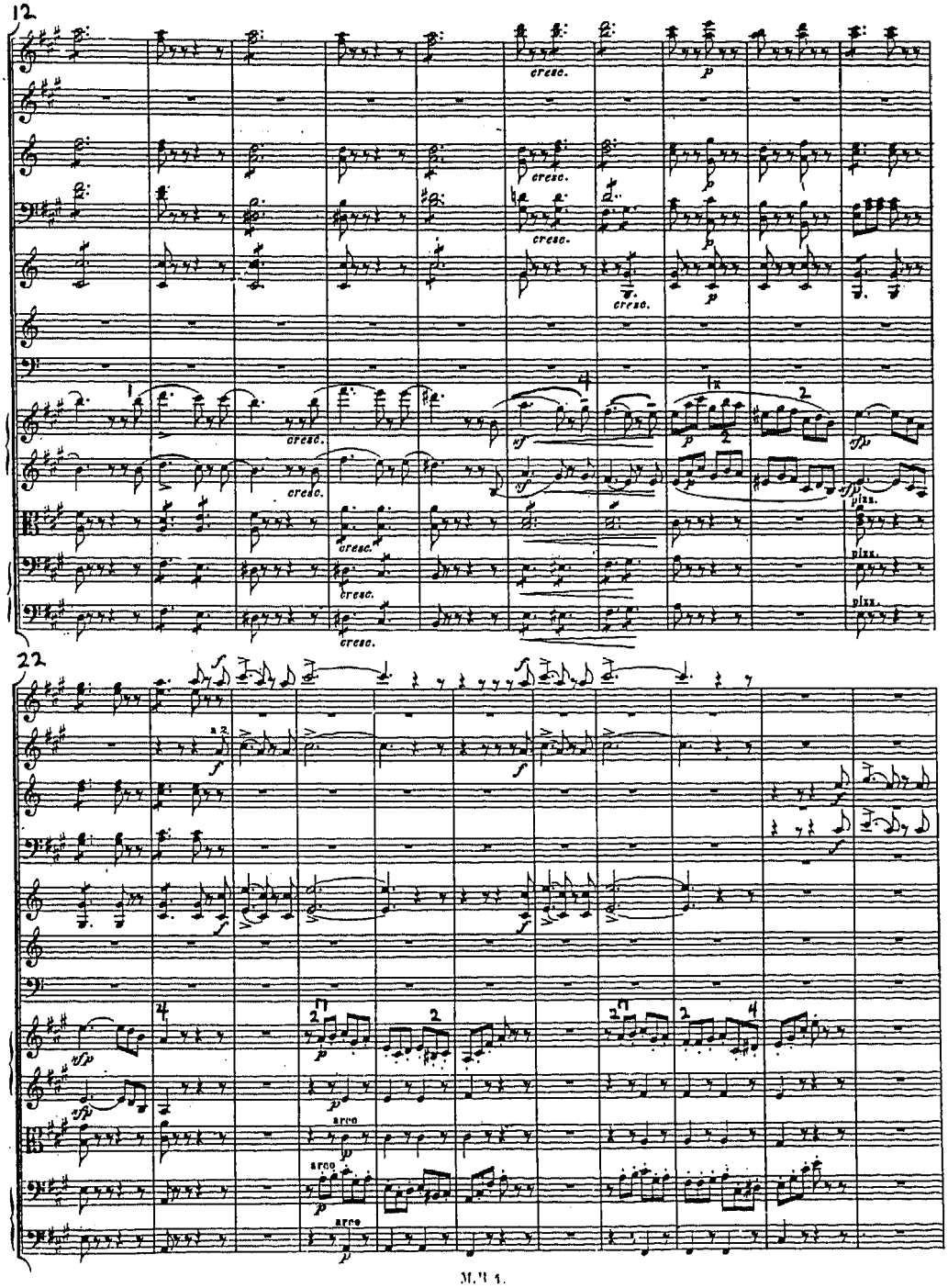
VIERTE SYMPHONIE

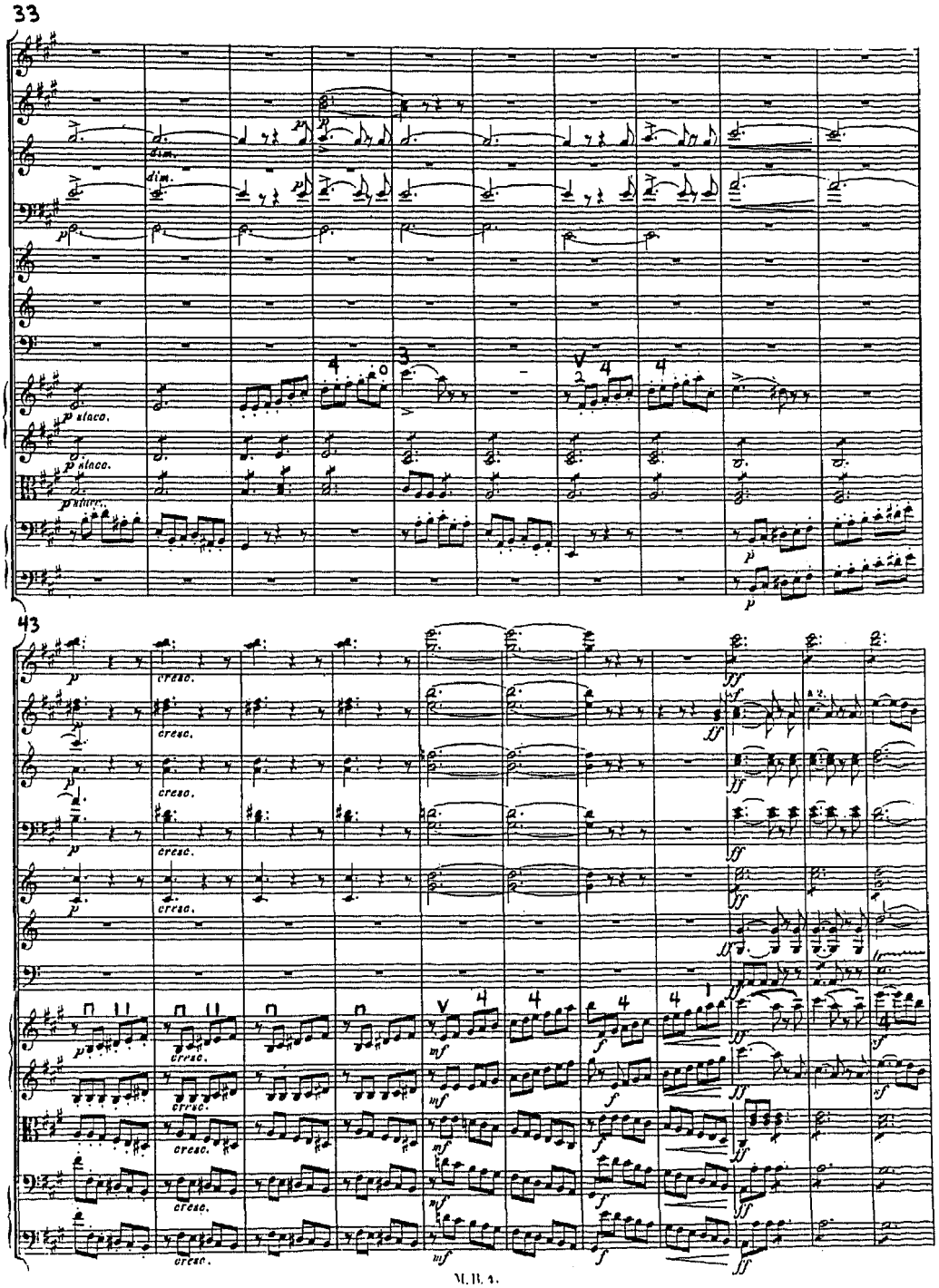
Mendelssohns Werke. von Serie 1. N° 4.

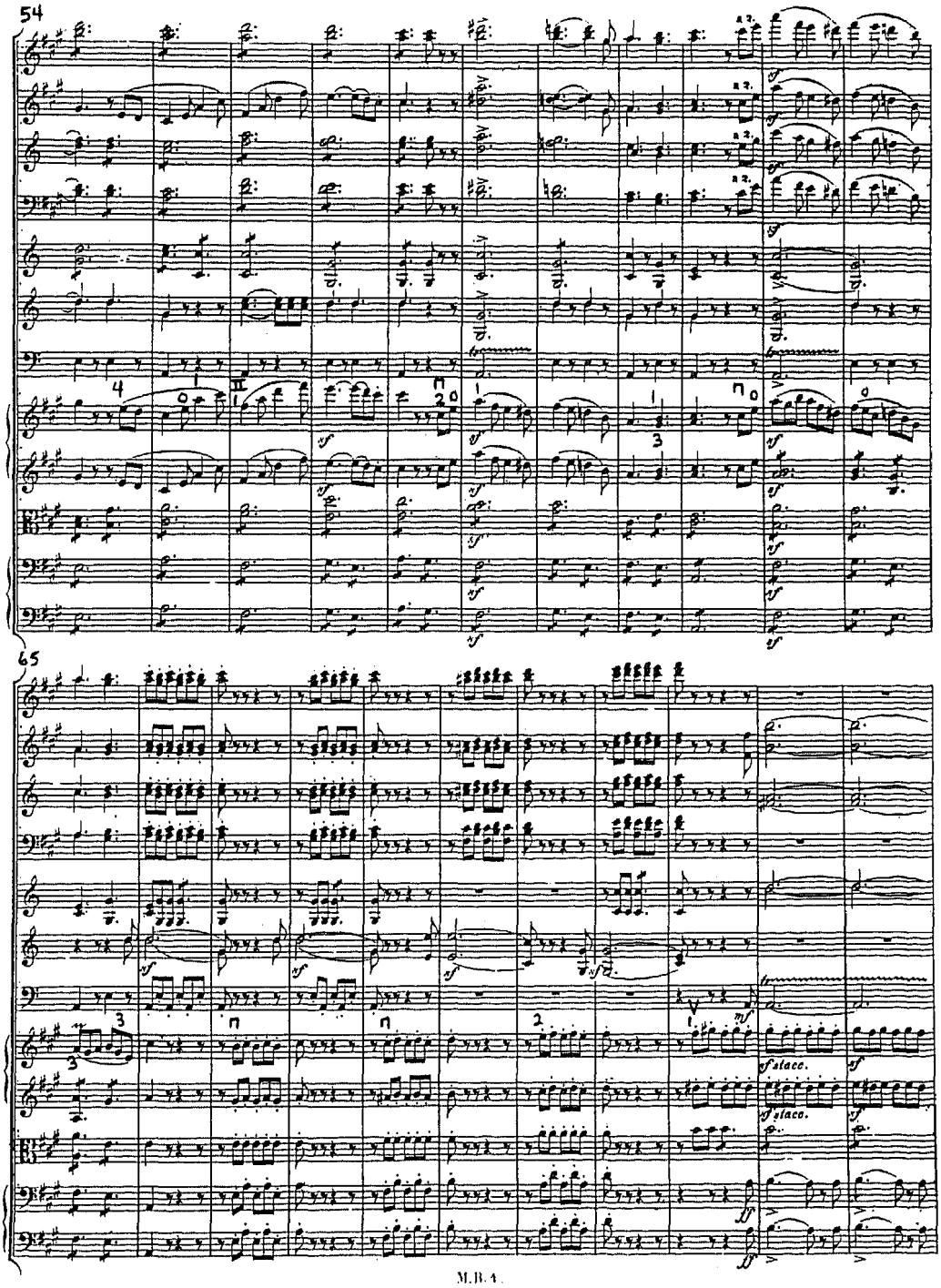
FELIX MENDELSSOHN BARTHOLDY.

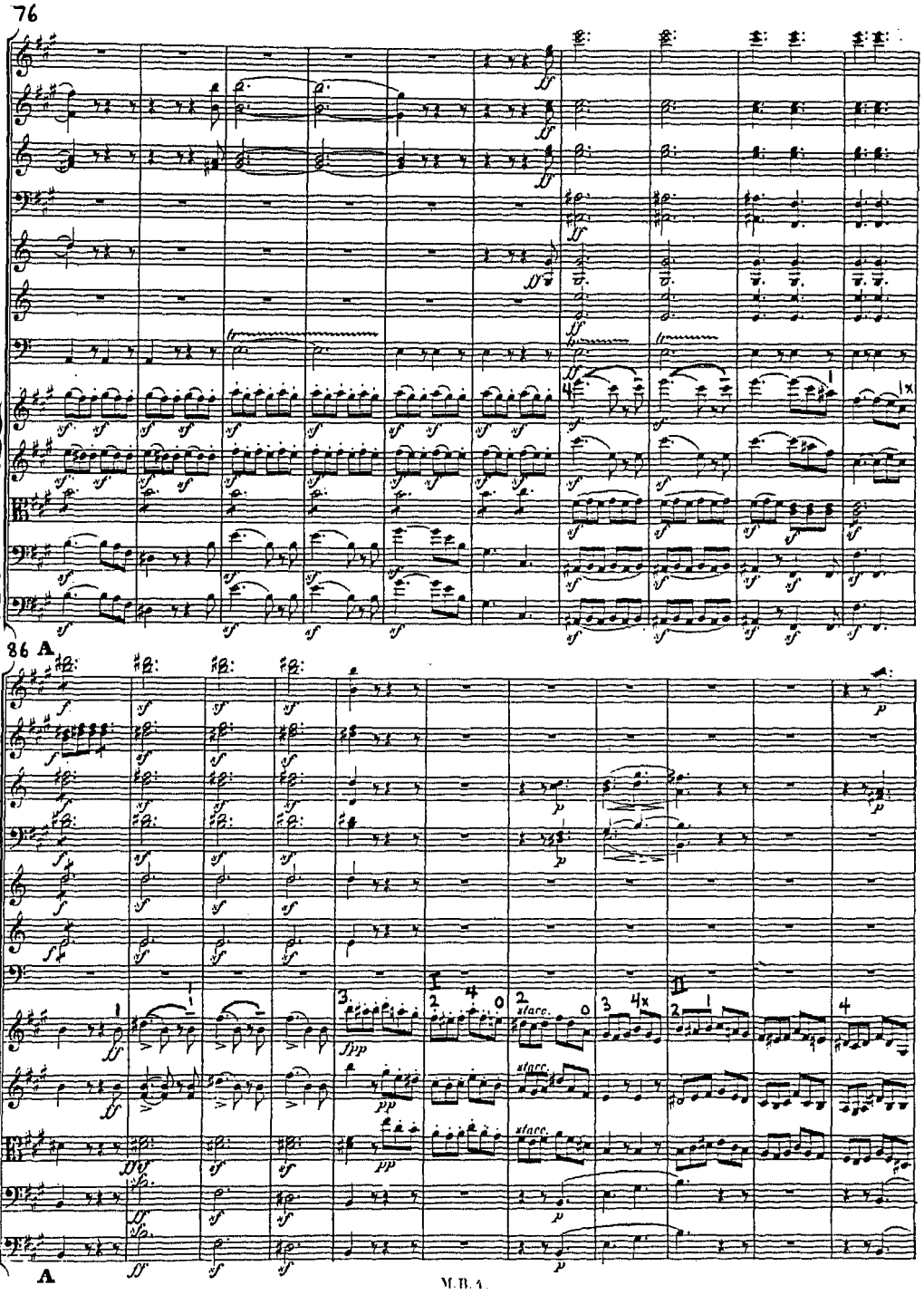
Op. 90.

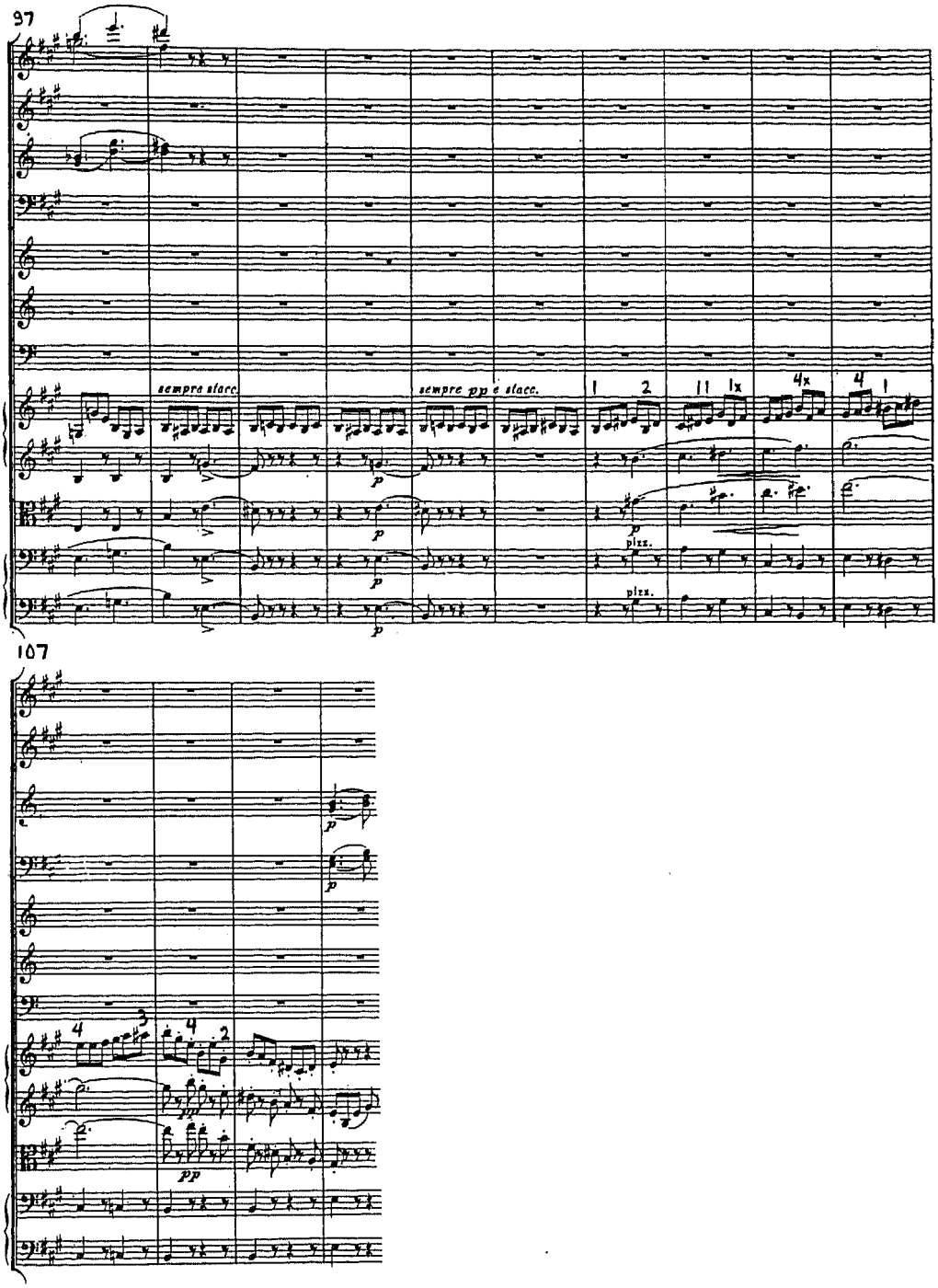



12
cresc.
22
arco
pizz.

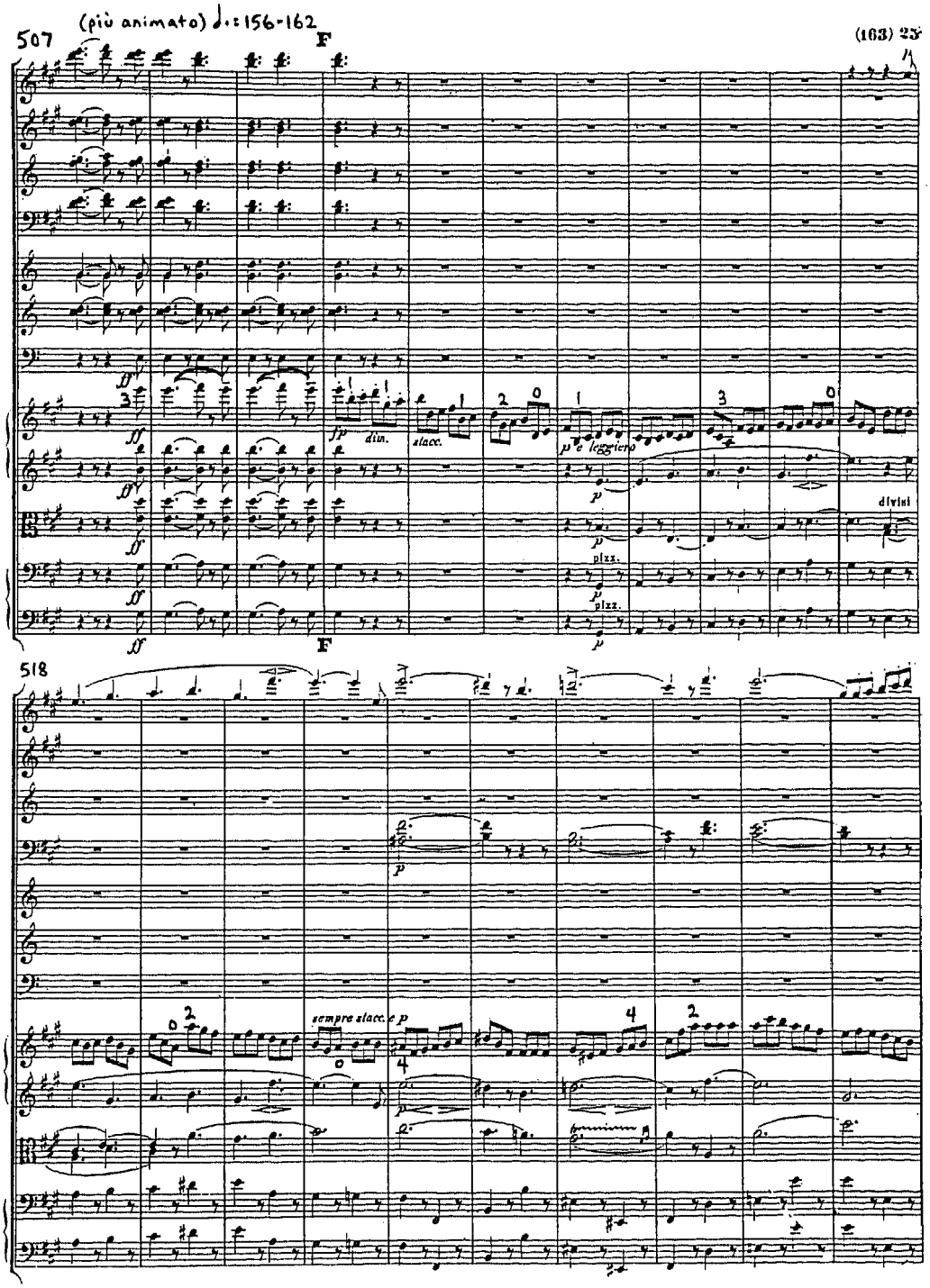

33
dim.
p staco.
43
cresc.
a 2.

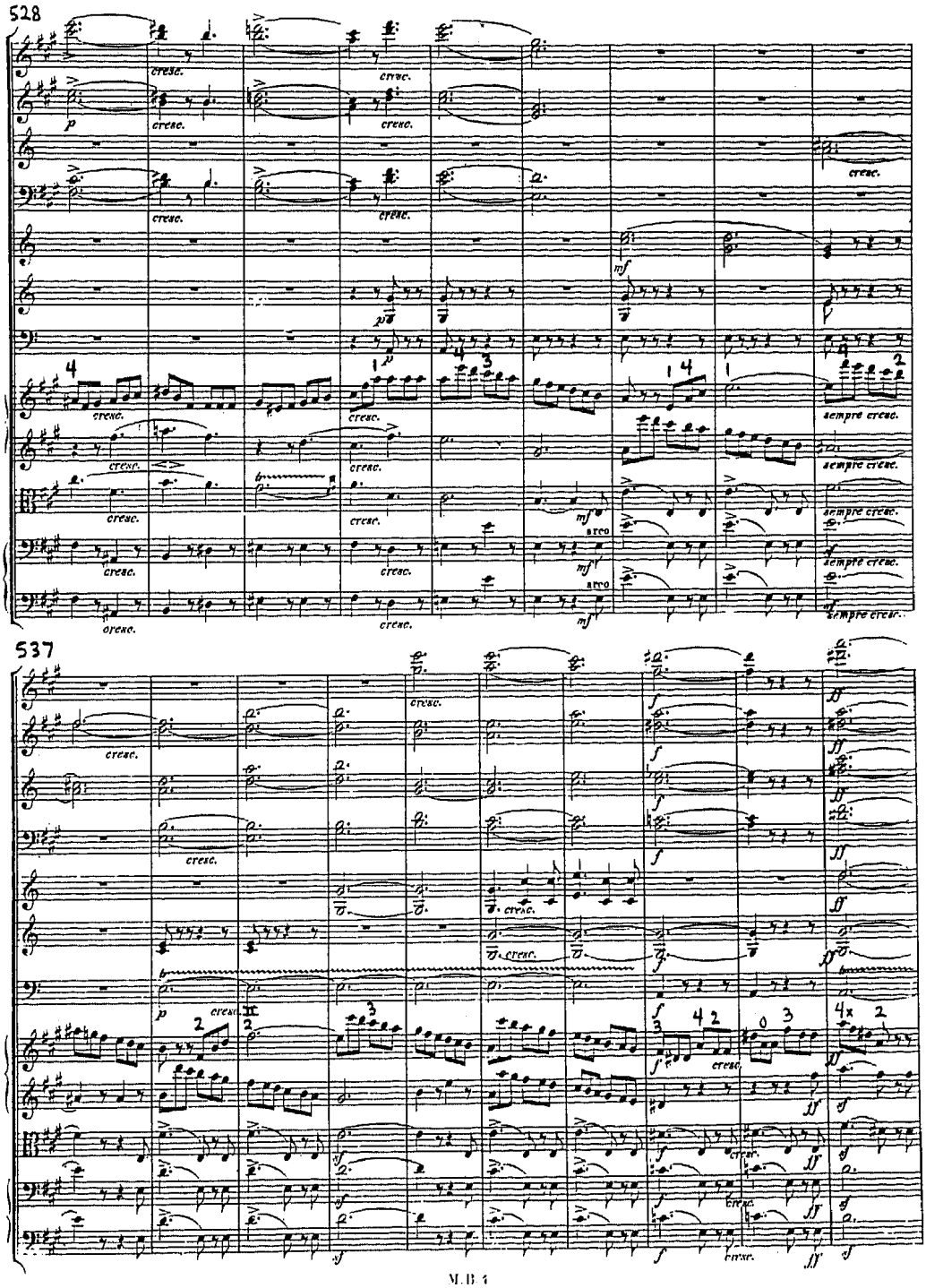

54
65
sf
sfacc.

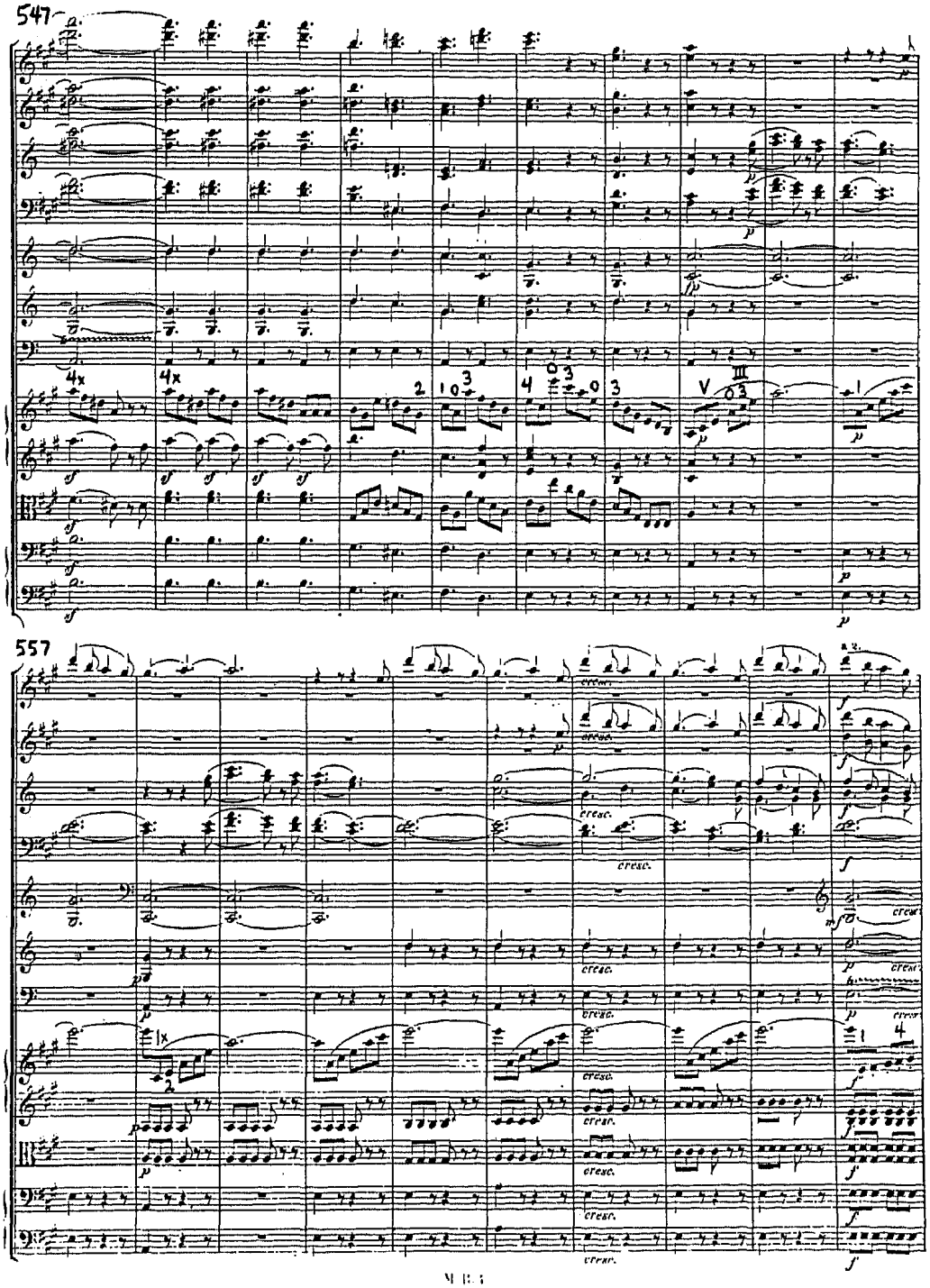

76
86 A
A
M. B. 4.

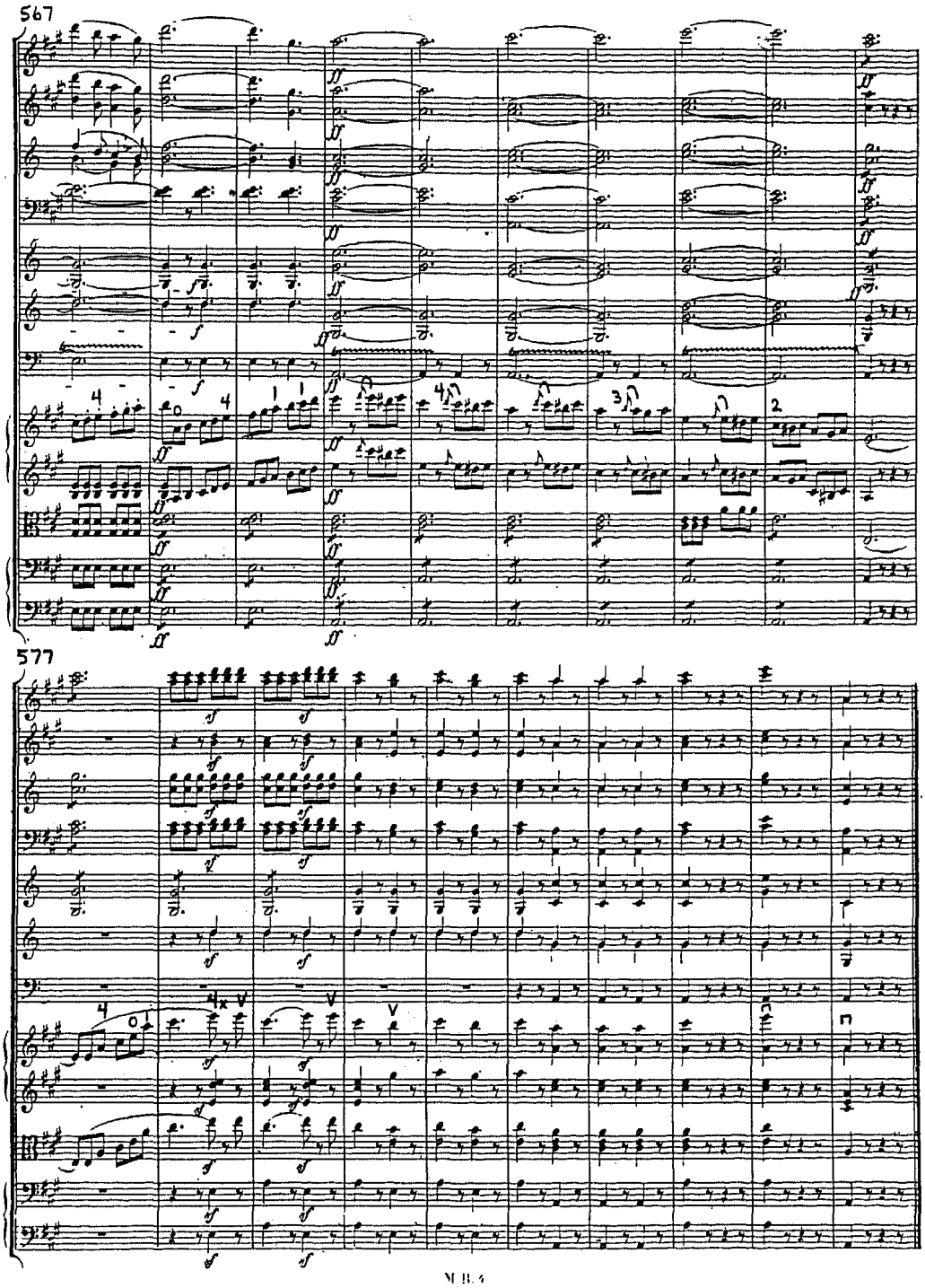

97
sempre stacc.
sempre pp e stacc.
pizz.
pizz.
107

Example 18. Mendelssohn, Symphony No. 4, Movement 1, Measures 507-86. Reprinted from Felix Mendelssohn, Symphonies. Gregg Press Ltd. 163-66 (Farnborough, England 1967). [Continues from pages 97 to 100].

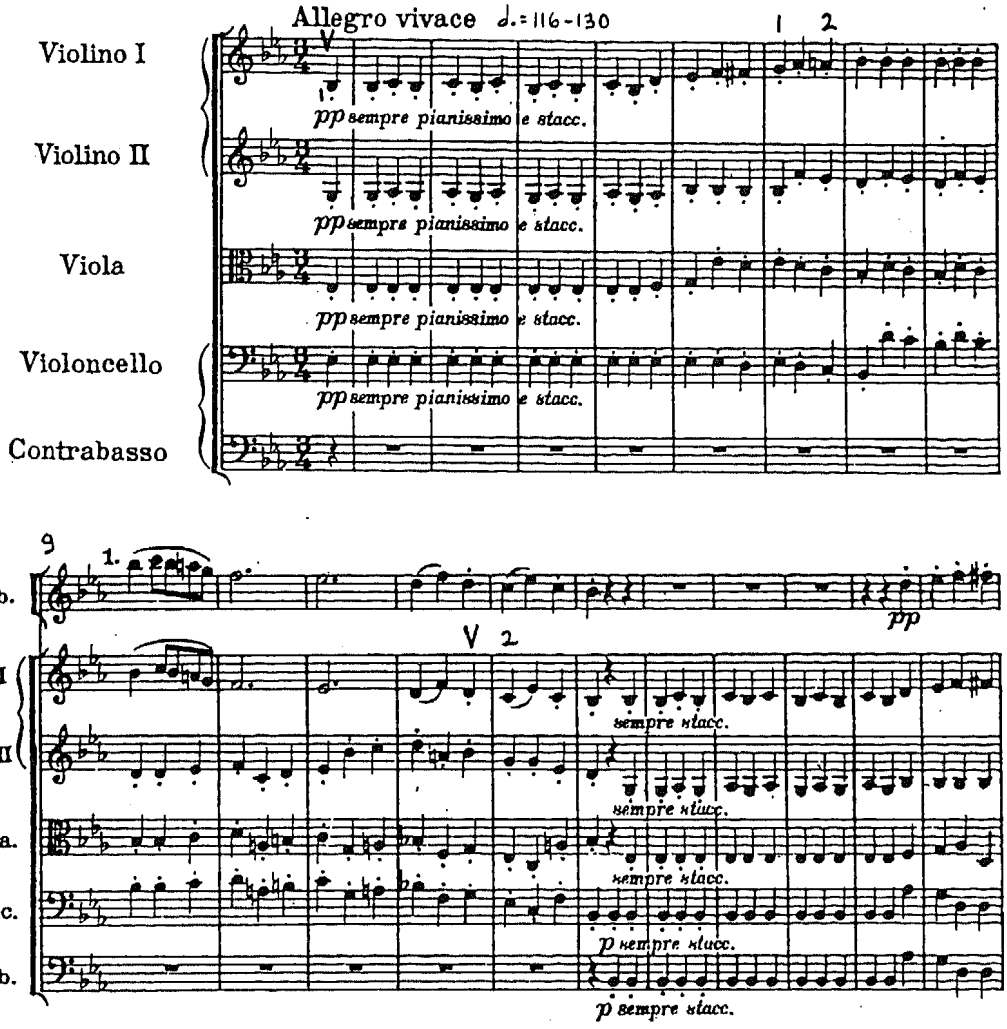

(più animato) ♩.=156-162
507
F
(163) 25
dim.
stacc.
p e leggiero
divisi
pizz.
518
sempre stacc. e p

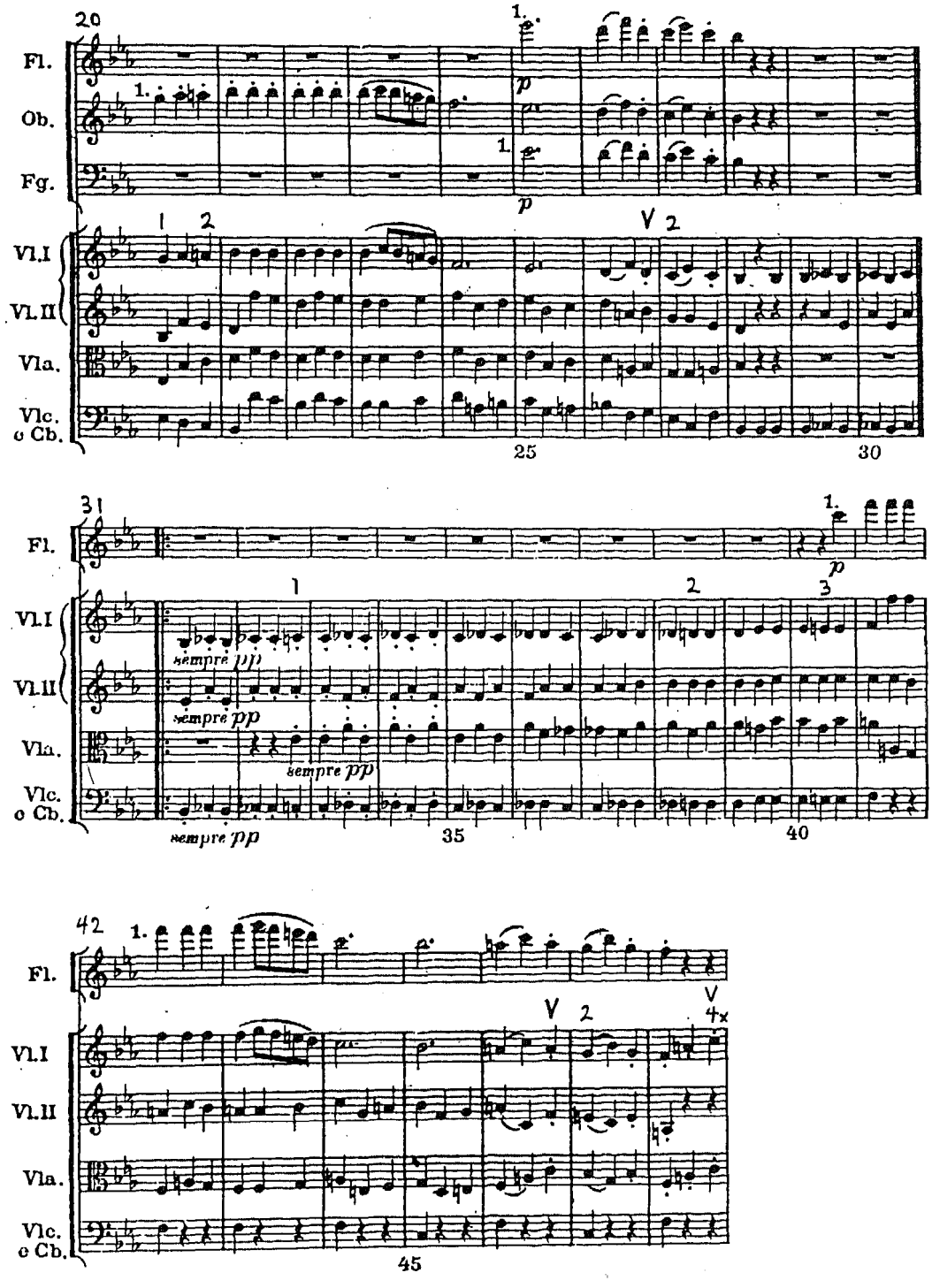

528
537
cresc.
sempre cresc.
arco


547
4x
4x
557
cresc.

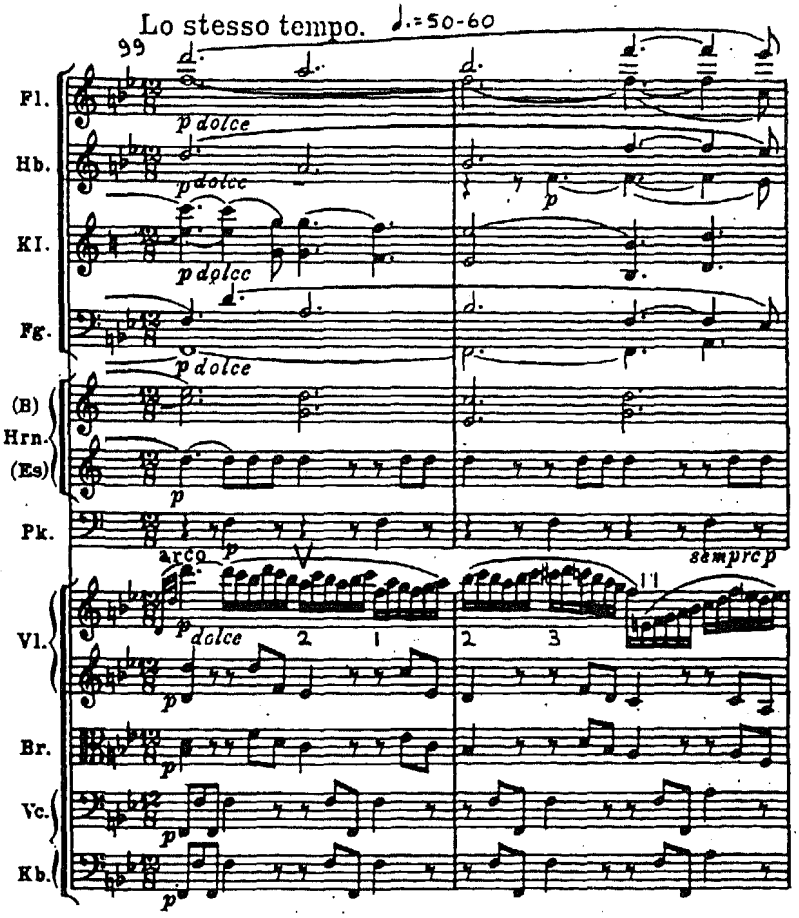

567
577

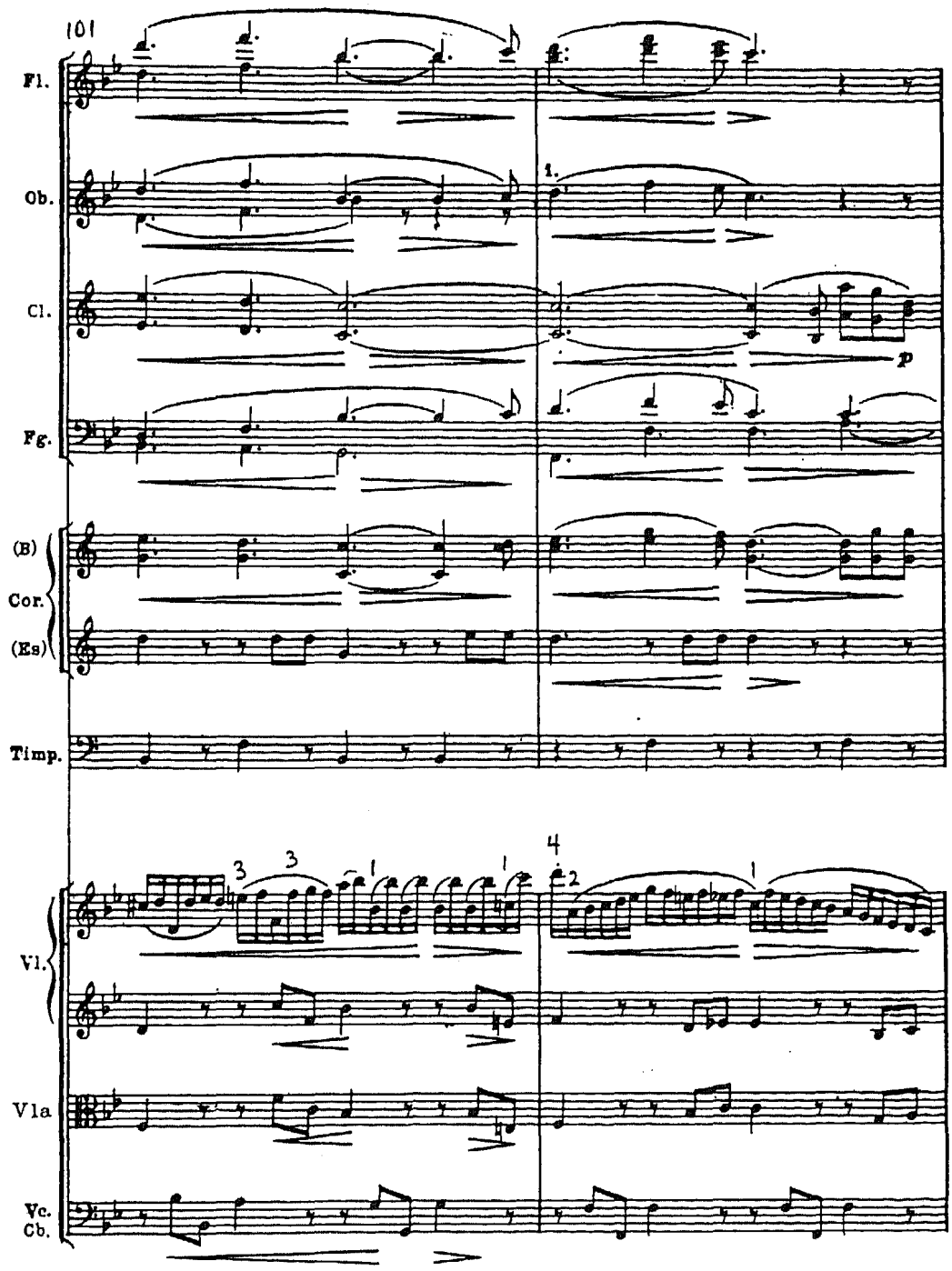
Example 19. Beethoven, Symphony No. 3, Movement 3, Measures 1-48. Reprinted from Ludwig van Beethoven, Symphony No. 3, E. F. Kalmus & Co., Inc. 101-3 (New York, 1932). [Continues from pages 102 to 103].

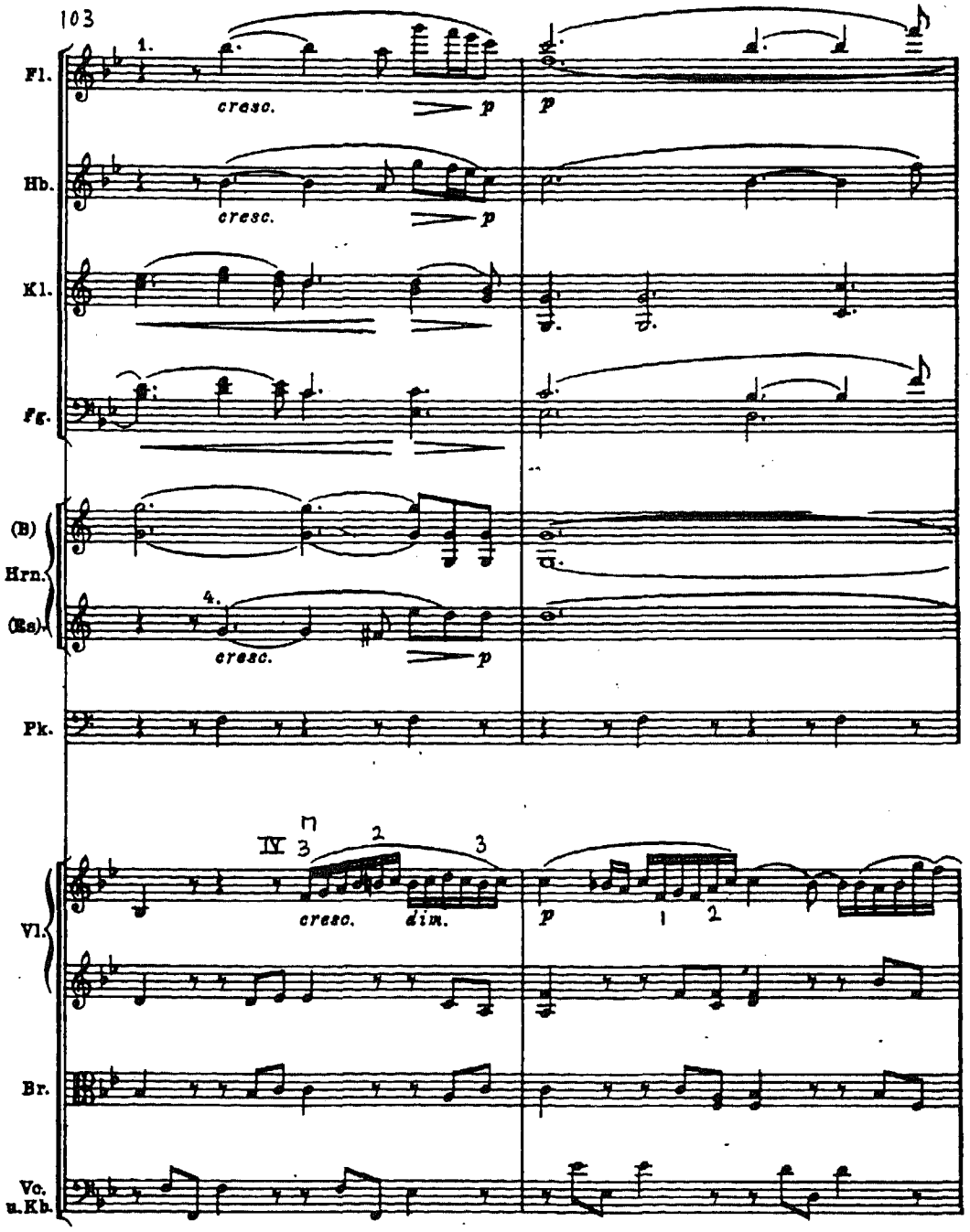

Allegro vivace ♩.=116-130
Violino I
Violino II
Viola
Violoncello
Contrabasso
pp sempre pianissimo e stacc.
Ob.
Vl. I
Vl. II
Vla.
Vlc.
Cb.
sempre stacc.
p sempre stacc.

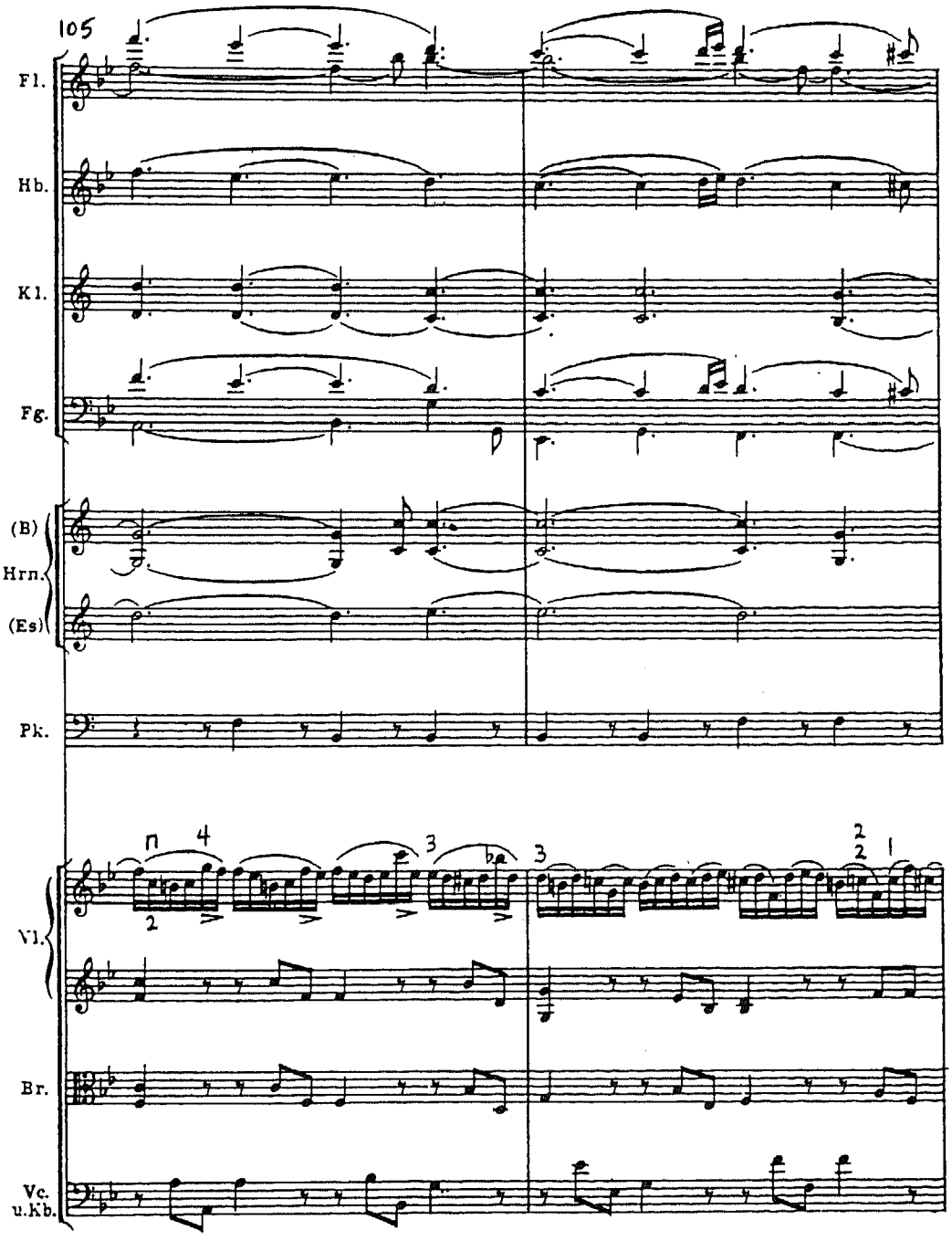

20
Fl.
Ob.
Fg.
Vl.I
Vl.II
Vla.
Vlc.
e Cb.
25
30
31
sempre pp
35
40
42
45

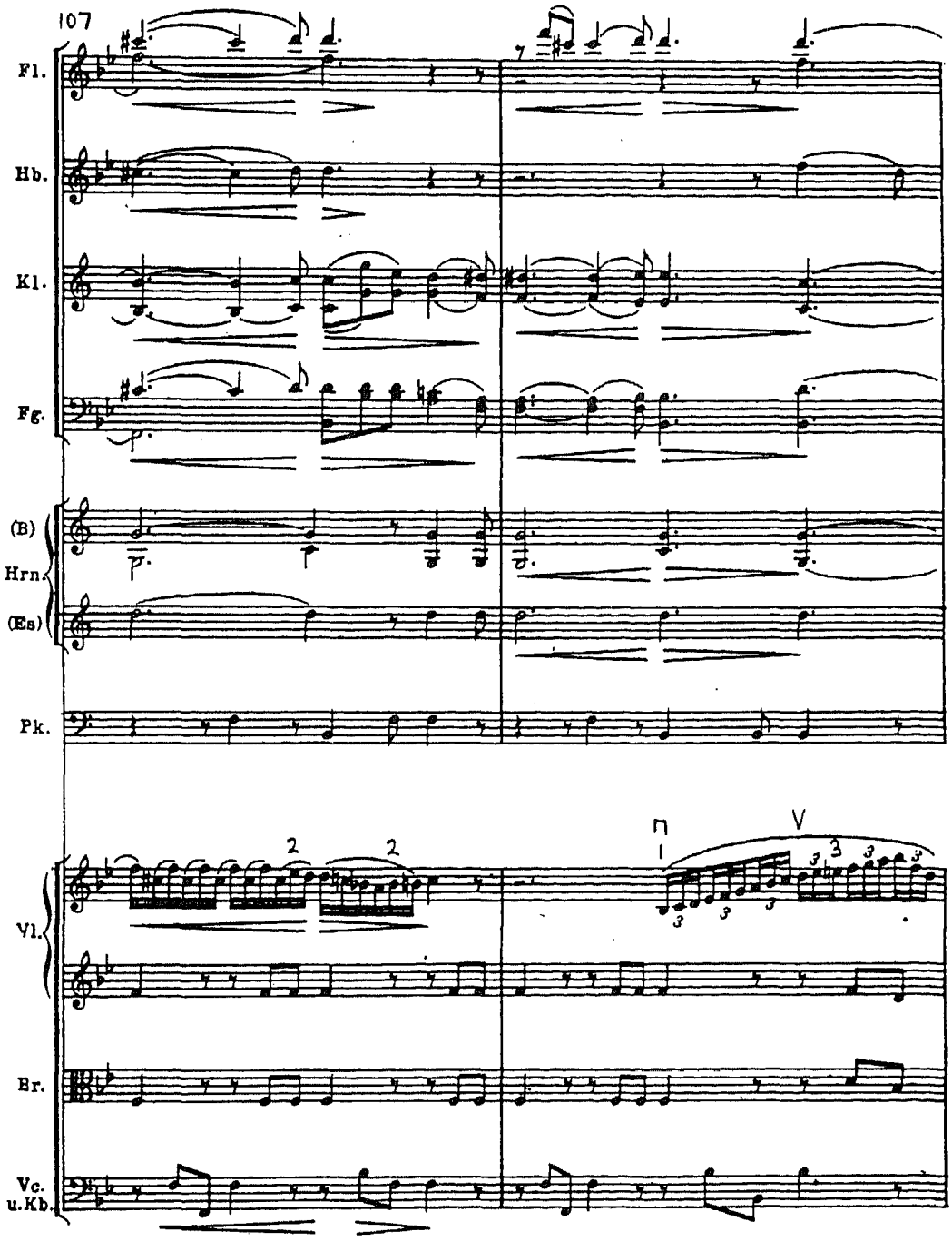
Example 20. Beethoven, Symphony No. 9, Movement 3, Measures 99-114. Reprinted from Ludwig van Beethoven, Symphony No. 9, Ernst Eulenburg, Ltd. 137-44 (London, n.d.). [Continues from pages 105 to 112].

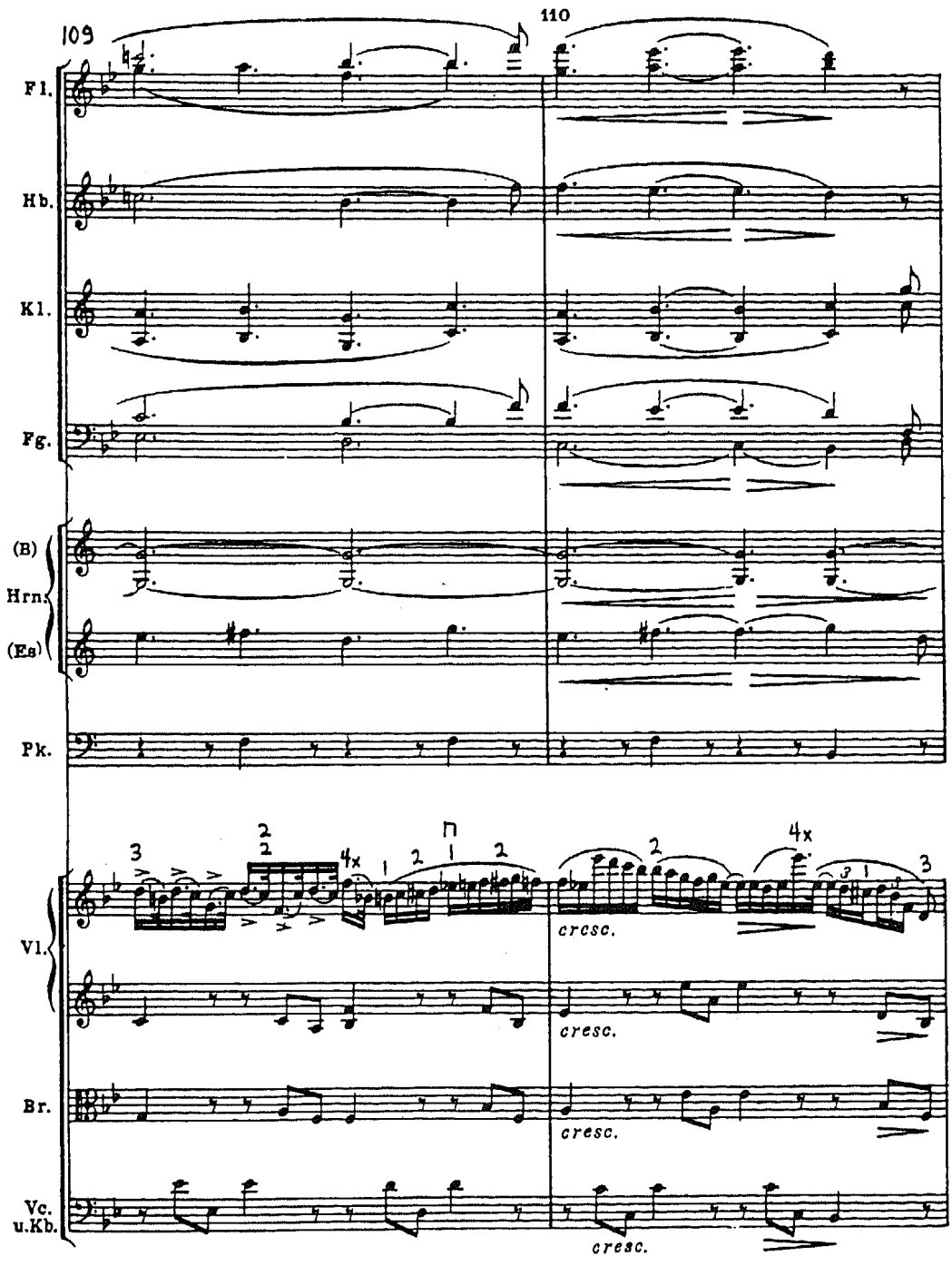

Lo stesso tempo.
♩.=50-60
99
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
Kb.
p dolce
arco
sempre p

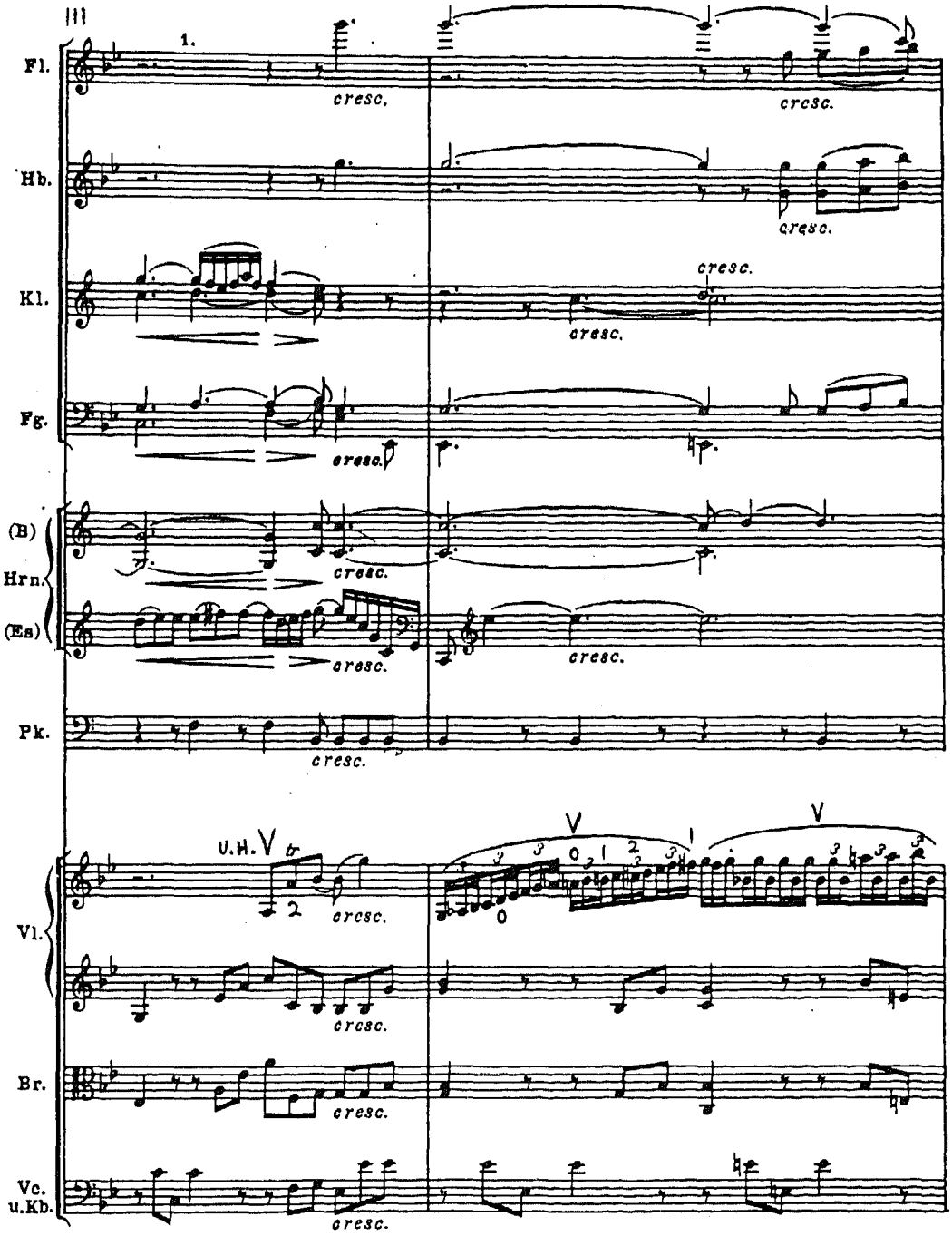

101
Fl.
Ob.
1.
Cl.
p
Fg.
(B)
Cor.
(Es)
Timp.
Vl.
Vla
Vc.
Cb.

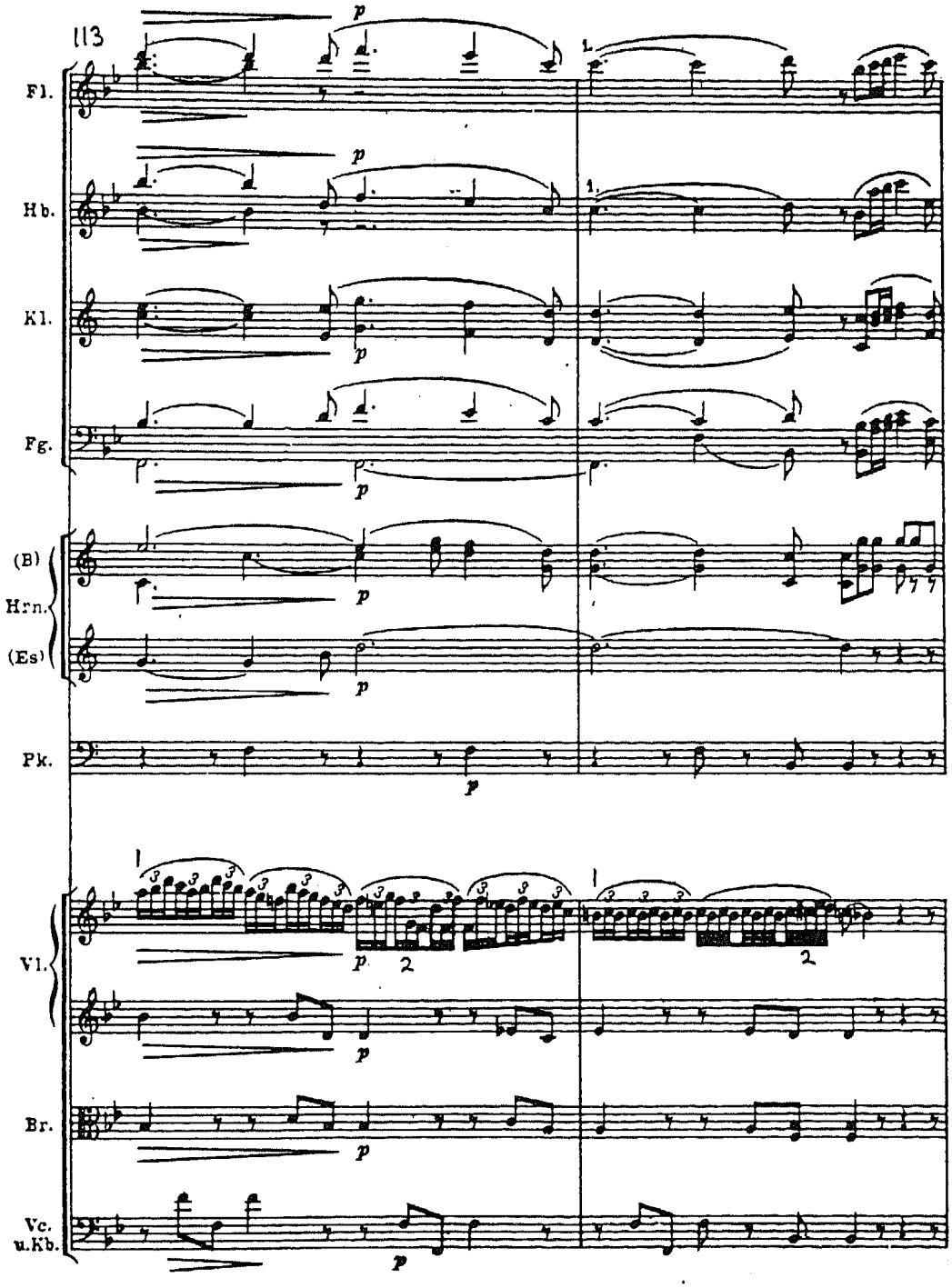

103
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.
cresc.
dim.
p


105
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.


107
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.


109
110
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.
4x
4x
cresc.
cresc.
cresc.
cresc.

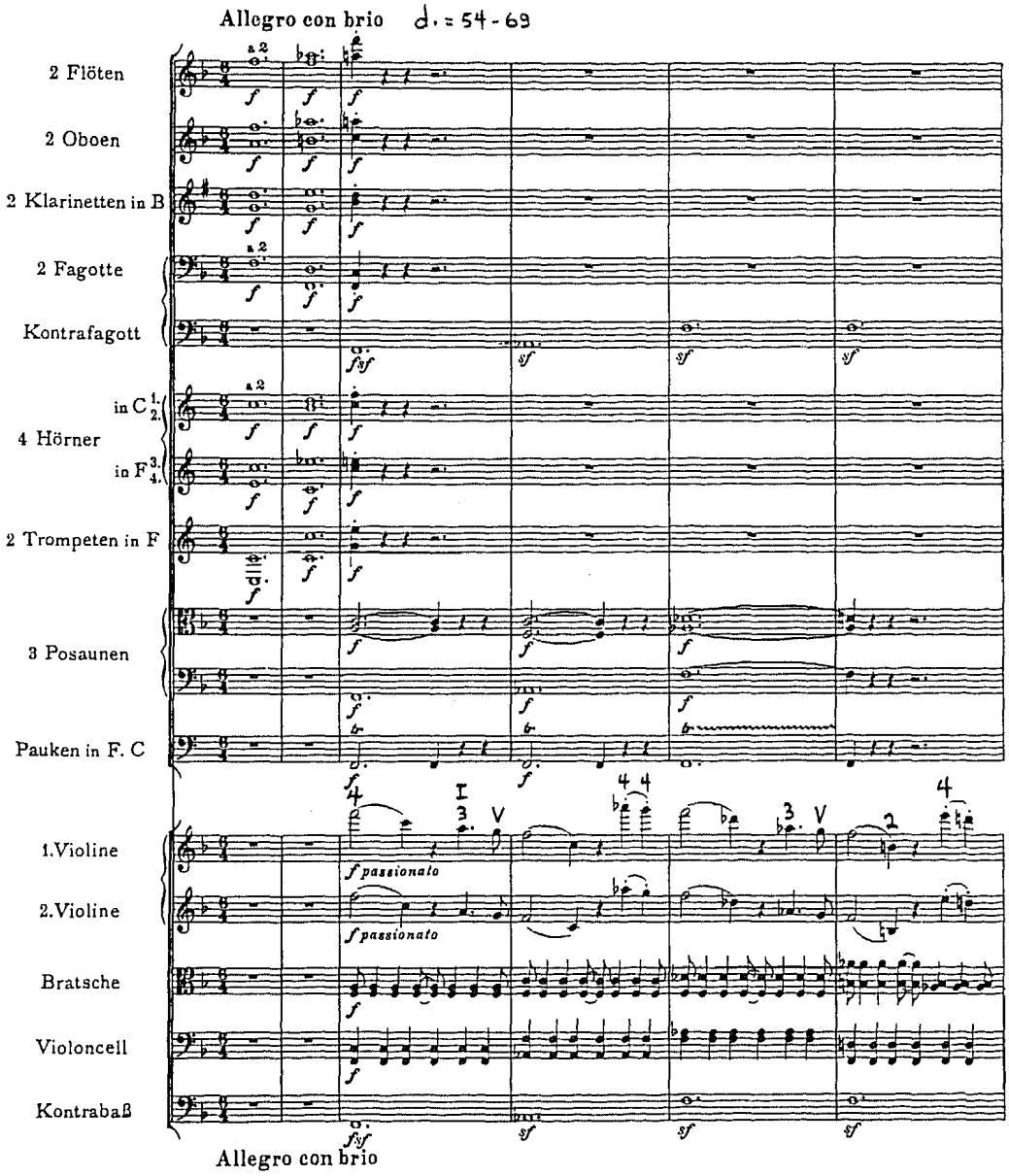

111
1.
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.
cresc.
U.H.
tr

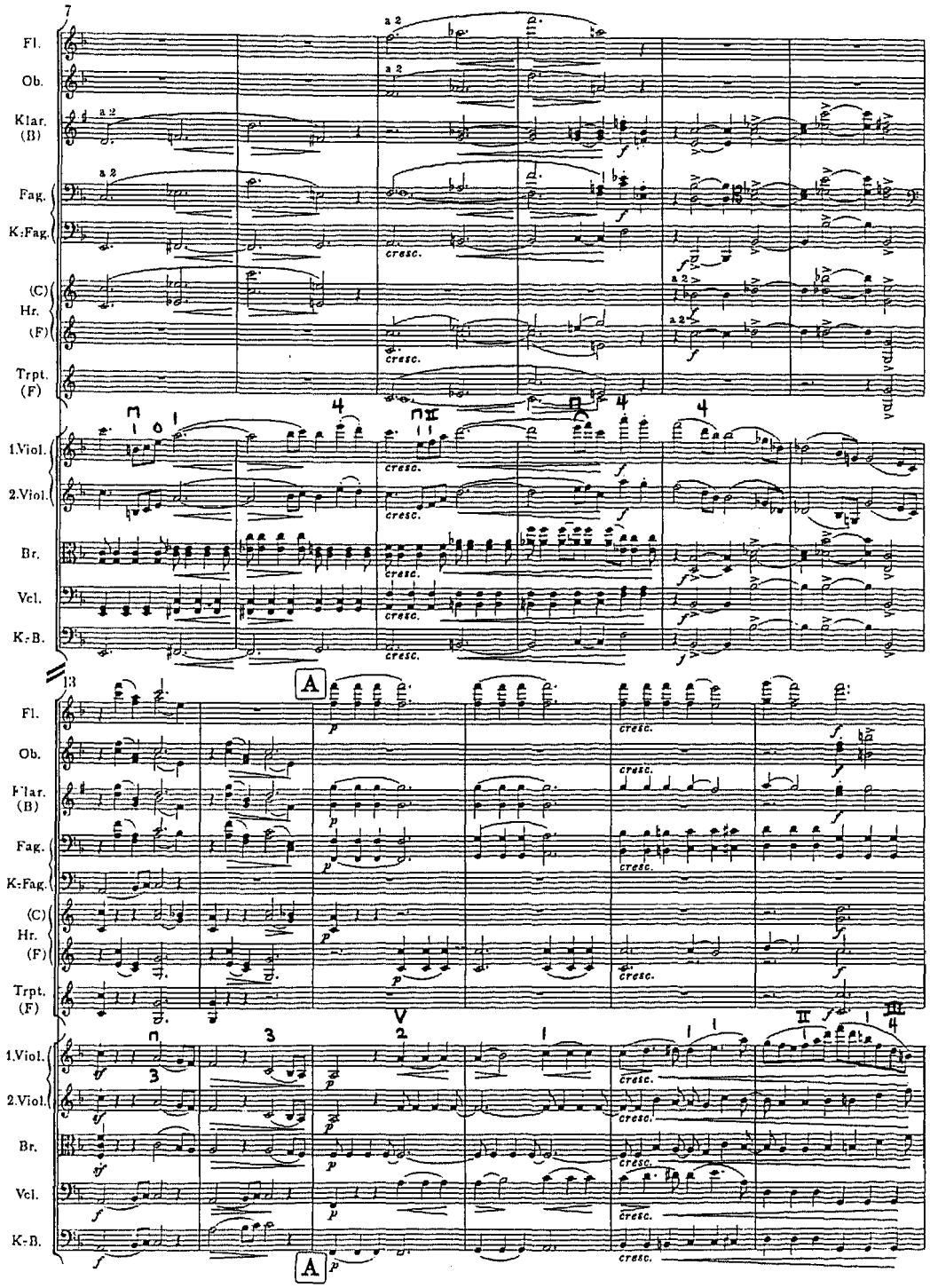

113
Fl.
Hb.
Kl.
Fg.
(B)
Hrn.
(Es)
Pk.
Vl.
Br.
Vc.
u.Kb.
p
1.
2

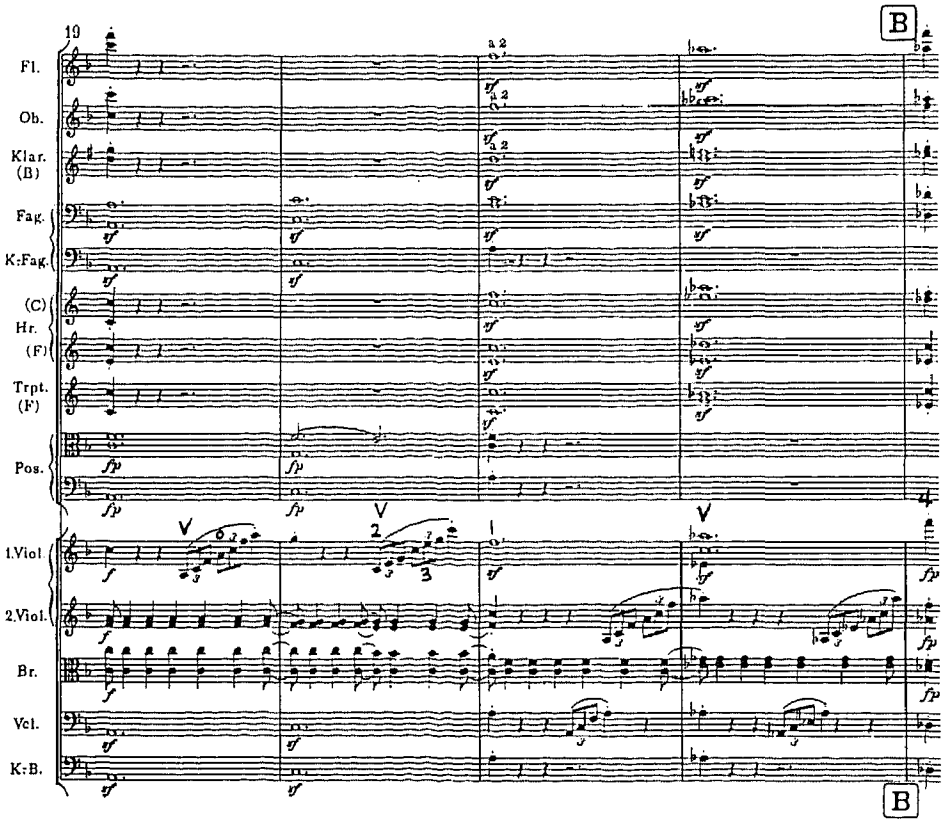
Example 21. Brahms, Symphony No. 3, Movement 1, Measures 1-23. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 161-63 (New York, 1974). [Continues from pages 114 to 116].

Symphony No. 3

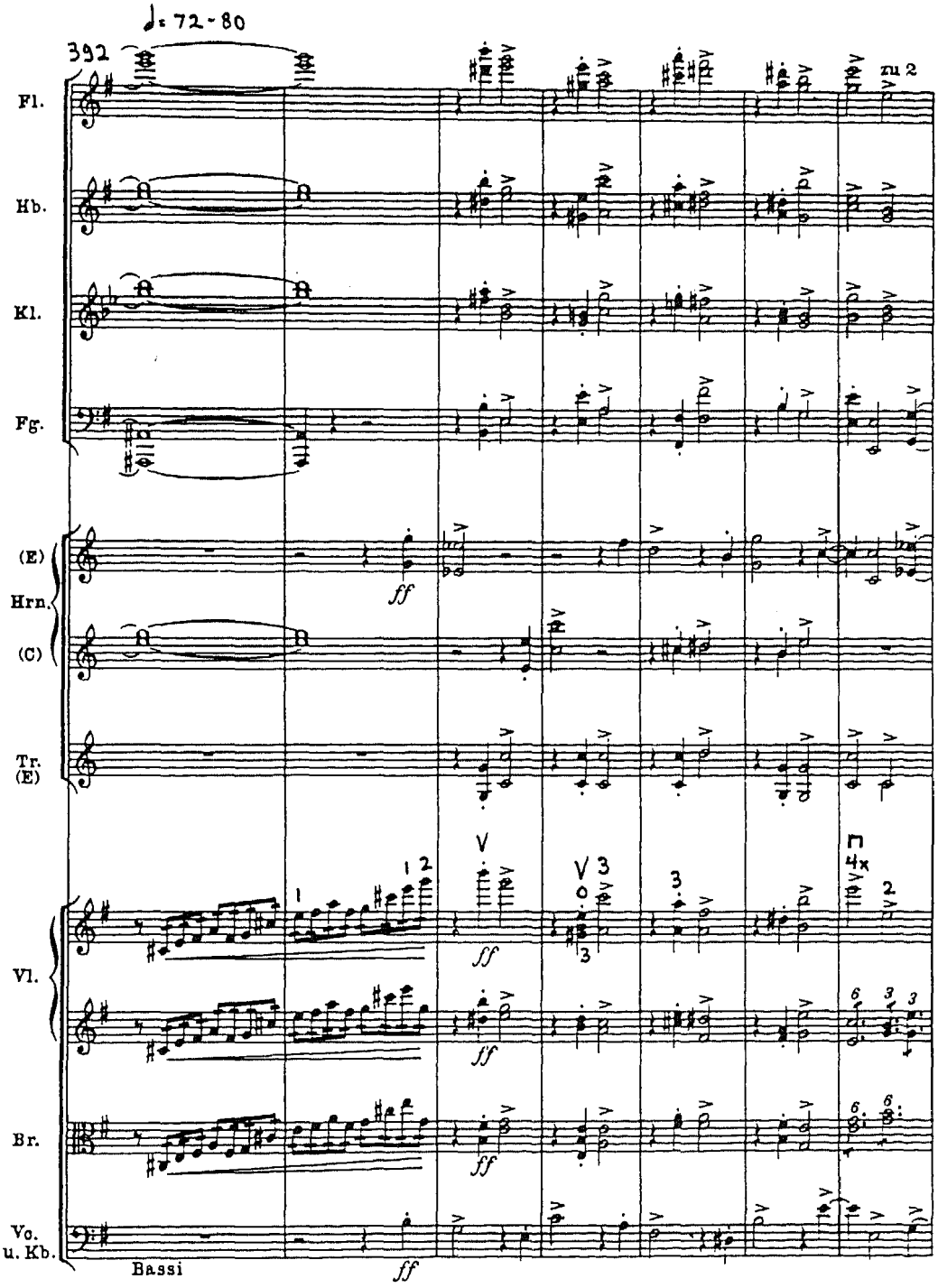
in F Major, Op. 90

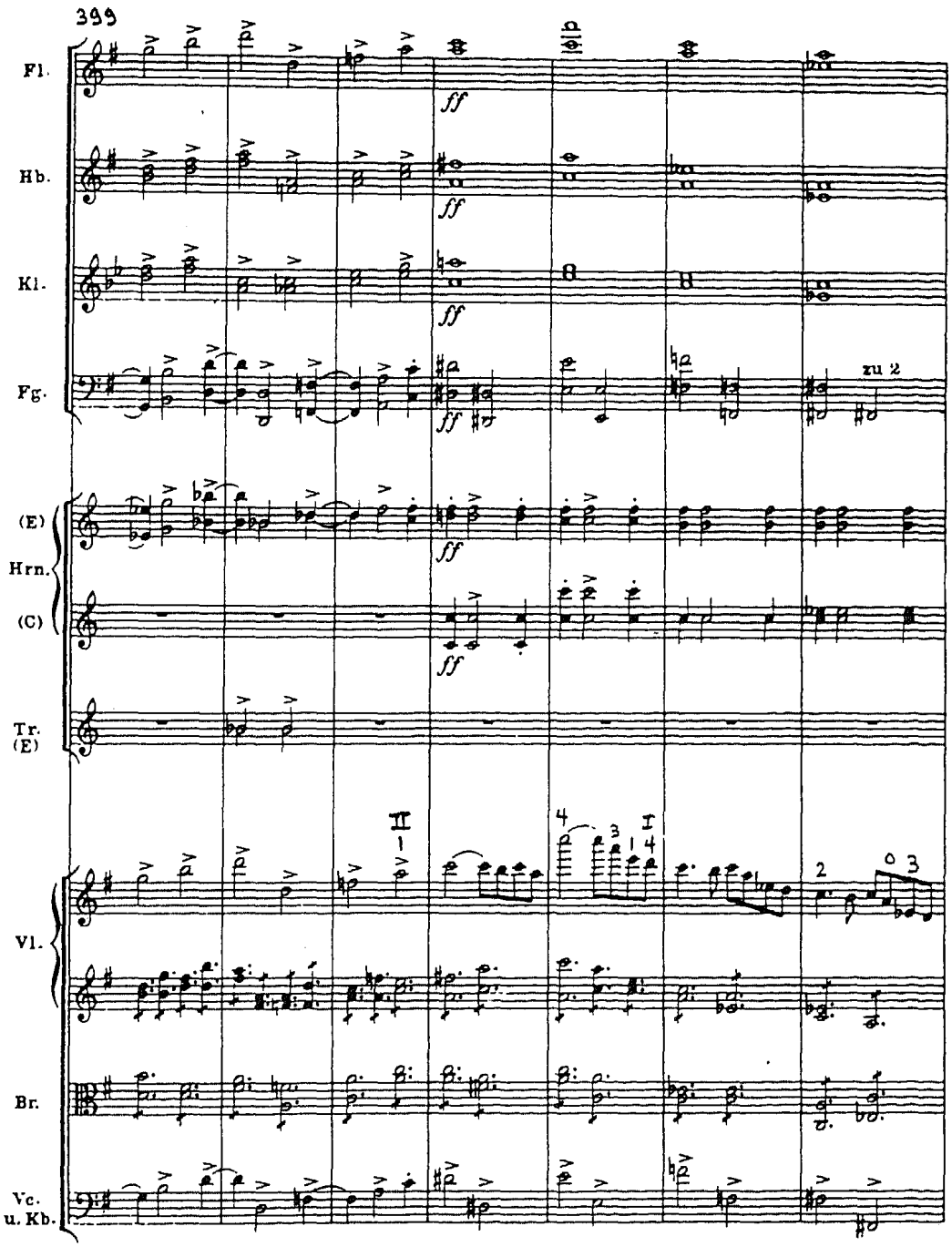


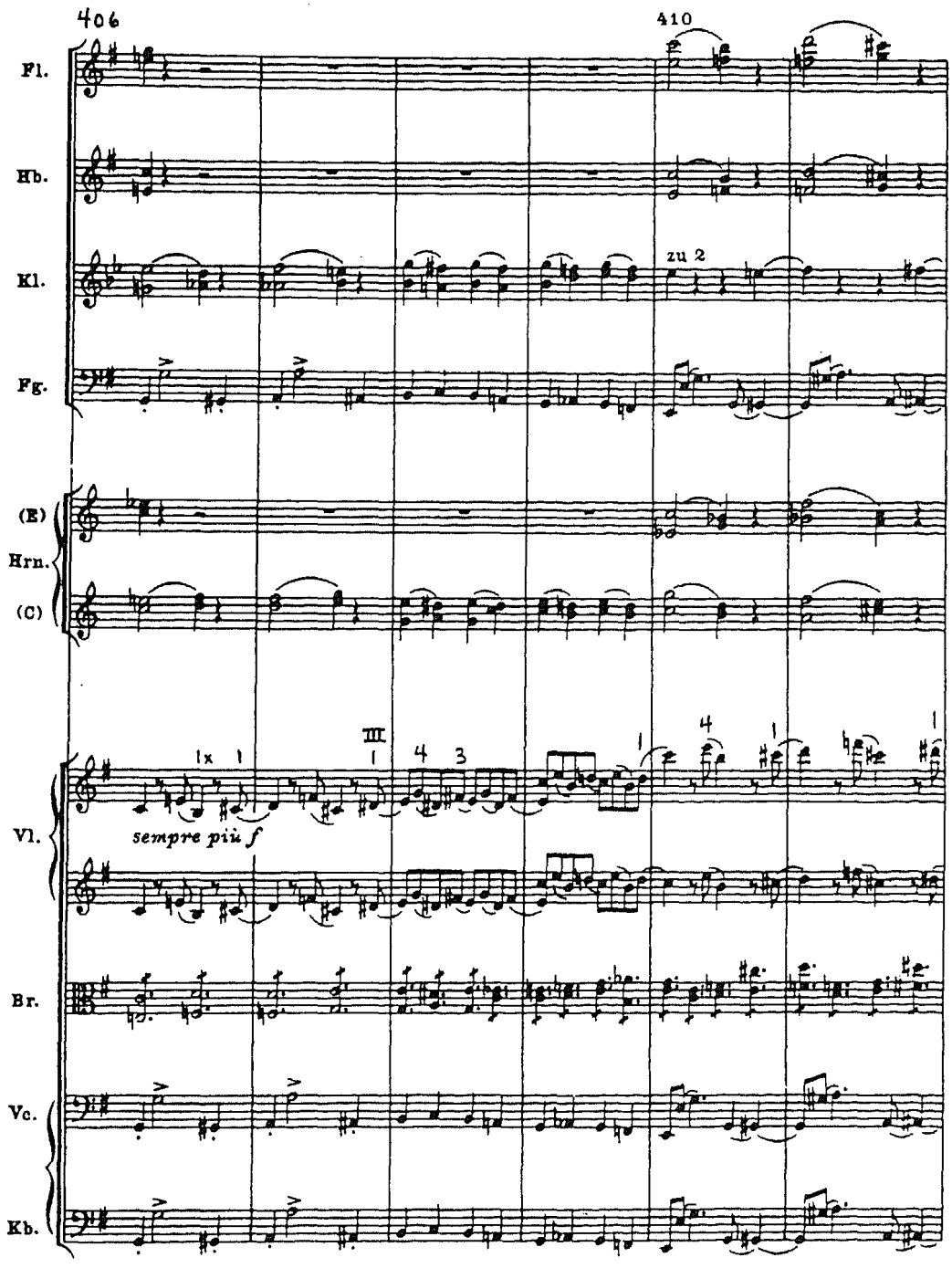

7
Fl.
Ob.
Klar. (B)
Fag.
K.Fag.
(C) Hr. (F)
Trpt. (F)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
a 2
cresc.
13
A
cresc.

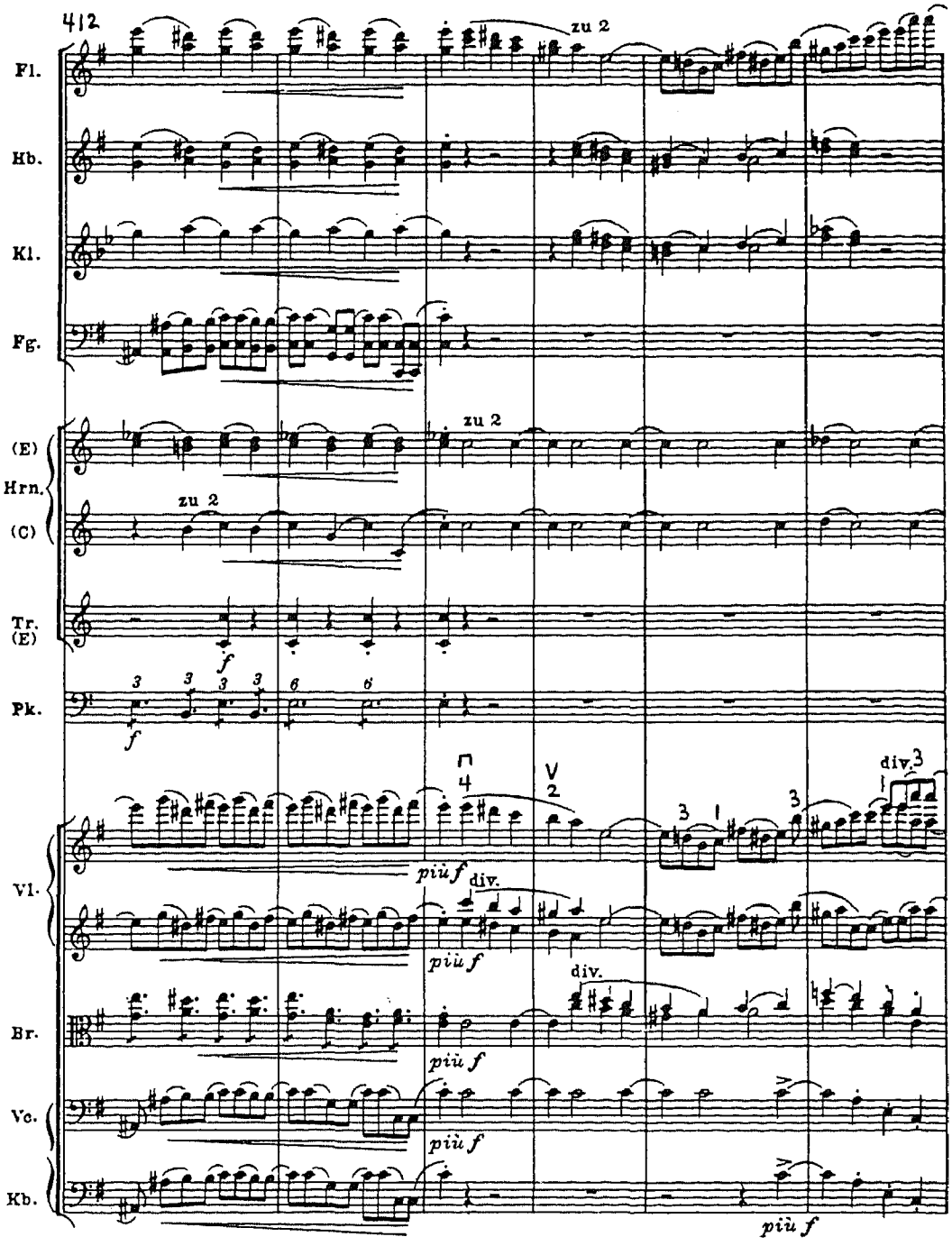

19
B
Fl.
Ob.
Klar. (B)
Fag.
K:Fag.
(C) Hr. (F)
Trpt. (F)
Pos.
1.Viol
2.Viol.
Br.
Vcl.
K:B.
a 2
B

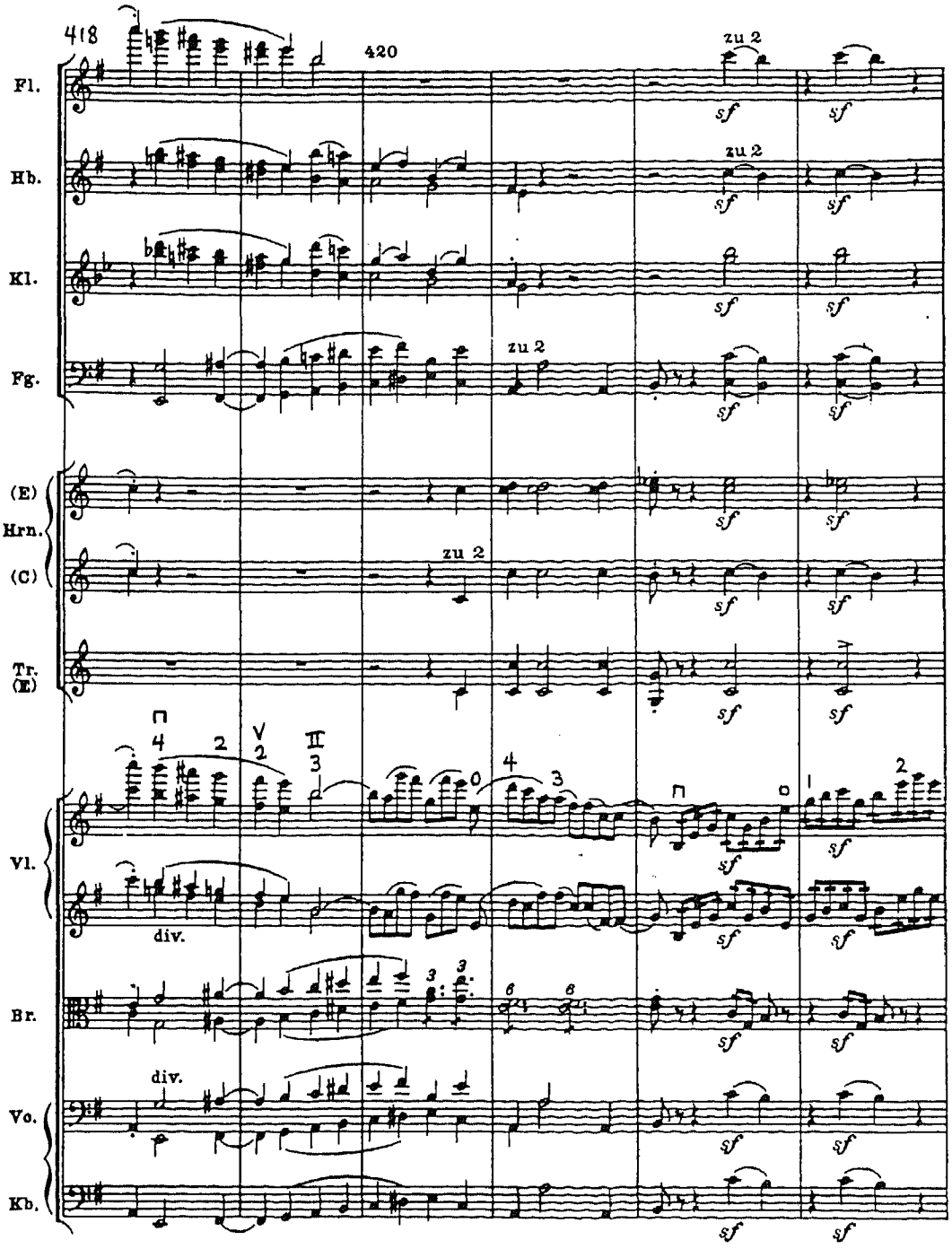
Example 22. Brahms, Symphony No. 4, Movement 1, Measures 392-440. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 57-65 (London, n.d.). [Continues from pages 118 to 125].

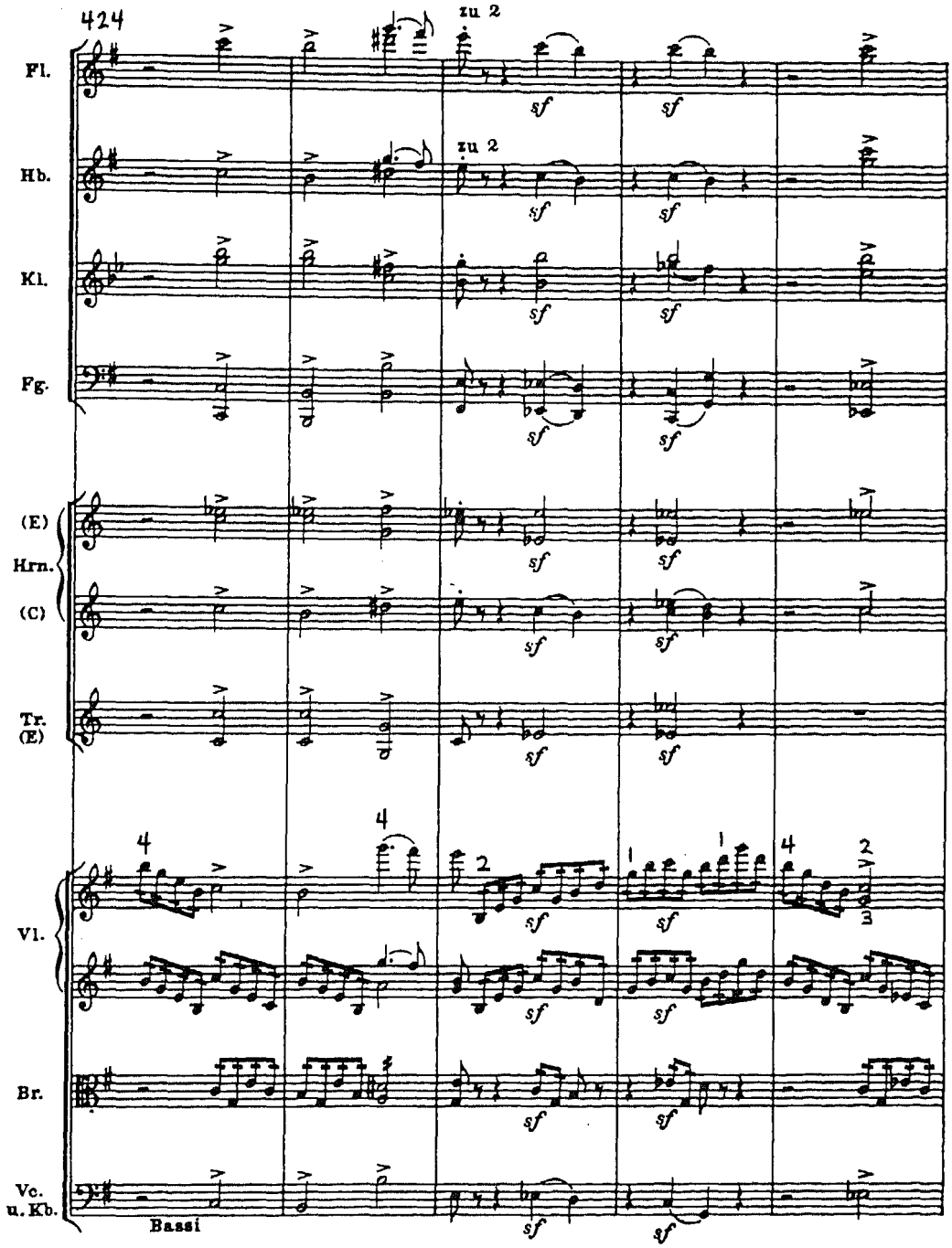

♩= 72-80
392
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Vl.
Br.
Vo.
u. Kb.
Bassi
ff
m 2
4x

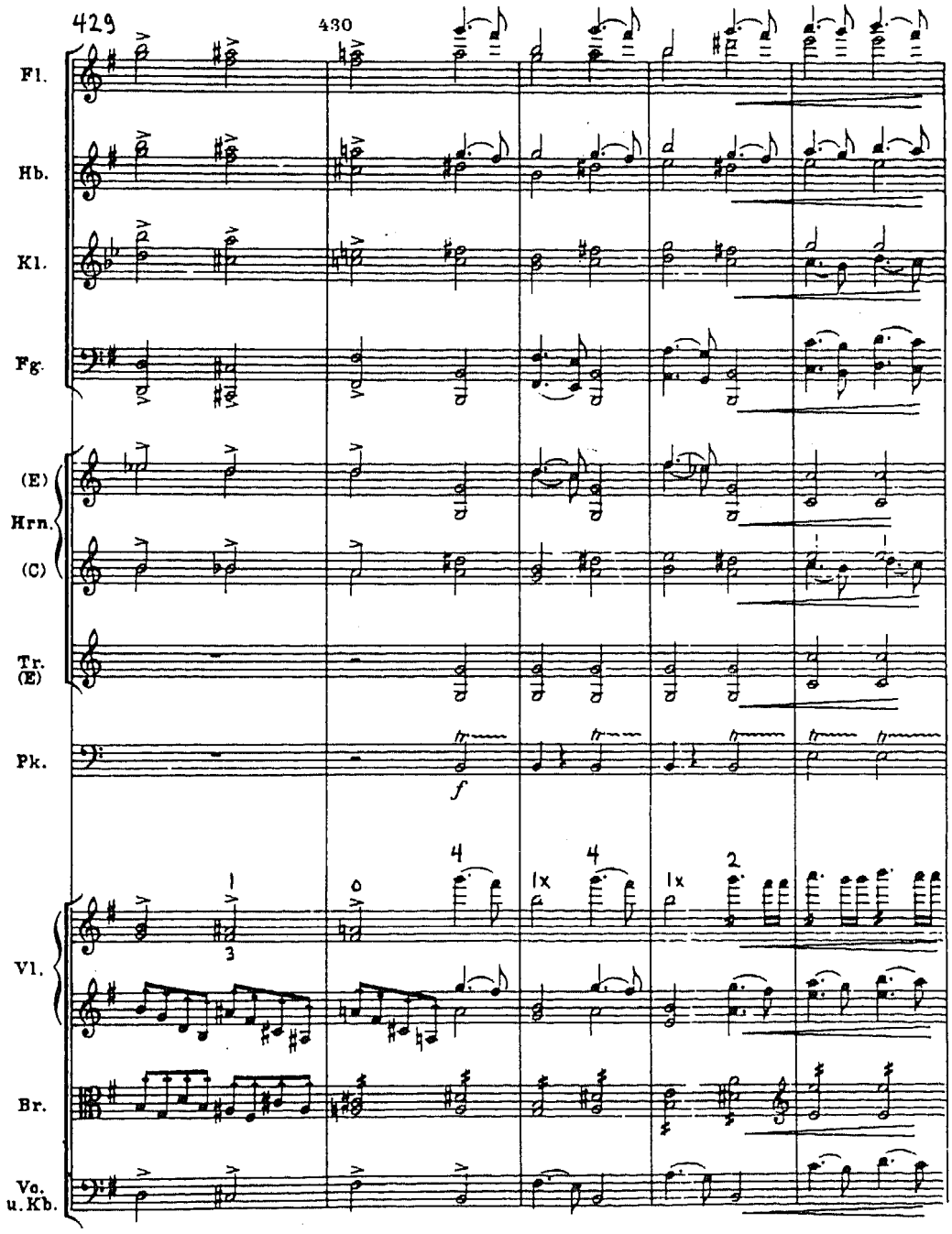

399
Fl.
Hb.
Kl.
Fg.
zu 2
(E)
Hrn.
(C)
Tr.
(E)
Vl.
Br.
Vc.
u. Kb.

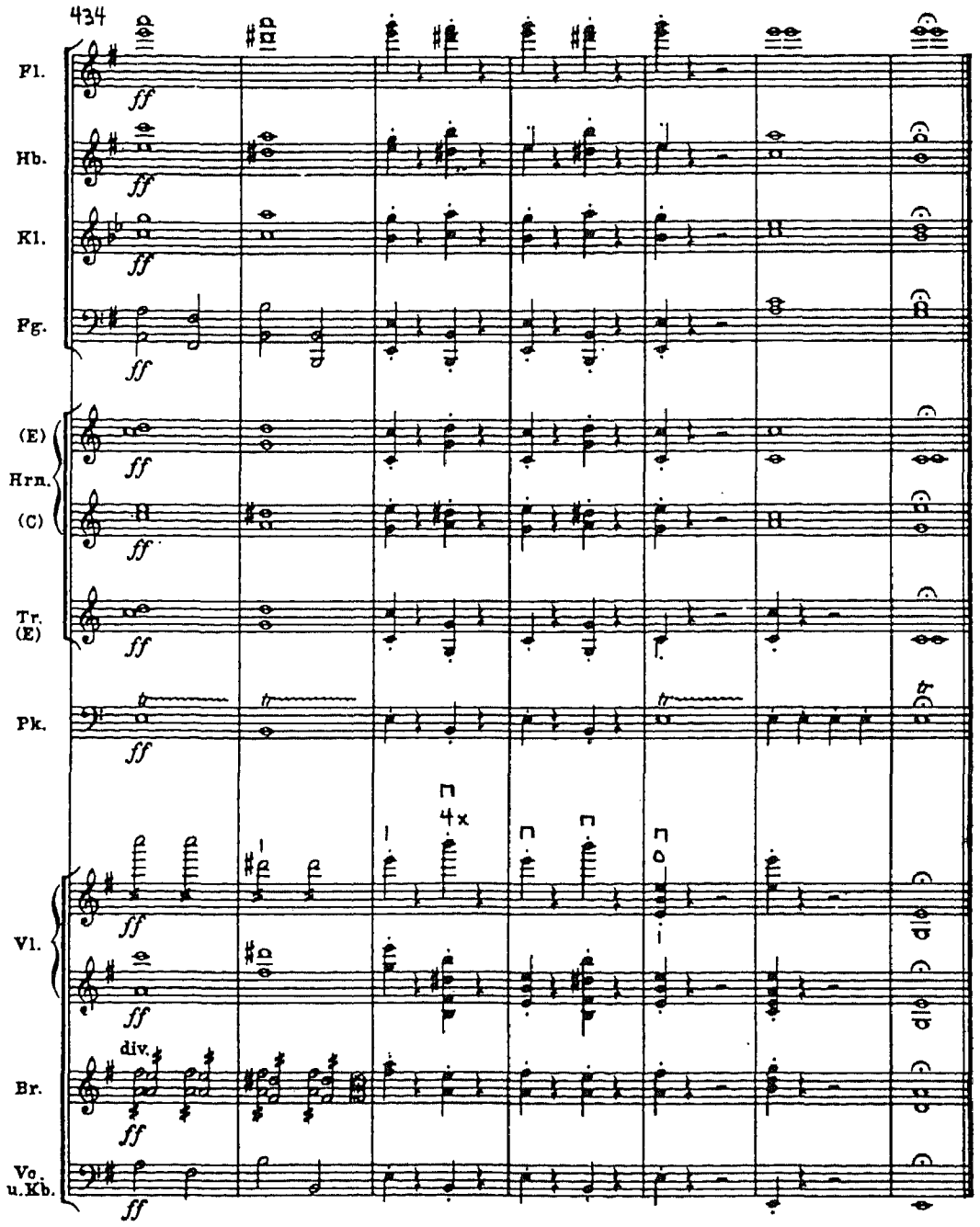

406
410
Fl.
Hb.
Kl.
zu 2
Fg.
(E)
Hrn.
(C)
Vl.
sempre più f
Br.
Vc.
Kb.


412
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Pk.
Vl.
Br.
Vc.
Kb.
zu 2
zu 2
zu 2
f
f
3 3 3 3 6 6
più f
div.
più f
div.
più f
più f
più f

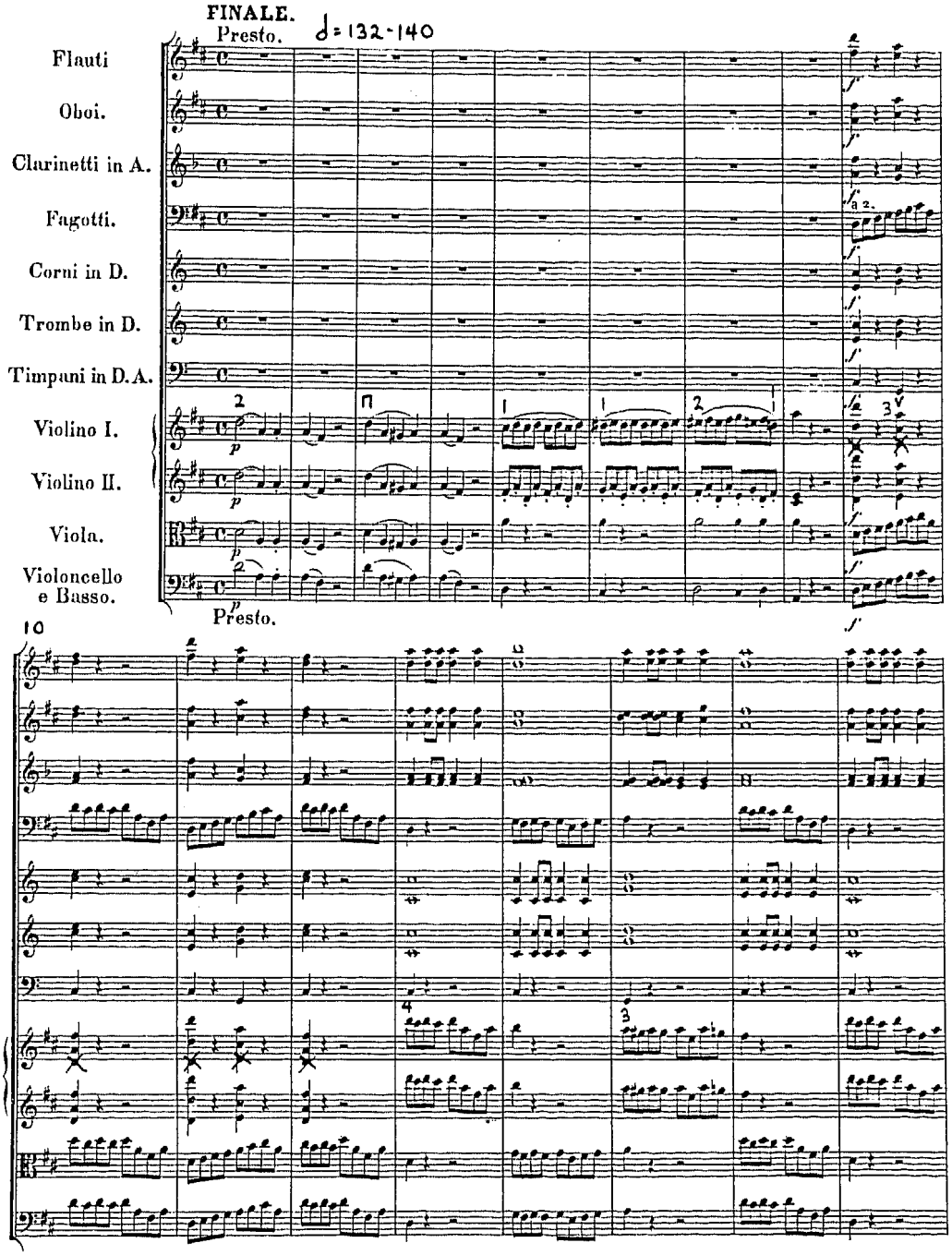

418
420
zu 2
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Vl.
div.
Br.
div.
Vo.
Kb.
sf

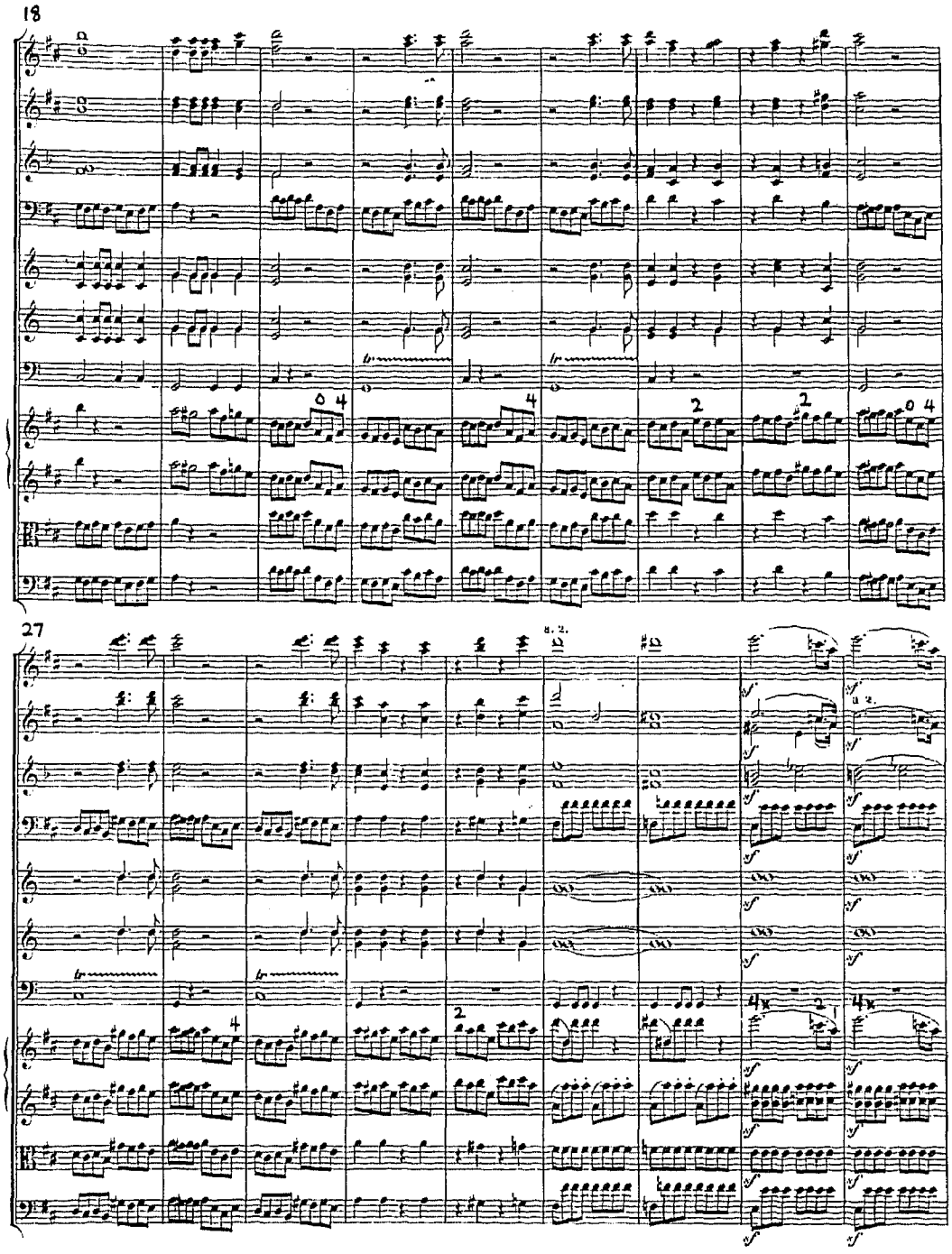

424
zu 2
zu 2
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Vl.
Br.
Vc.
u. Kb.
Bassi
sf

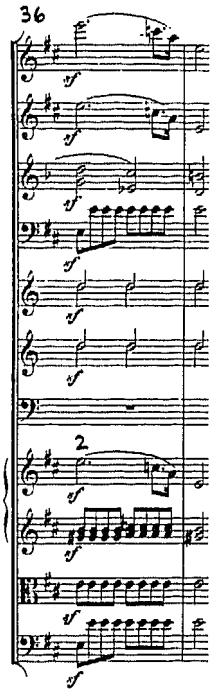

429
430
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Pk.
f
Vl.
Br.
Vo.
u.Kb.


434
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Pk.
Vl.
Br.
Vc.
u.Kb.
ff
tr
4x
div.

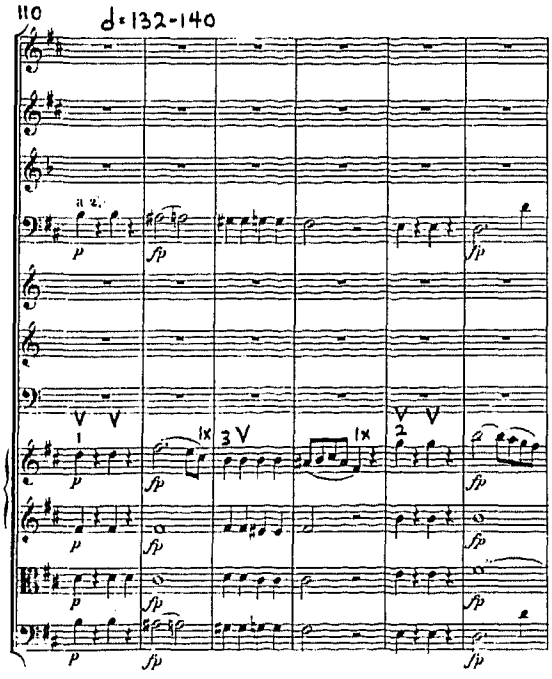
Example 23. Mozart, Symphony No. 35, Movement 4, Measures 1-37. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 22-24 (New York, 1974). [Continues from pages 127 to 129].


FINALE.
Presto.
♩= 132-140
Flauti
Oboi.
Clarinetti in A.
Fagotti.
Corni in D.
Trombe in D.
Timpani in D.A.
Violino I.
Violino II.
Viola.
Violoncello e Basso.
Presto.
10

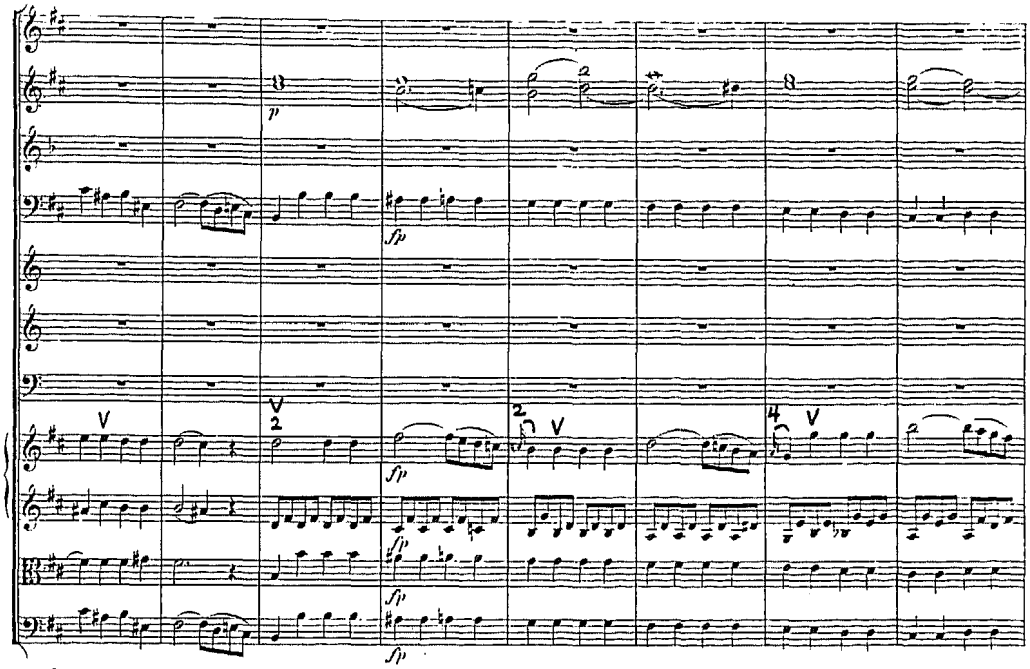

18
27


36
2

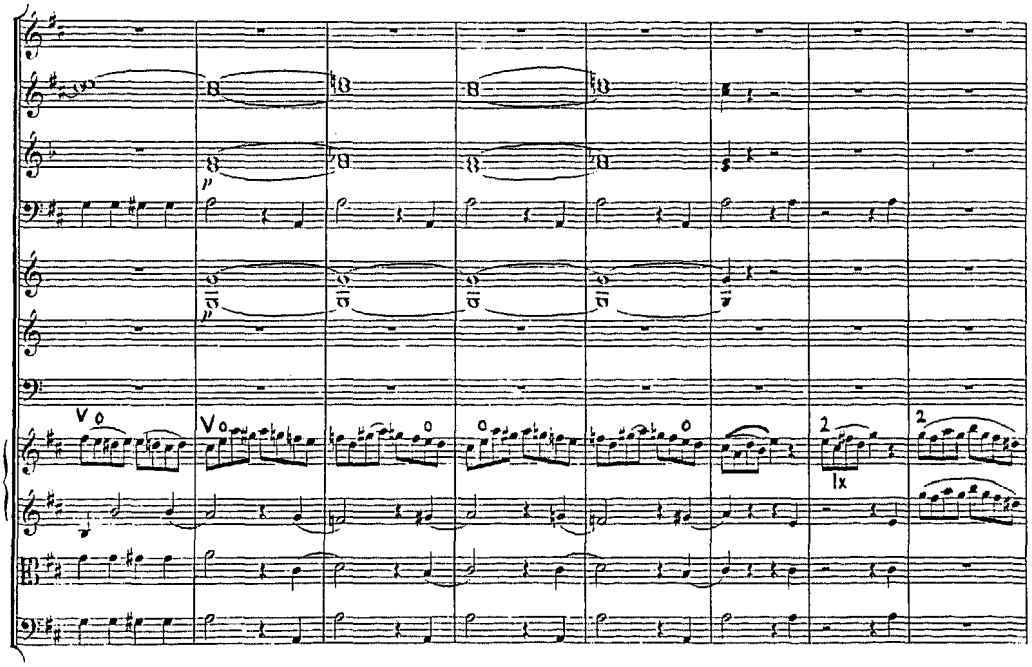
Example 24. Mozart, Symphony No. 35, Movement 4, Measures 110-39. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 27-29 (New York, 1974). [Continues from pages 131 to 133].


110
d=132-140

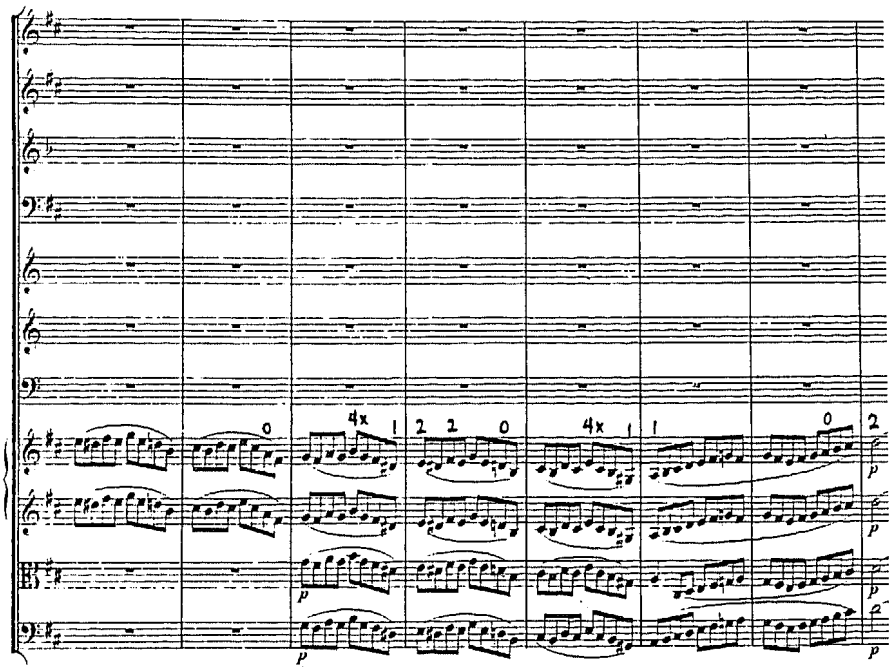
116



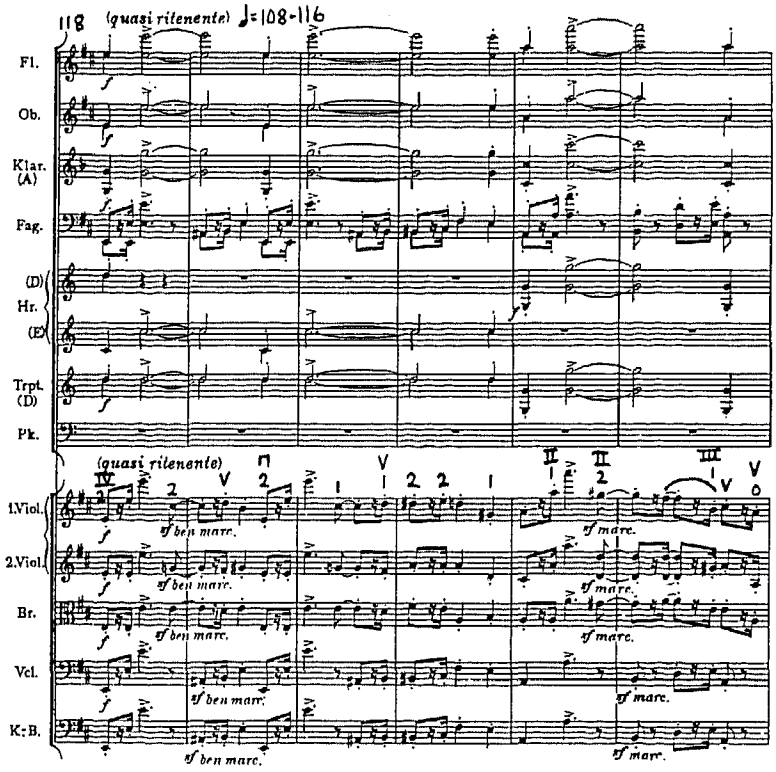
124

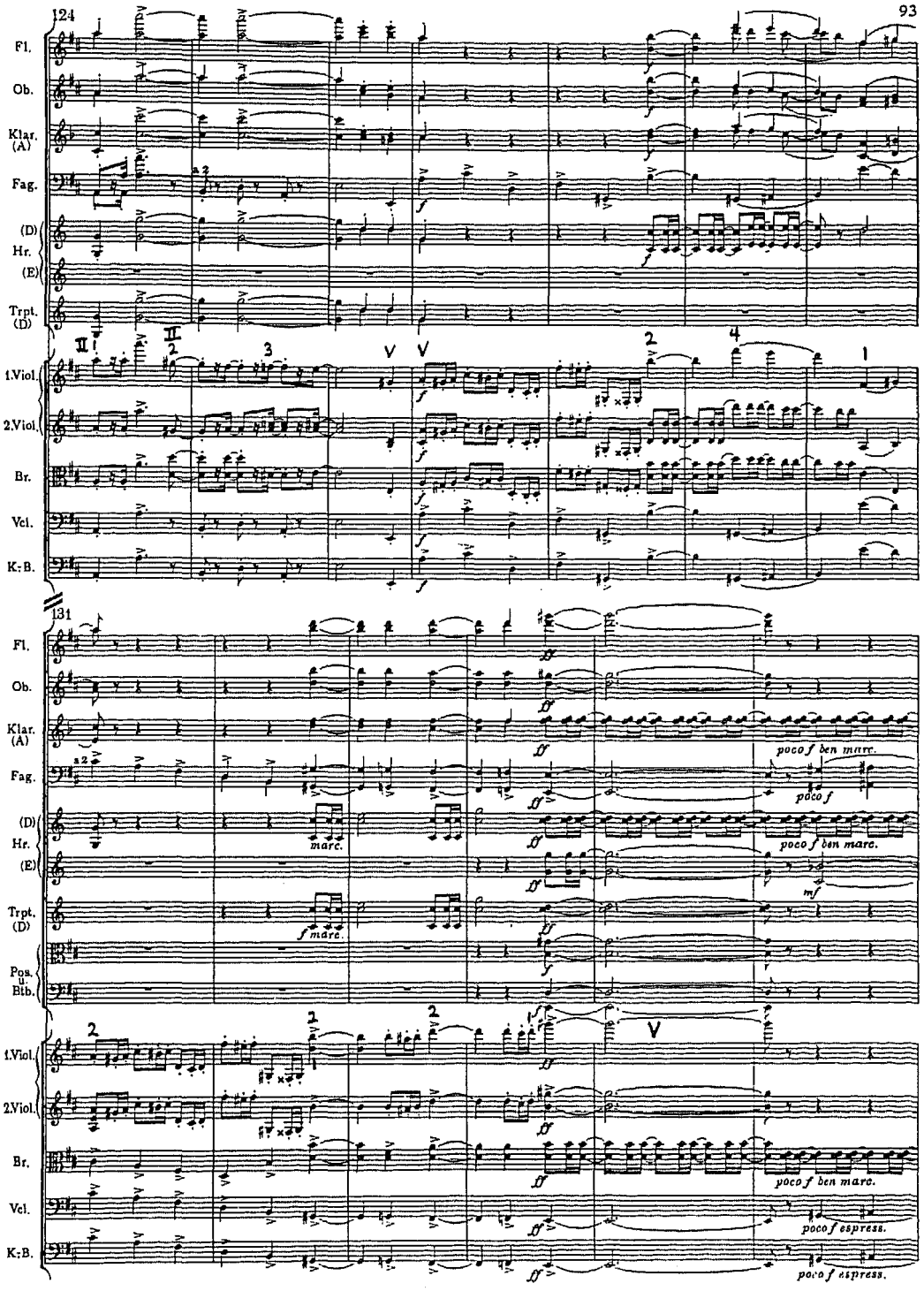


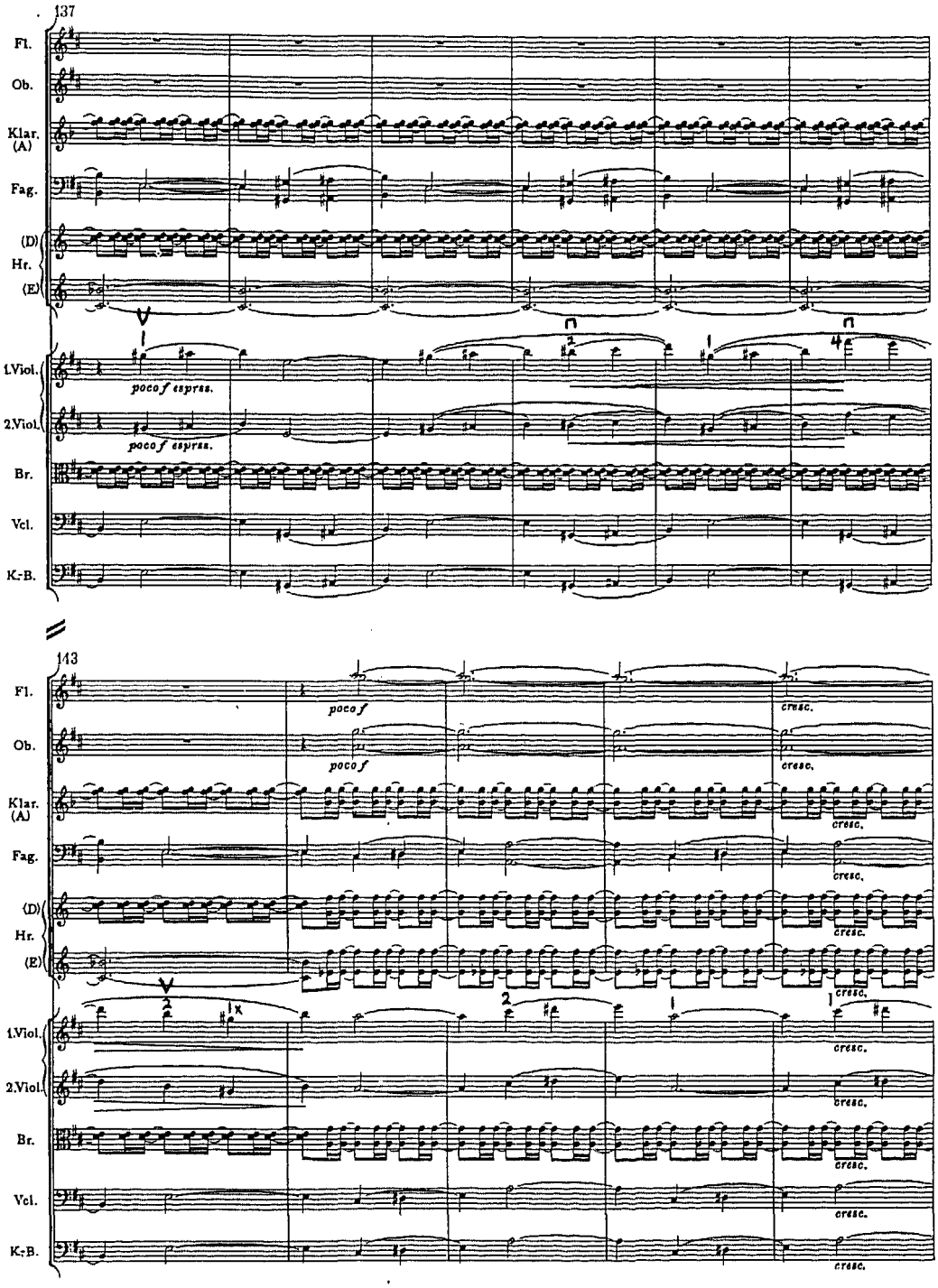
132

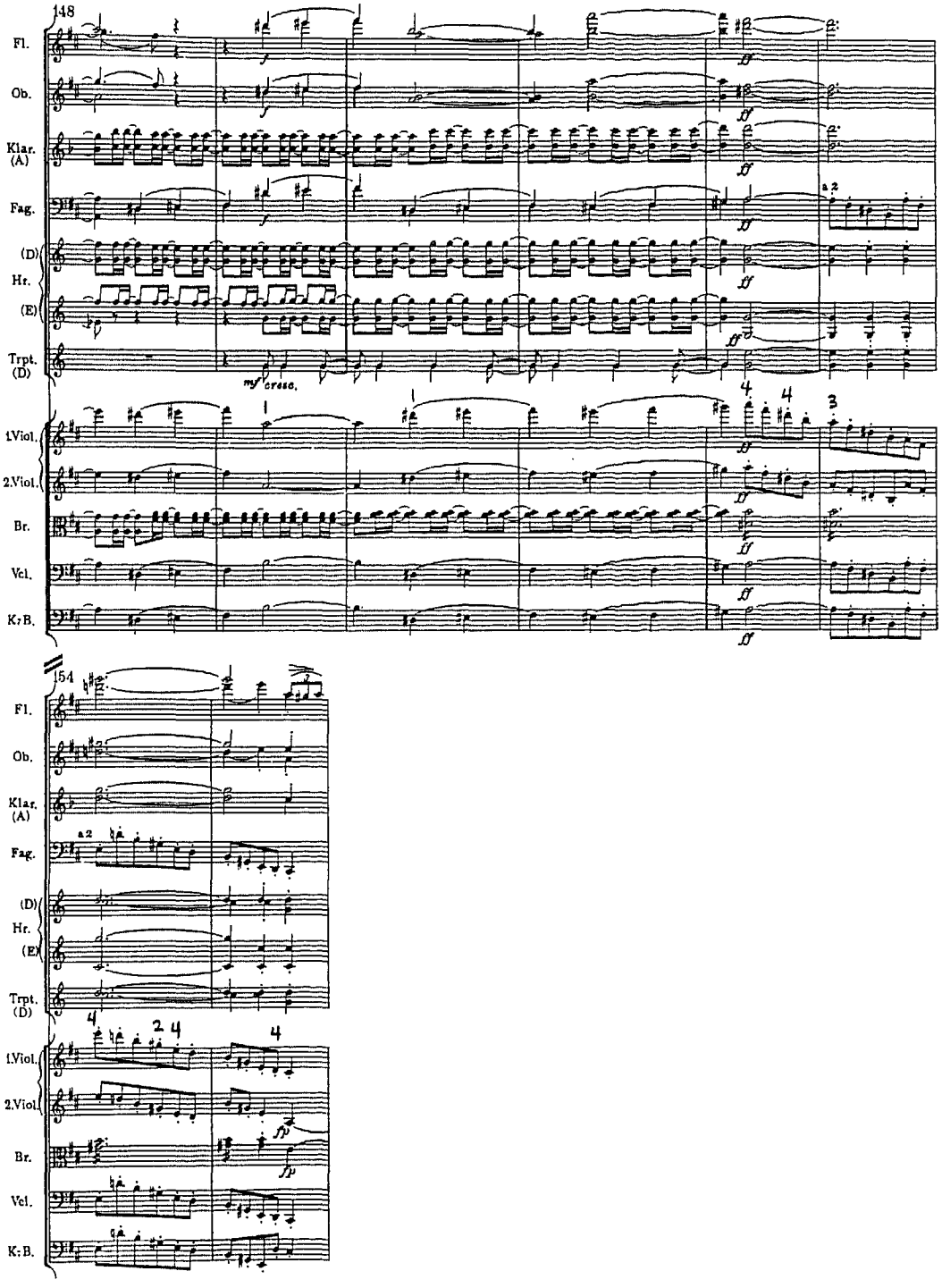


Example 25. Brahms, Symphony No. 2, Movement 1, Measures 118-55.
Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 92-95 (New York, 1974). [Continues from pages 135 to 138].

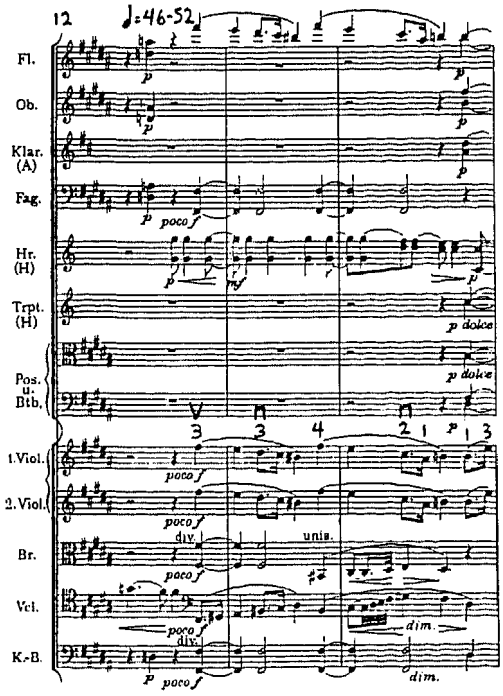

118
(quasi ritenente)
♩=108-116
Fl.
Ob.
Klar. (A)
Fag.
(D)
Hr.
(E)
Trpt. (D)
Pk.
(quasi ritenente)
1.Viol.
2.Viol.
Br.
Vcl.
K:B.
sf ben marc.
sf marc.

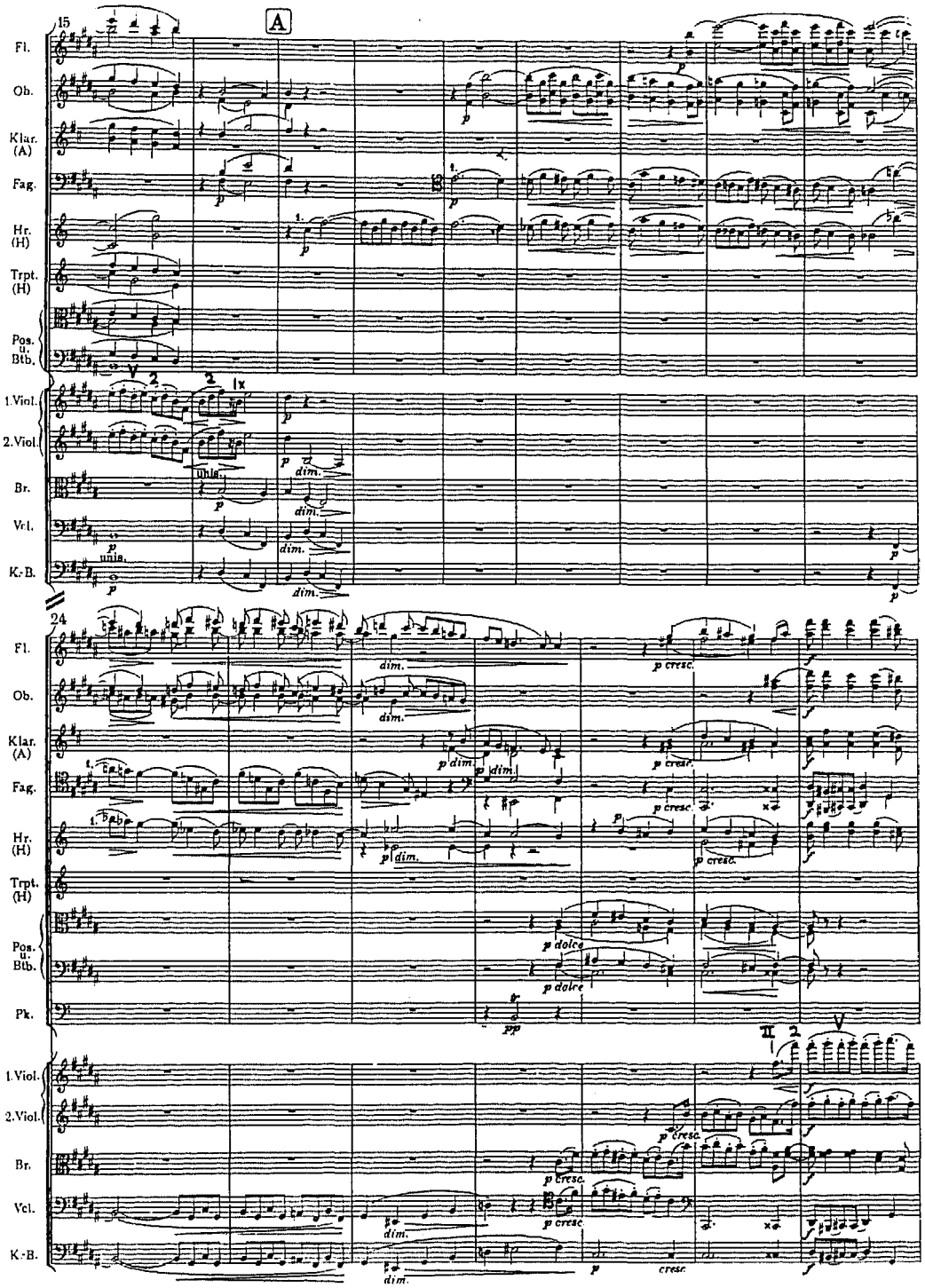

124
93
Fl.
Ob.
Klar. (A)
Fag.
(D) Hr. (E)
Trpt. (D)
1.Viol.
2.Viol.
Br.
Vcl.
K.B.
131
poco f ben marc.
poco f
marc.
mf
f marc.
Pos. u. Btb.
poco f espress.

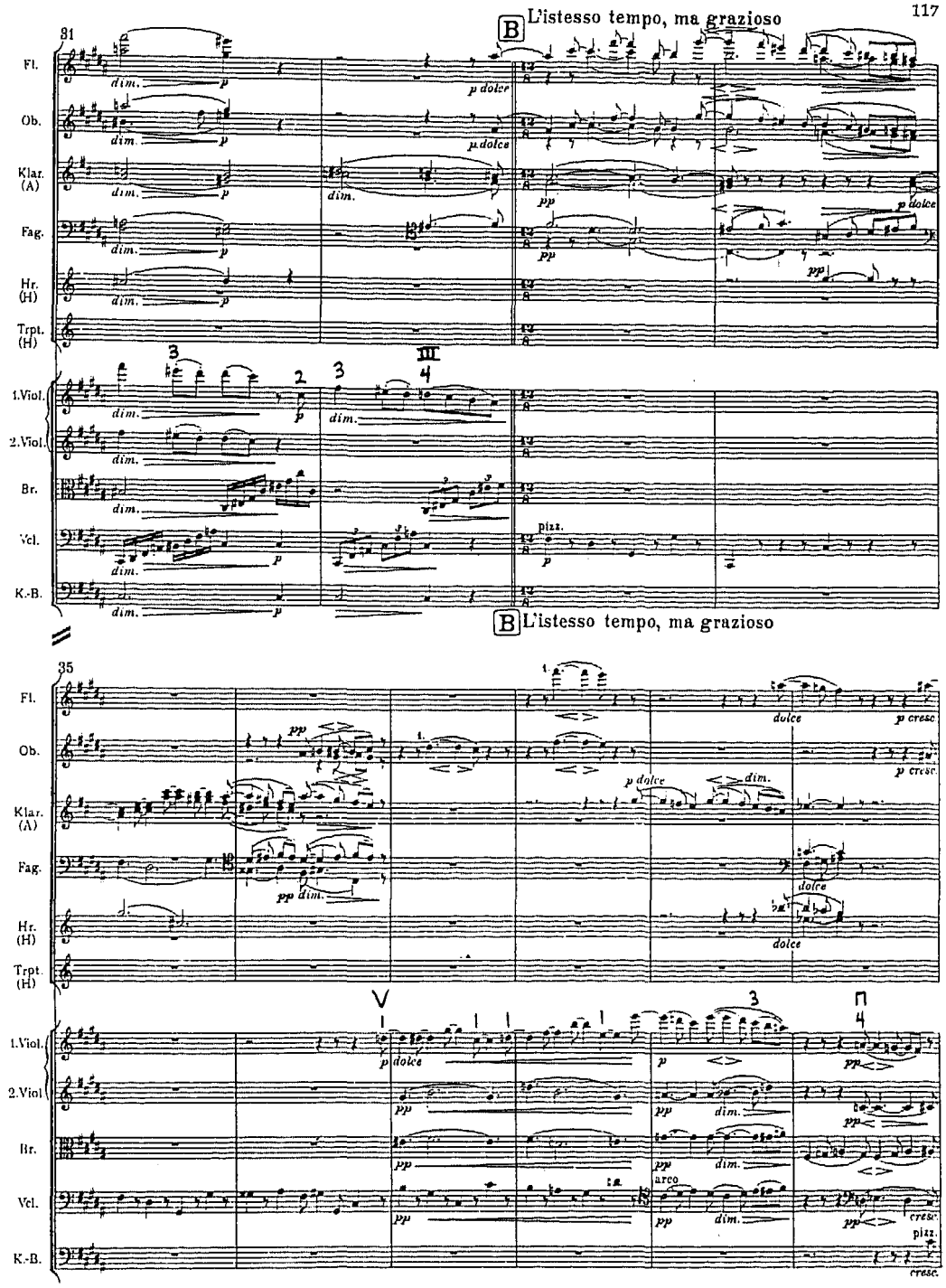

137
Fl.
Ob.
Klar. (A)
Fag.
(D) Hr.
(E)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
poco f espress.
poco f espress.
143
poco f
poco f
cresc.

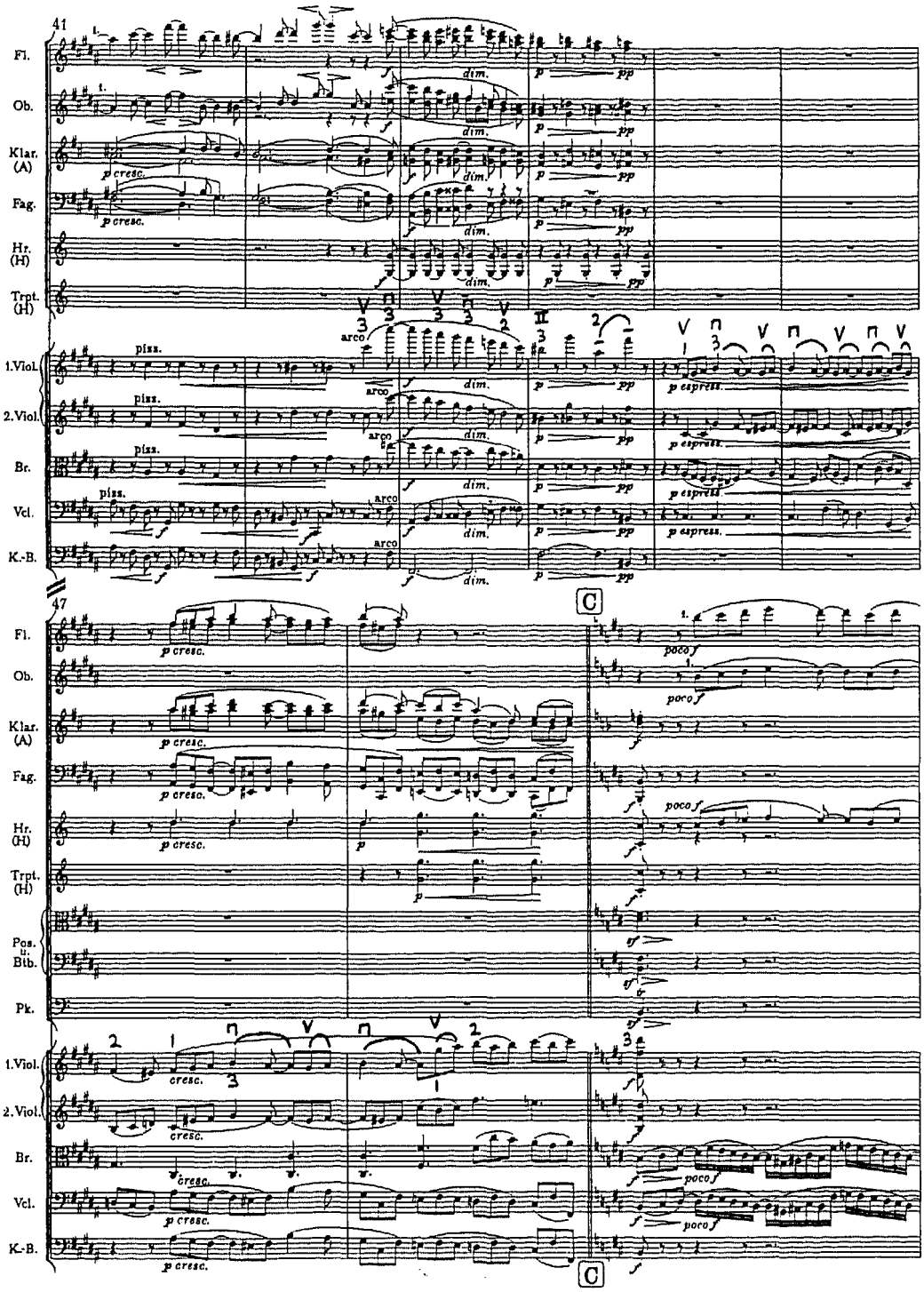

148
Fl.
Ob.
Klar. (A)
Fag.
(D)
Hr.
(E)
Trpt. (D)
mf cresc.
1.Viol.
2.Viol.
Br.
Vcl.
K7B.
154
Fl.
Ob.
Klar. (A)
Fag.
(D)
Hr.
(E)
Trpt. (D)
1.Viol.
2.Viol.
Br.
Vcl.
K7B.

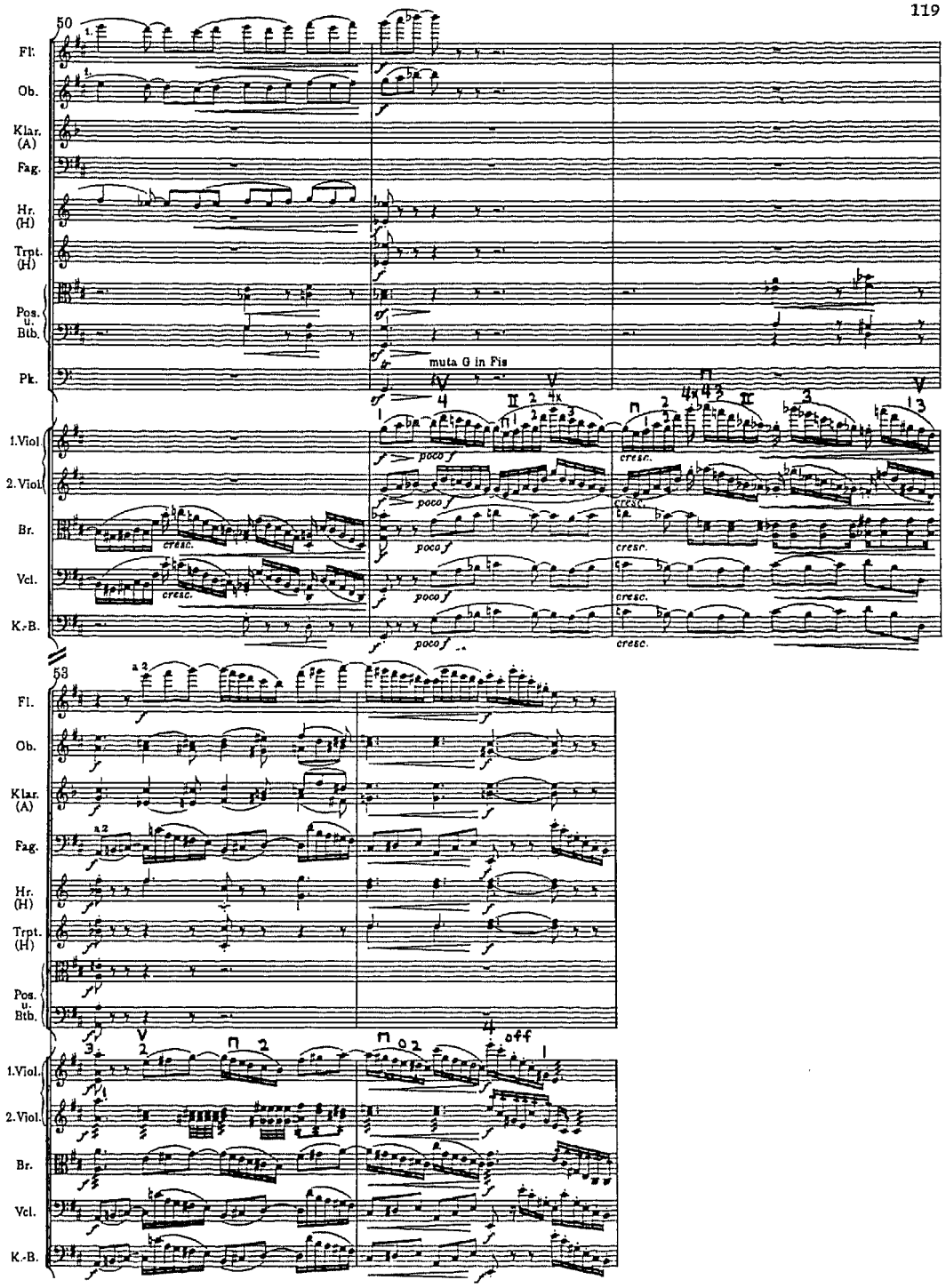
Example 26. Brahms, Symphony No. 2, Movement 2, Measures 12-54. Reprinted from Johannes Brahms, Complete Symphonies, Dover Publications, Inc. 115-19 (New York, 1974). [Continues from pages 140 to 144].


12
♩=46-52
Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
p
poco f
p dolce
div.
unis.
dim.

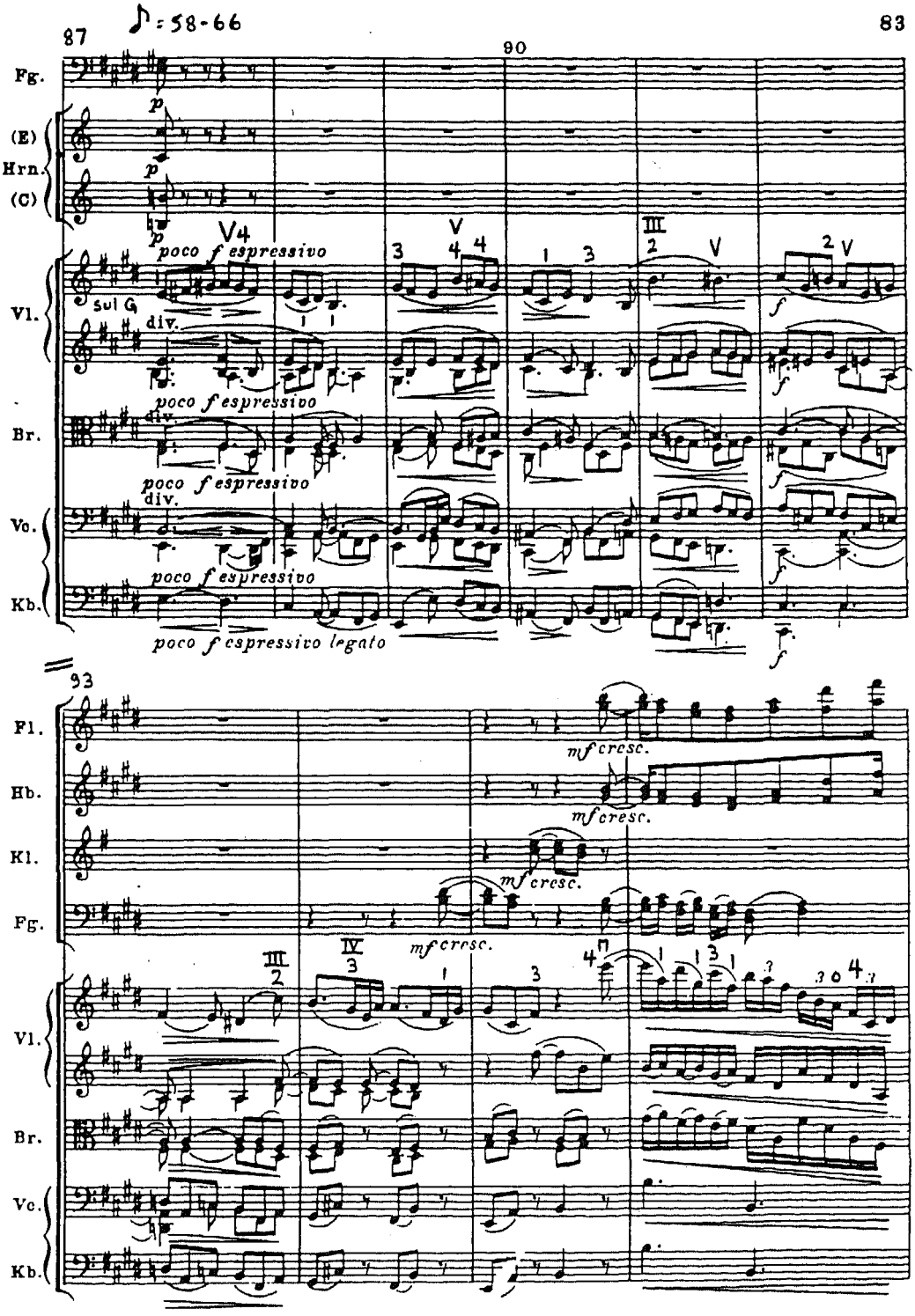

15
A
Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
unis.
dim.
24
p cresc.
p dolce
pp
Pk.

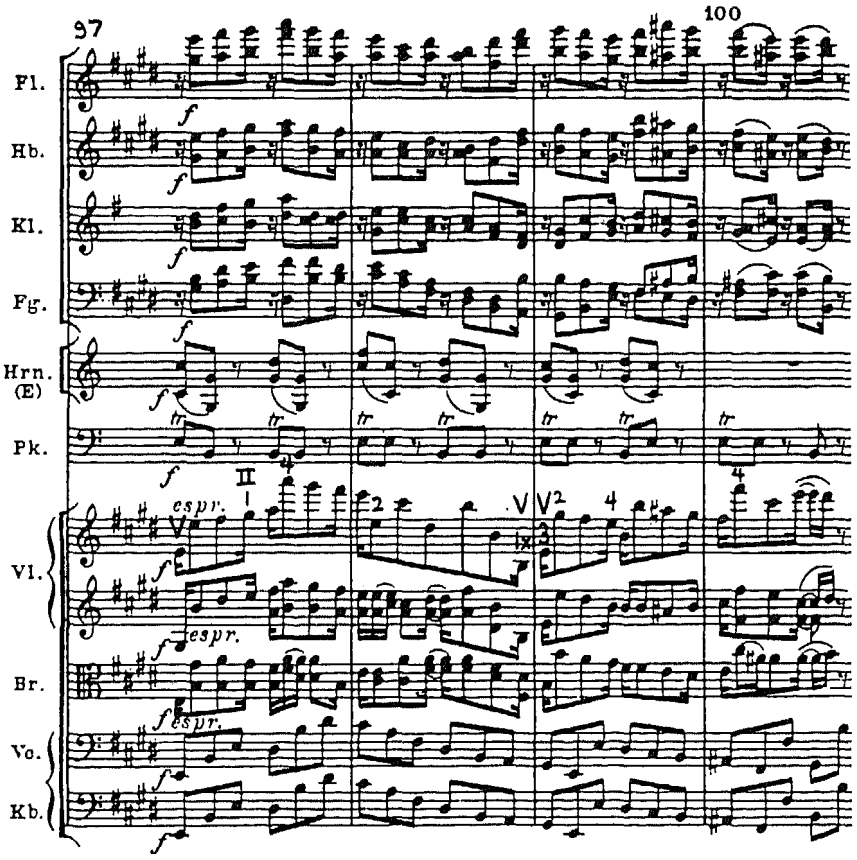

B L'istesso tempo, ma grazioso
31
Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
dim.
p dolce
pp
pizz.
B L'istesso tempo, ma grazioso
35
dolce
p cresc
cresc.


41
Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
pizz.
arco
dim.
p cresc.
p espress.
47
C
Pos. u. Btb.
Pk.
cresc.
poco f

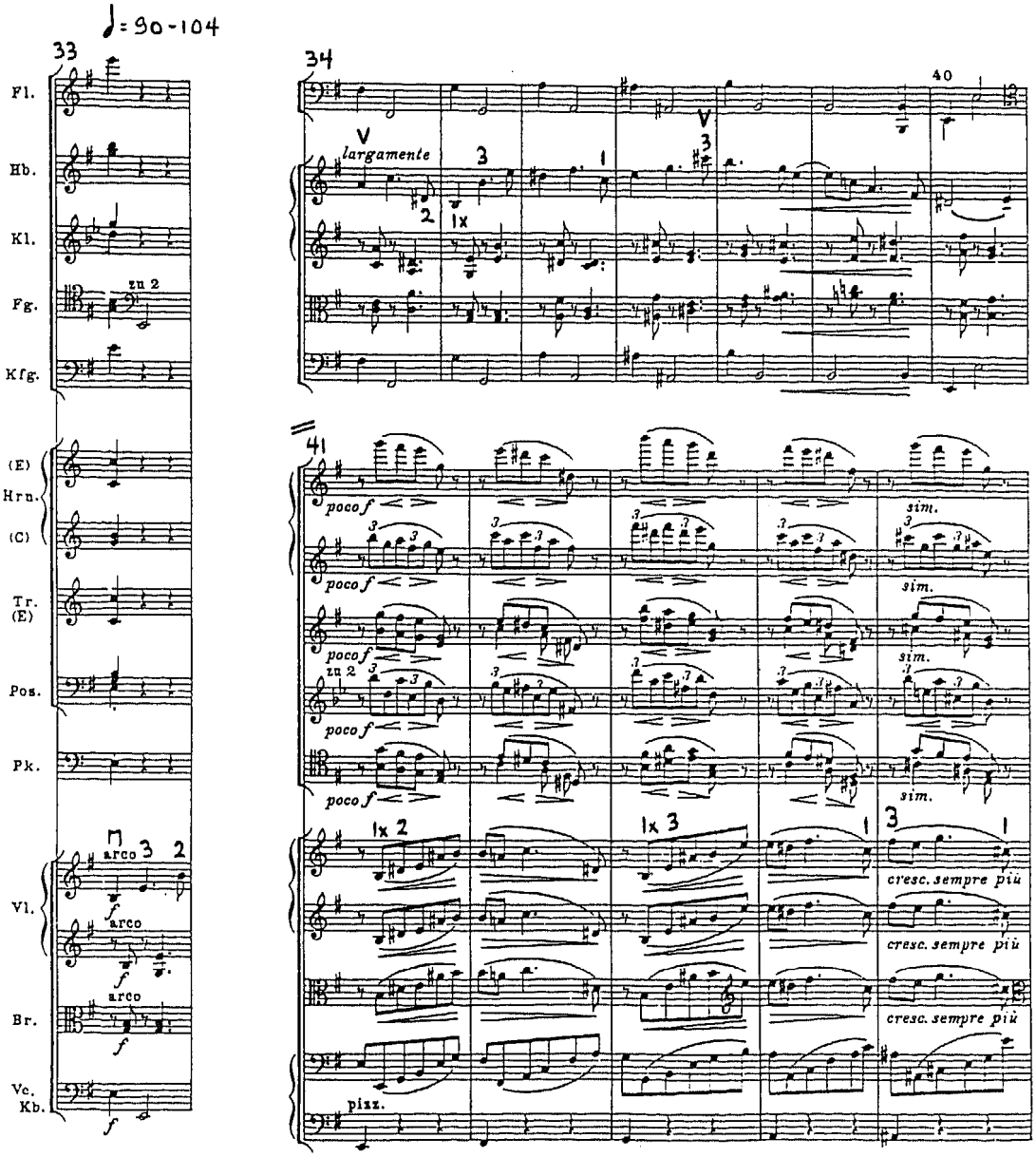

50
Fl.
Ob.
Klar. (A)
Fag.
Hr. (H)
Trpt. (H)
Pos. u. Btb.
Pk.
muta G in Fis
1.Viol.
2.Viol.
Br.
Vcl.
K.-B.
poco f
cresc.
53
a 2
off

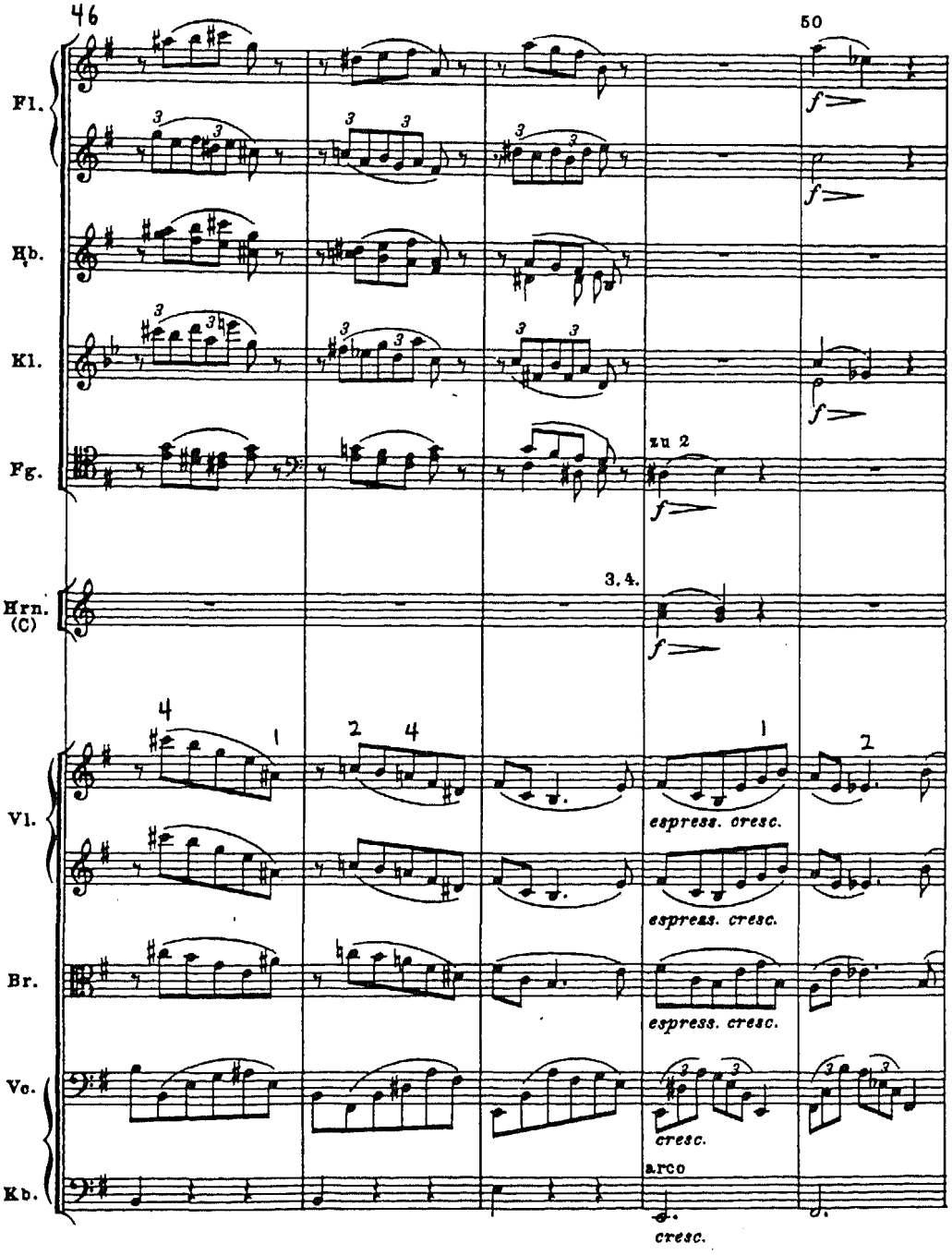
Example 27. Brahms, Symphony No. 4, Movement 2, Measures 87-100. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 83-84 (London, n.d.). [Continues from pages 146 to 147].

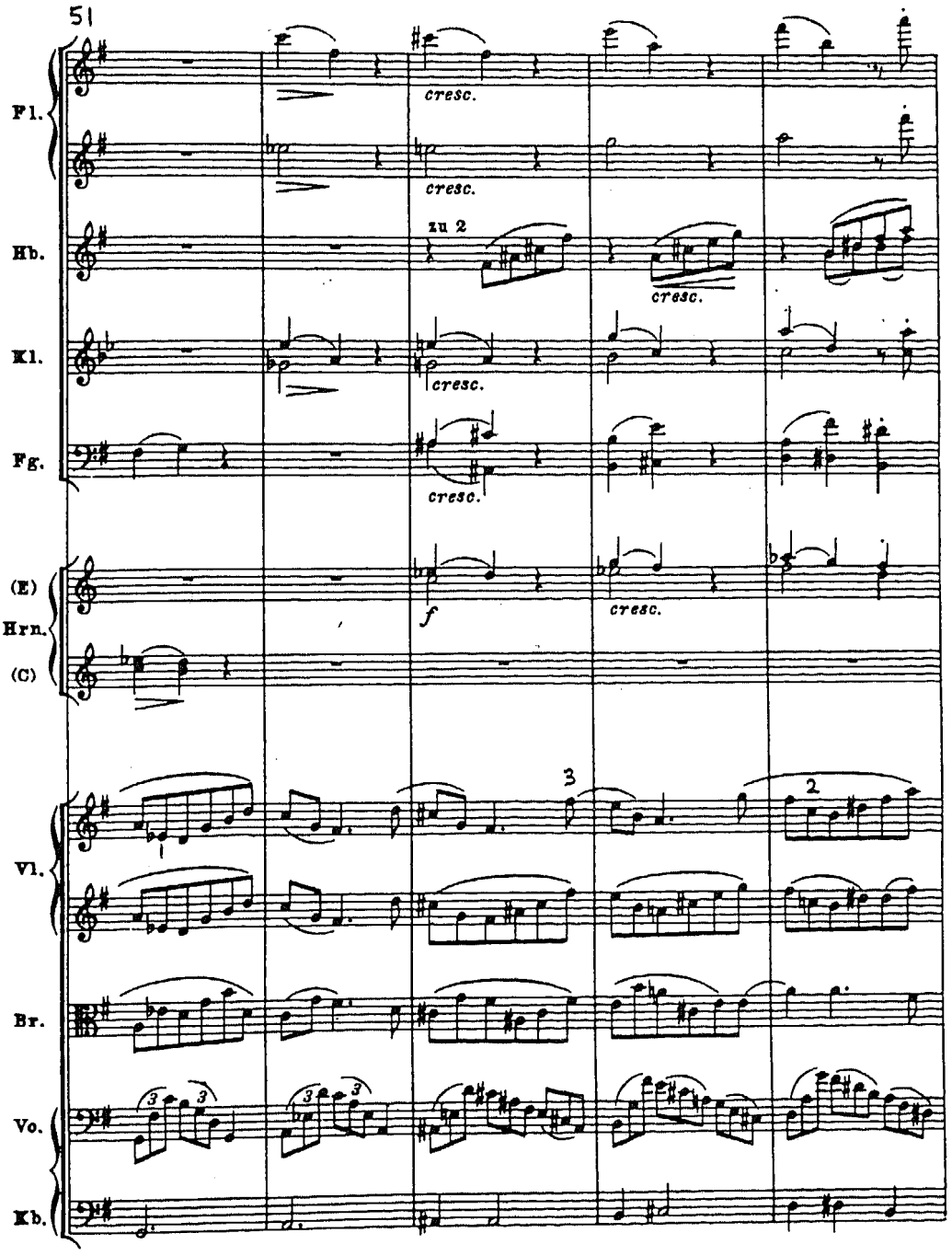

87
♪ = 58-66
90
83
Fg.
(E)
Hrn.
(C)
Vl.
Br.
Vc.
Kb.
poco f espressivo
sul G
div.
poco f espressivo legato
93
Fl.
Hb.
Kl.
mf cresc.

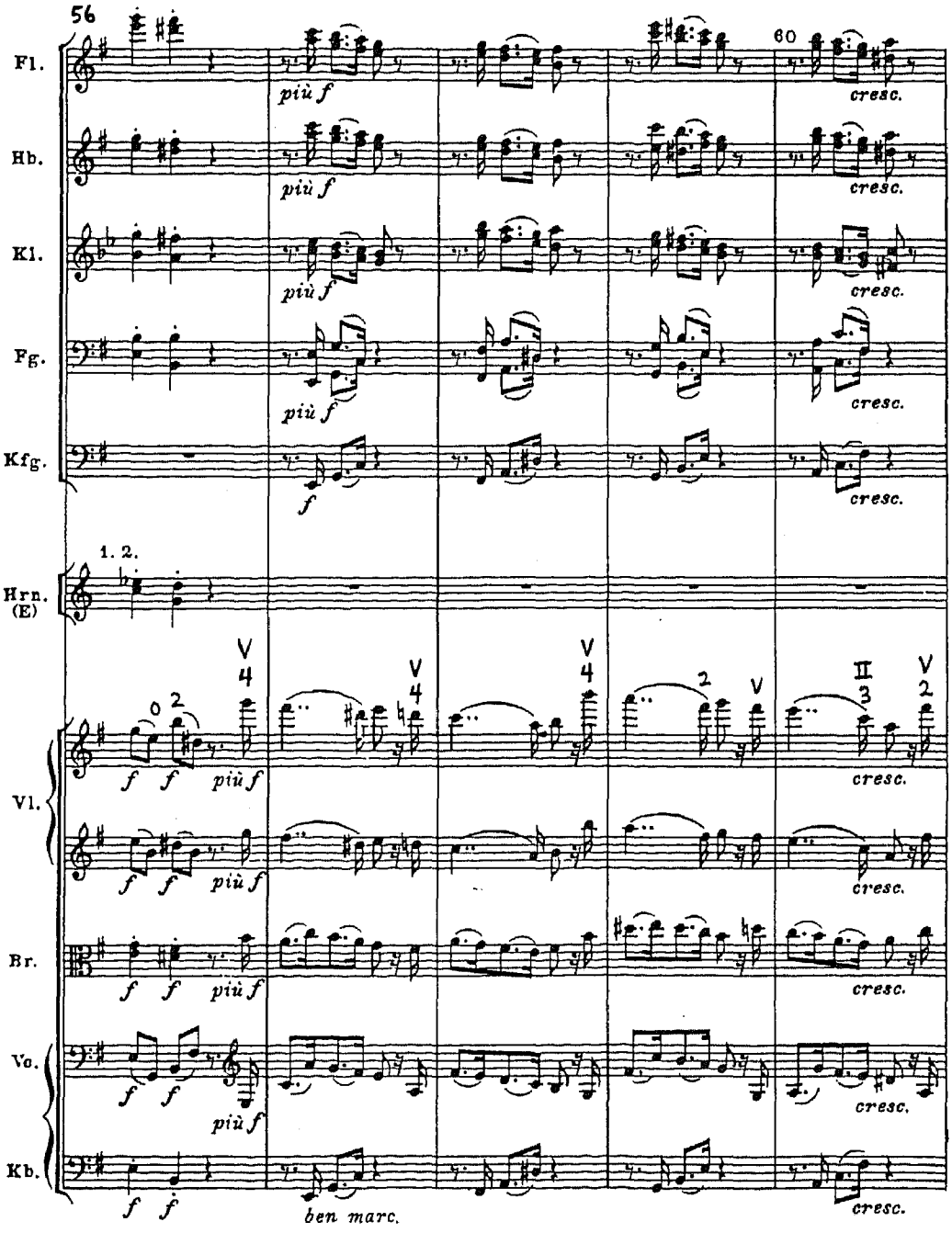

97
100
Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Pk.
Vl.
Br.
Vc.
Kb.
espr.

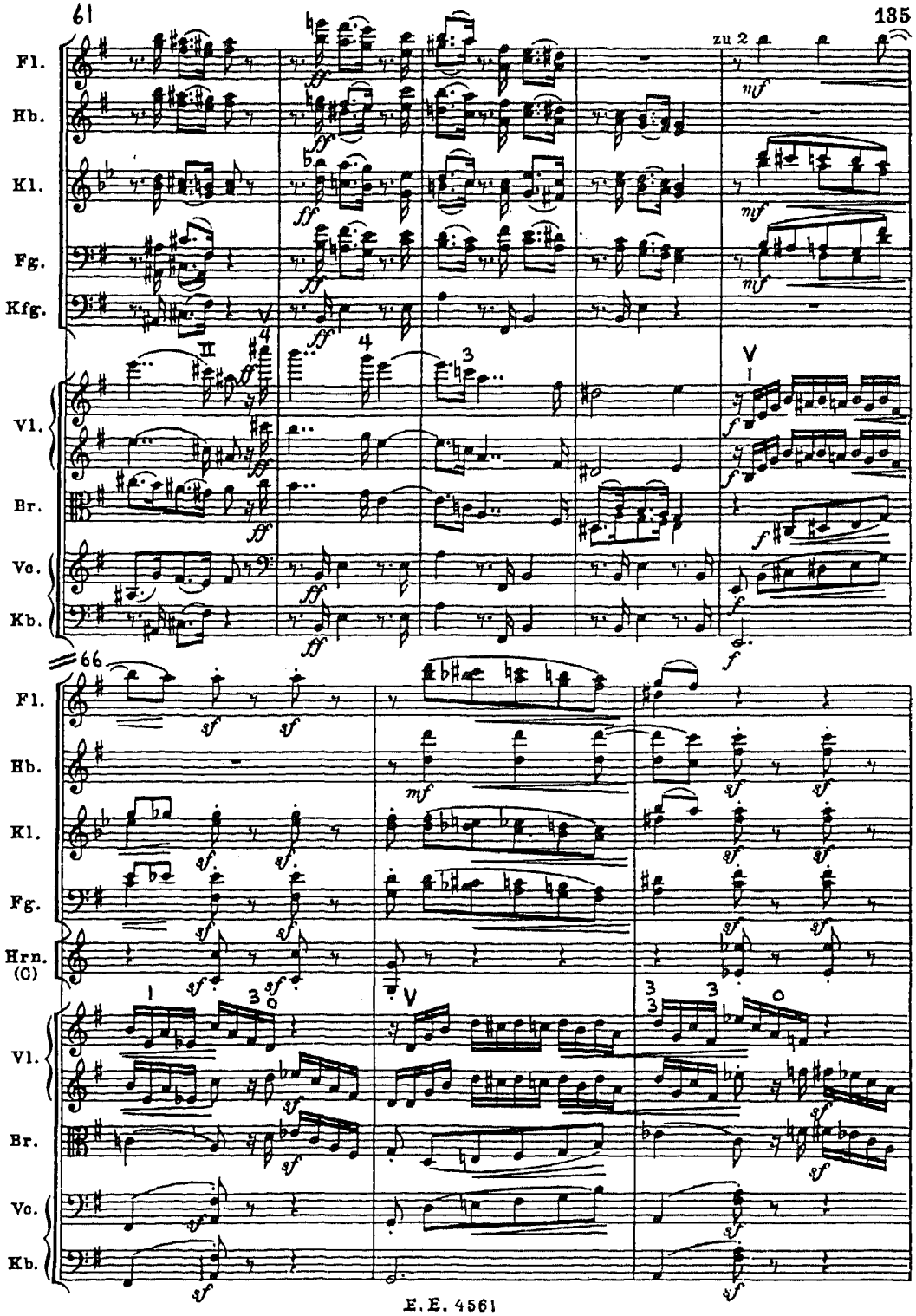
Example 28. Brahms, Symphony No. 4, Movement 4, Measures 33-80. Reprinted from Johannes Brahms, Symphony No. 4, Ernst Eulenburg, Ltd. 130-39 (London, n.d.). [Continues from pages 149 to 157].

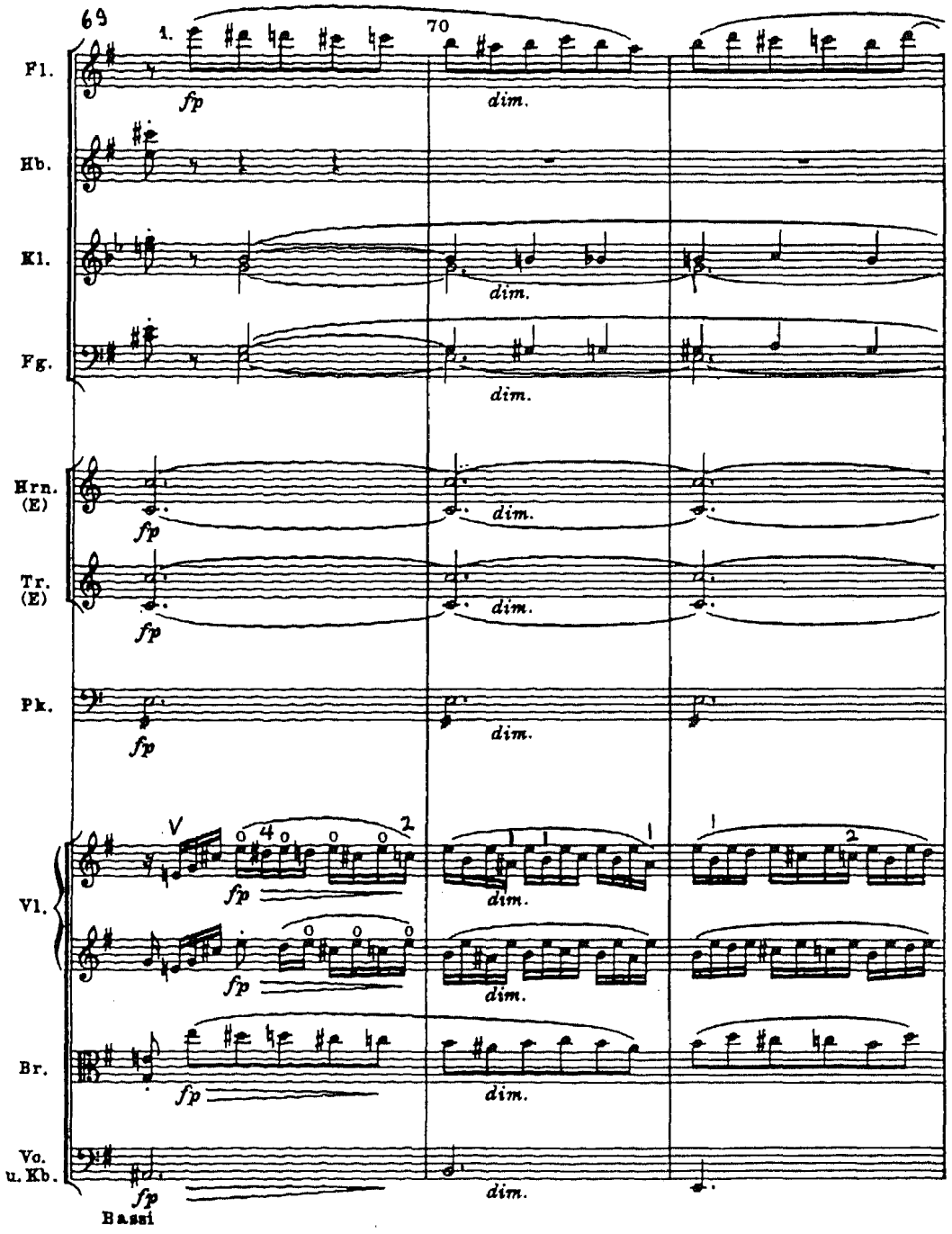

♩= 90-104
33
34
40
41
Fl.
Hb.
Kl.
Fg.
Kfg.
(E)
Hrn.
(C)
Tr.
(E)
Pos.
Pk.
Vl.
Br.
Vc.
Kb.
largamente
zu 2
arco
pizz.
poco f
sim.
cresc. sempre più

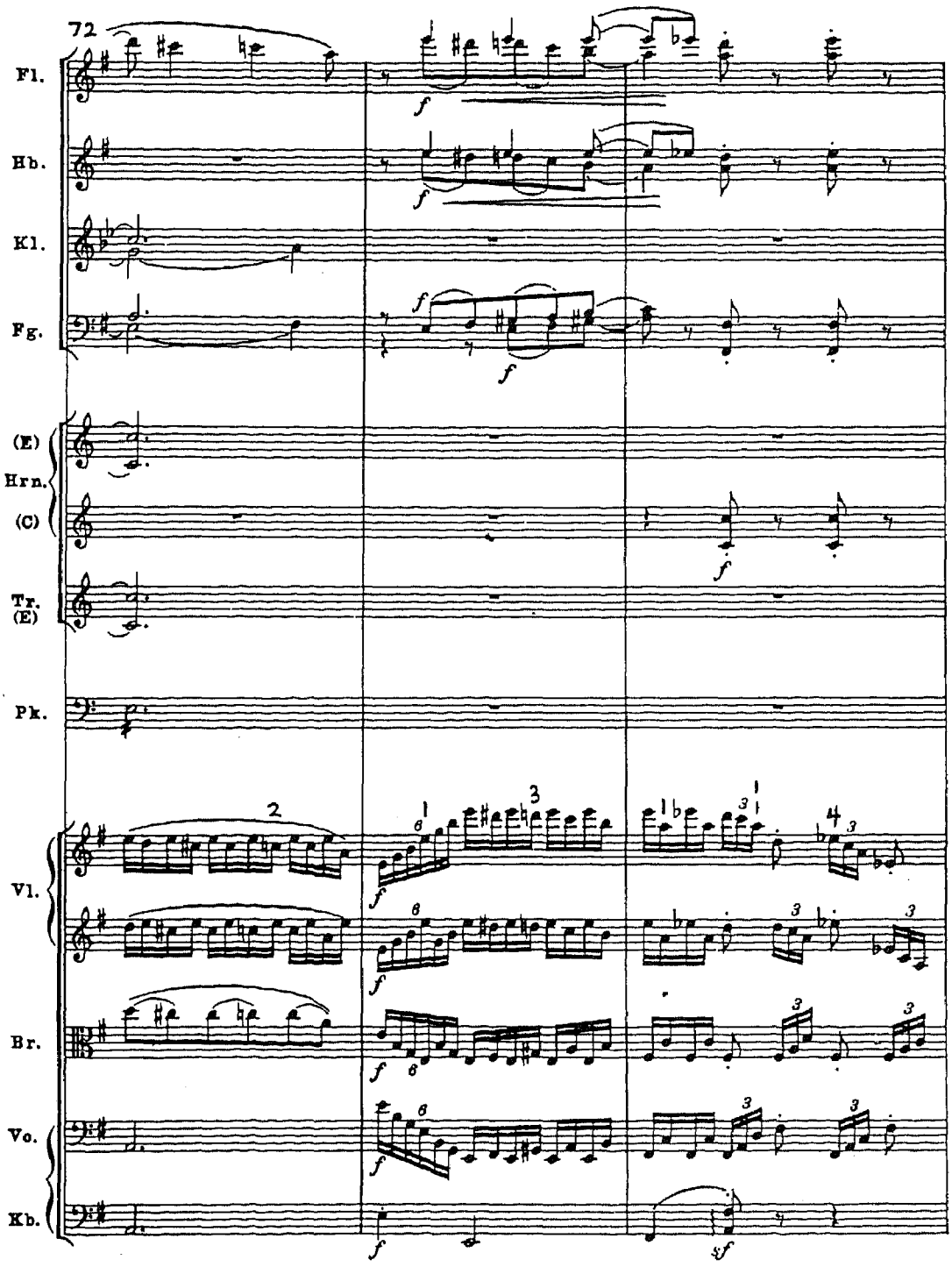

46
50
Fl.
Hb.
Kl.
Fg.
zu 2
Hrn. (C)
3.4.
Vl.
espress. cresc.
espress. cresc.
Br.
espress. cresc.
Vc.
cresc.
arco
Kb.
cresc.

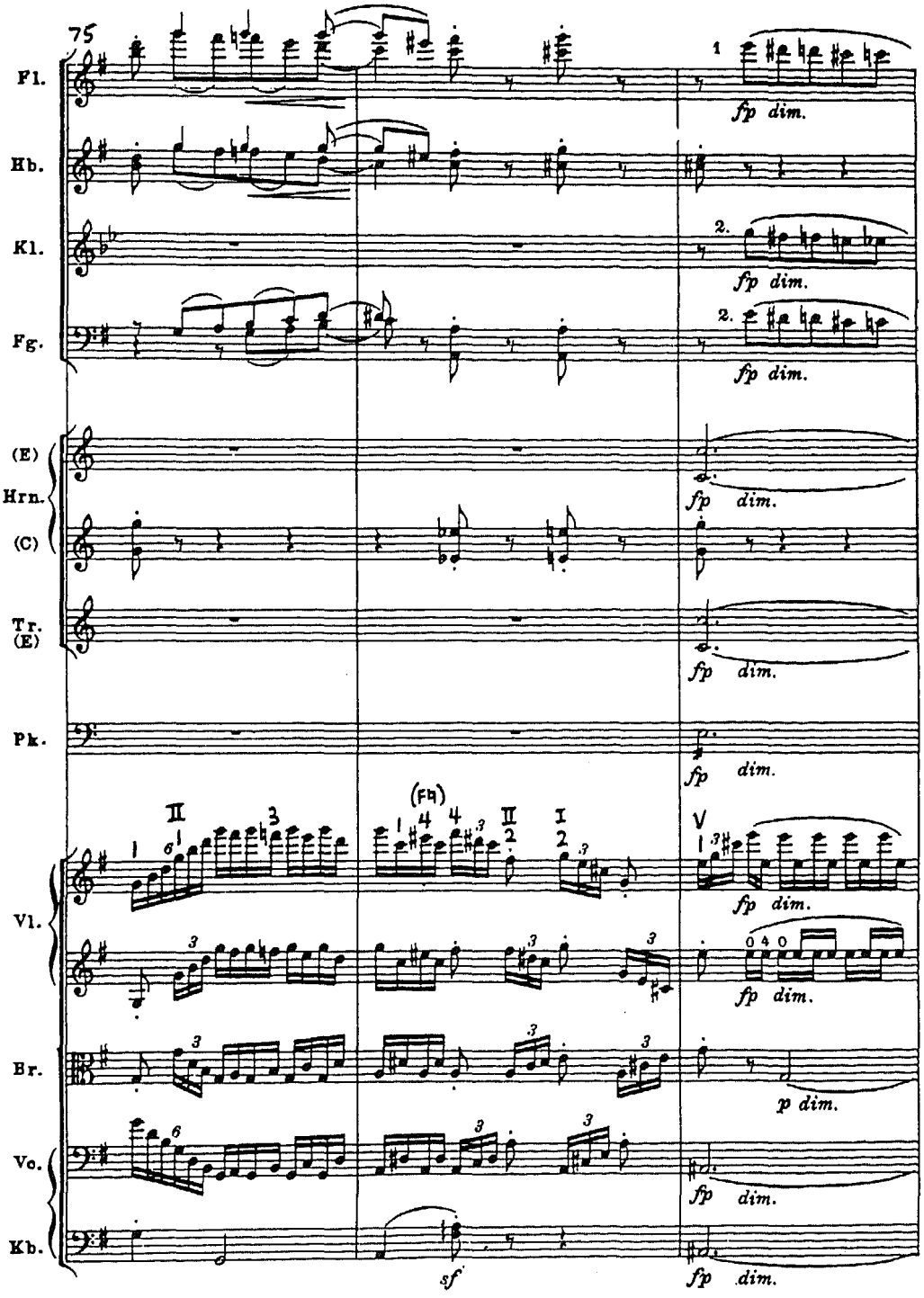

51
Fl.
cresc.
cresc.
Hb.
zu 2
cresc.
Kl.
cresc.
Fg.
cresc.
(E)
Hrn.
(C)
f
cresc.
Vl.
3
2
Br.
Vo.
Kb.

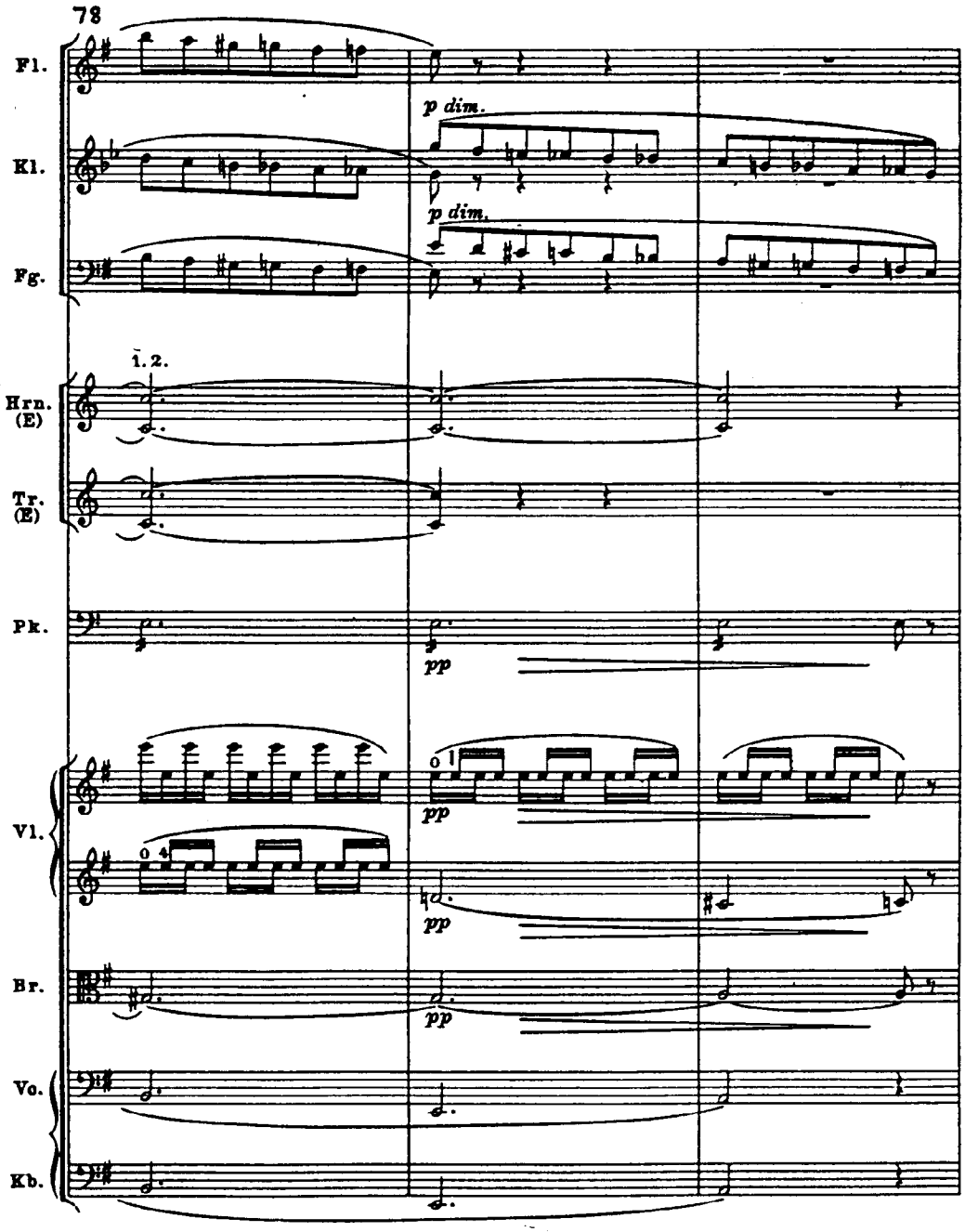

56
60
Fl.
Hb.
Kl.
Fg.
Kfg.
Hrn. (E)
Vl.
Br.
Vc.
Kb.
più f
cresc.
f
1. 2.
ben marc.


61
135
zu 2
Fl.
Hb.
Kl.
Fg.
Kfg.
Vl.
Br.
Vc.
Kb.
66
Hrn. (C)


69
1.
70
Fl.
Hb.
Kl.
Fg.
Hrn. (E)
Tr. (E)
Pk.
Vl.
Br.
Vo. u. Kb.
Bassi
fp
dim.


72
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Pk.
Vl.
Br.
Vc.
Kb.


75
Fl.
Hb.
Kl.
Fg.
(E)
Hrn.
(C)
Tr.
(E)
Pk.
Vl.
Br.
Vc.
Kb.
fp dim.
p dim.
sf

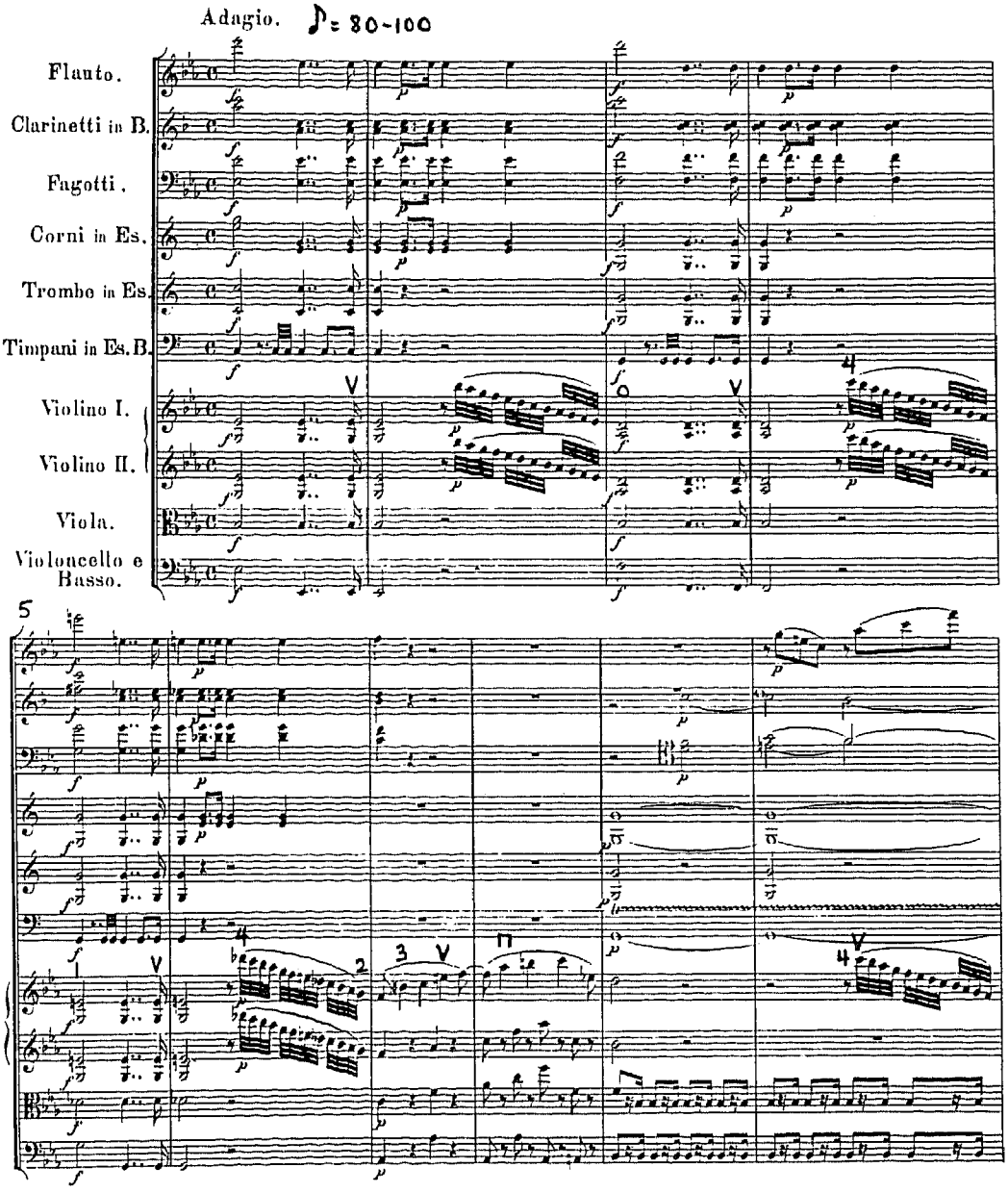

78
Fl.
Kl.
Fg.
p dim.
p dim.
1. 2.
Hrn. (E)
Tr. (E)
Pk.
pp
Vl.
pp
pp
Br.
pp
Vo.
Kb.

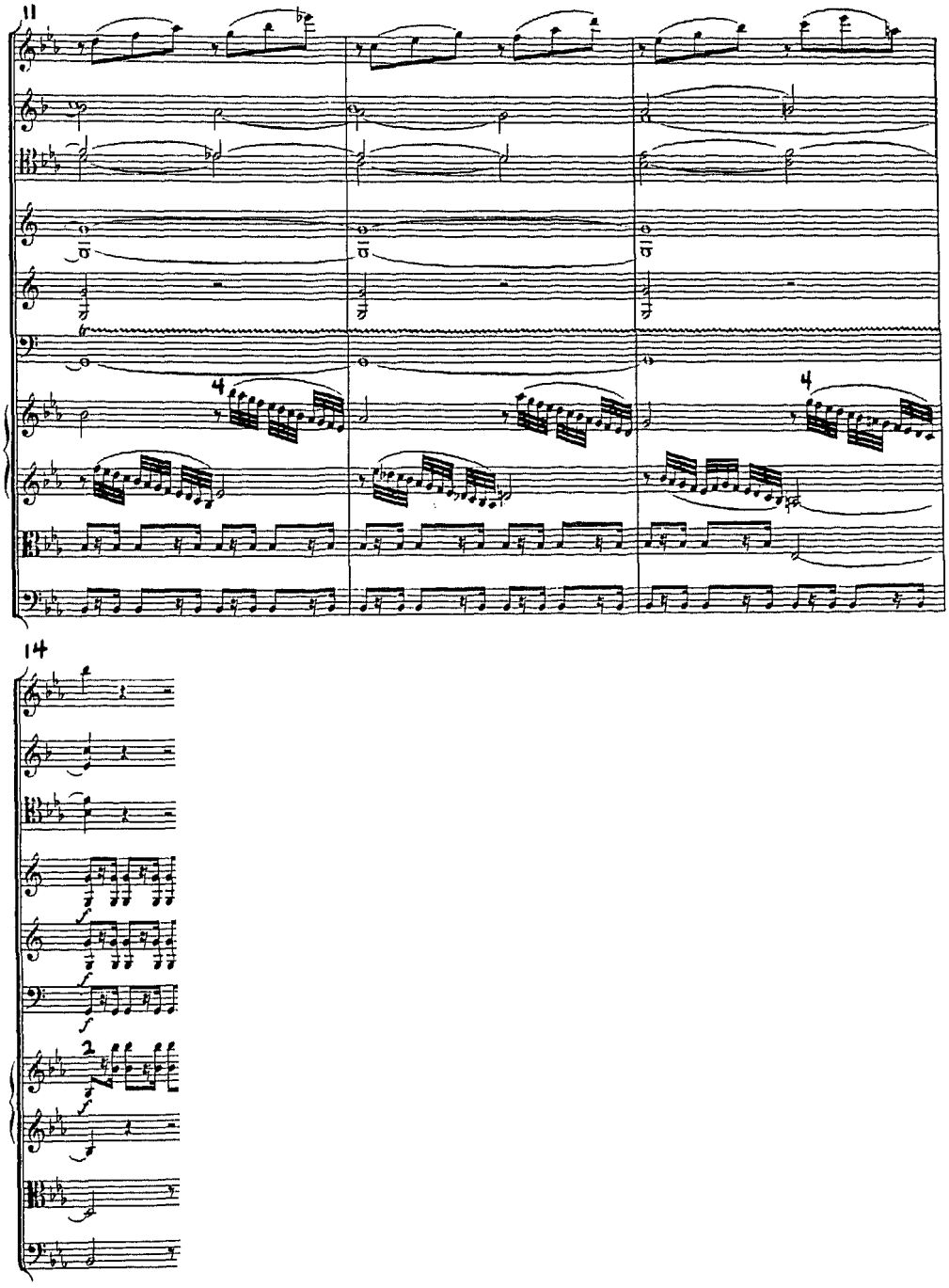
Example 29. Mozart, Symphony No. 39, Movement 1, Measures 1-14. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 137-38 (New York, 1974). [Continues from pages 159 to 160].

SYMPHONY No. 39

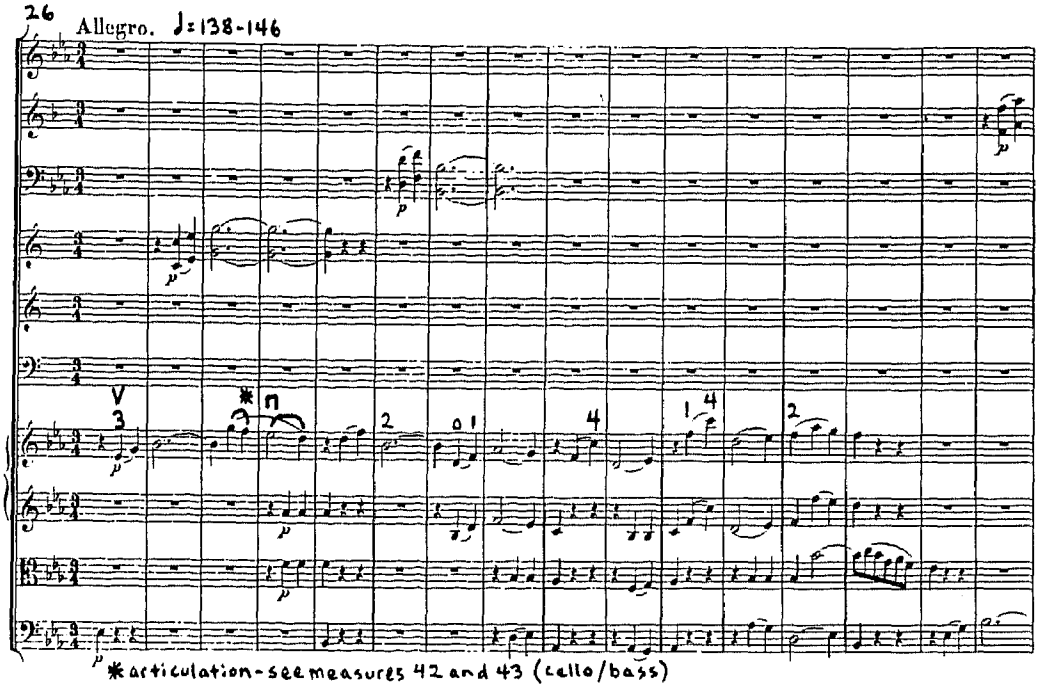
in E-flat Major, K.543

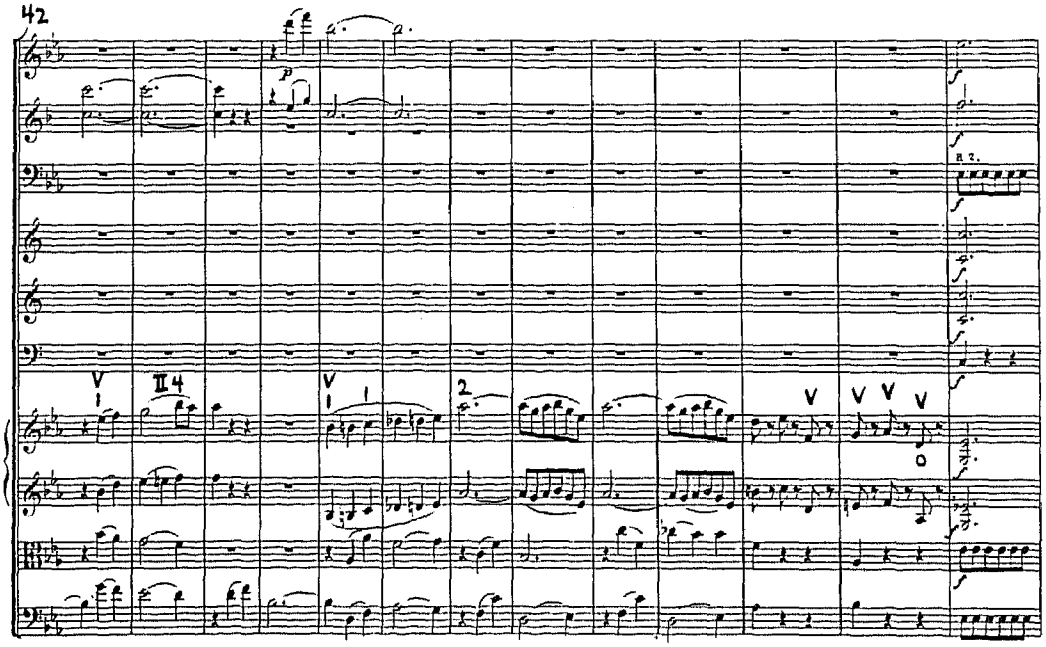
Composed June 1788 in Vienna.

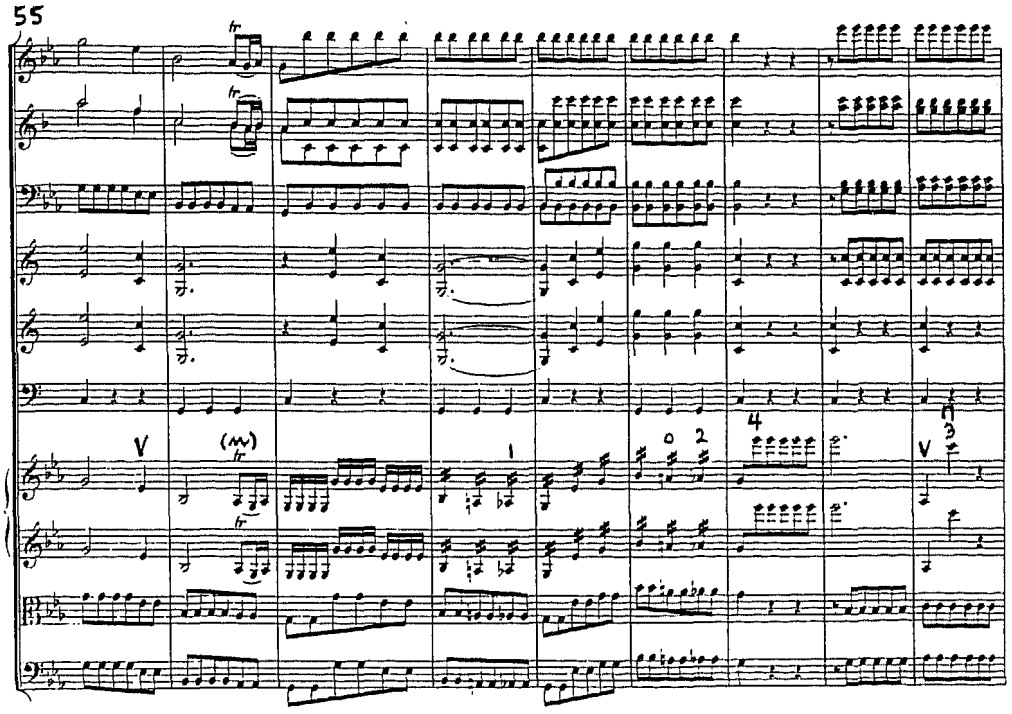


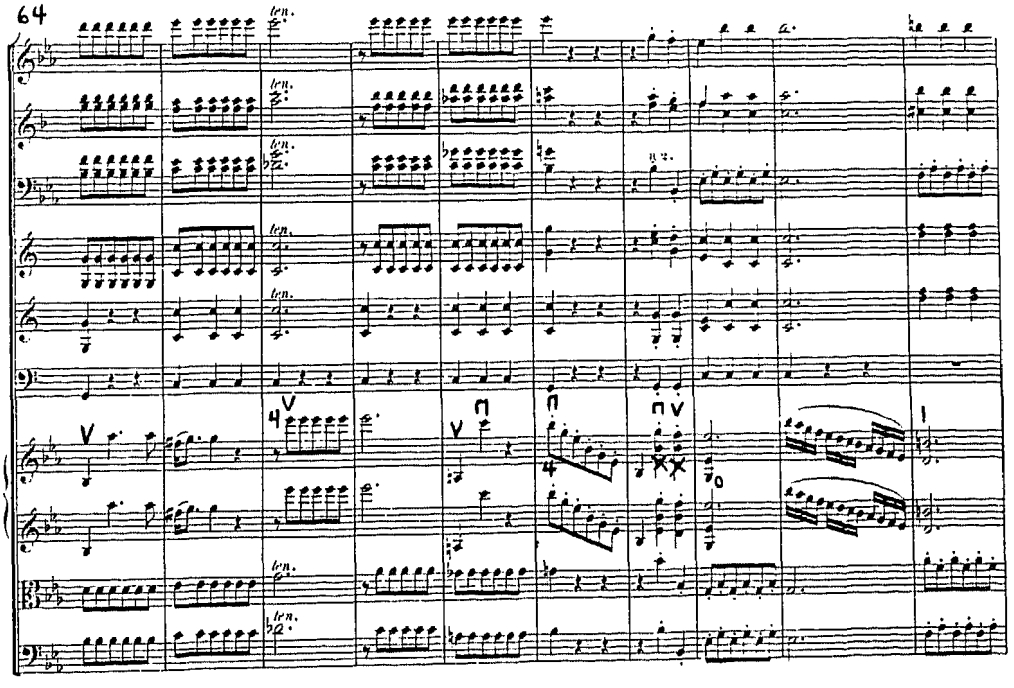

11
4
4
14
2

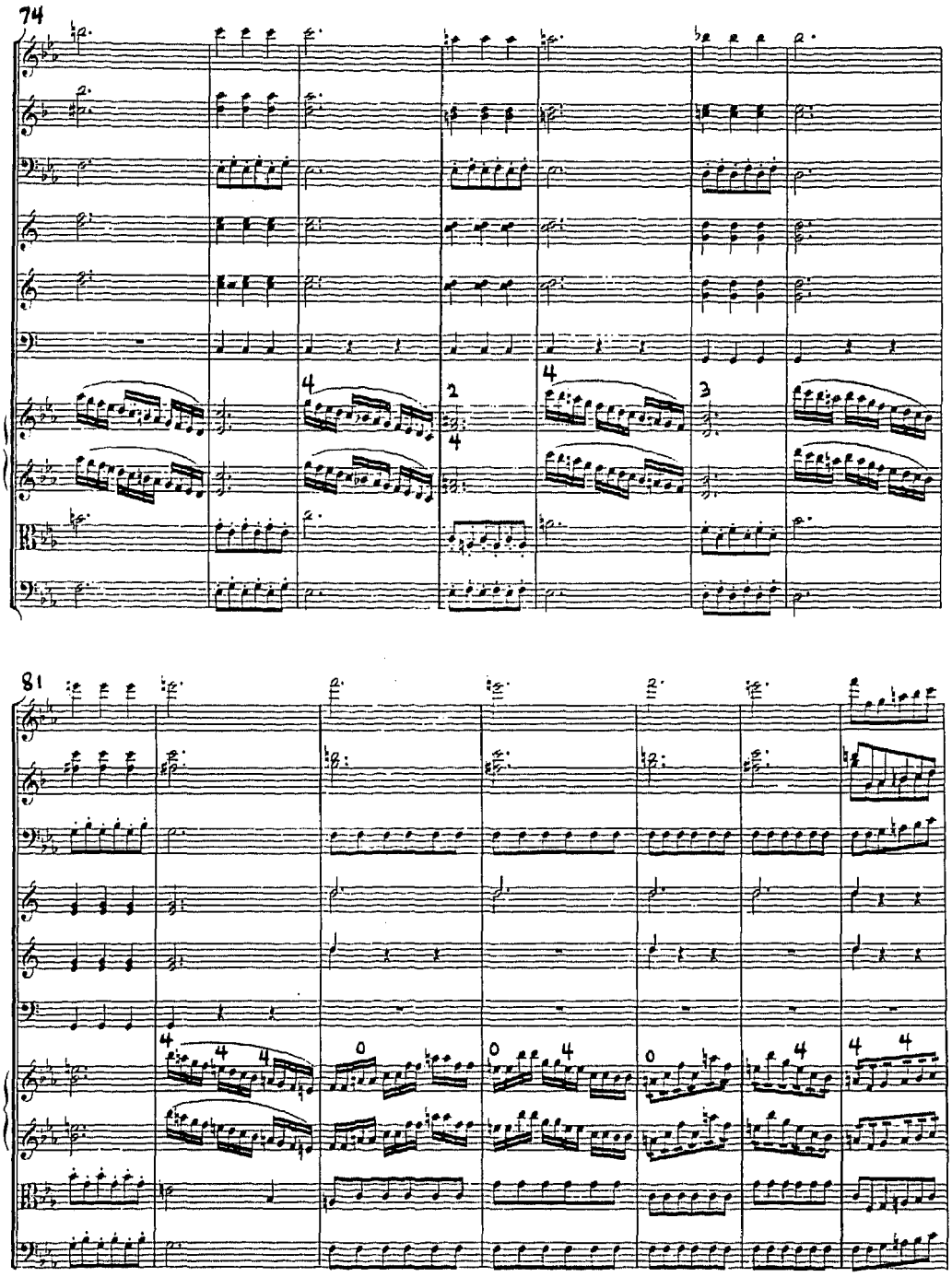
Example 30. Mozart, Symphony No. 39, Movement 1, Measures 26-99. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 138-43 (New York, 1974). [Continues from pages 162 to 165].

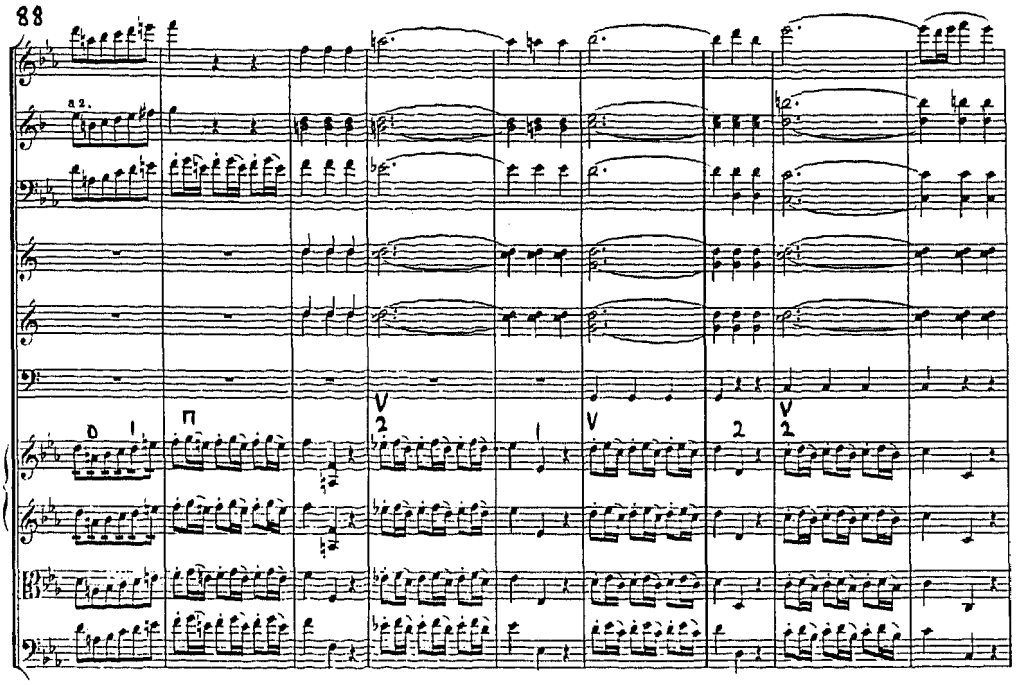

26
Allegro. ♩=138-146
*articulation-see measures 42 and 43 (cello/bass)

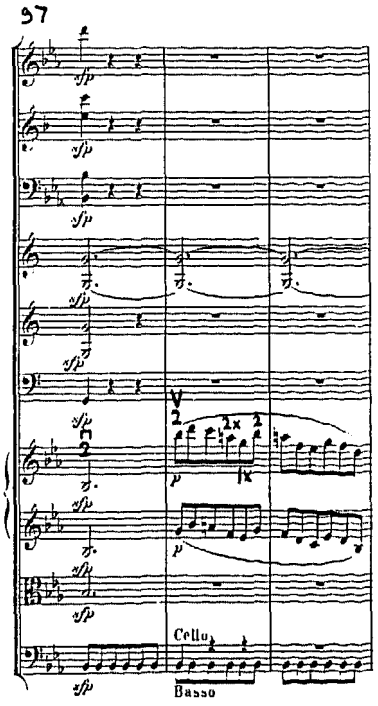

42


55


64


74
81


88
a2.

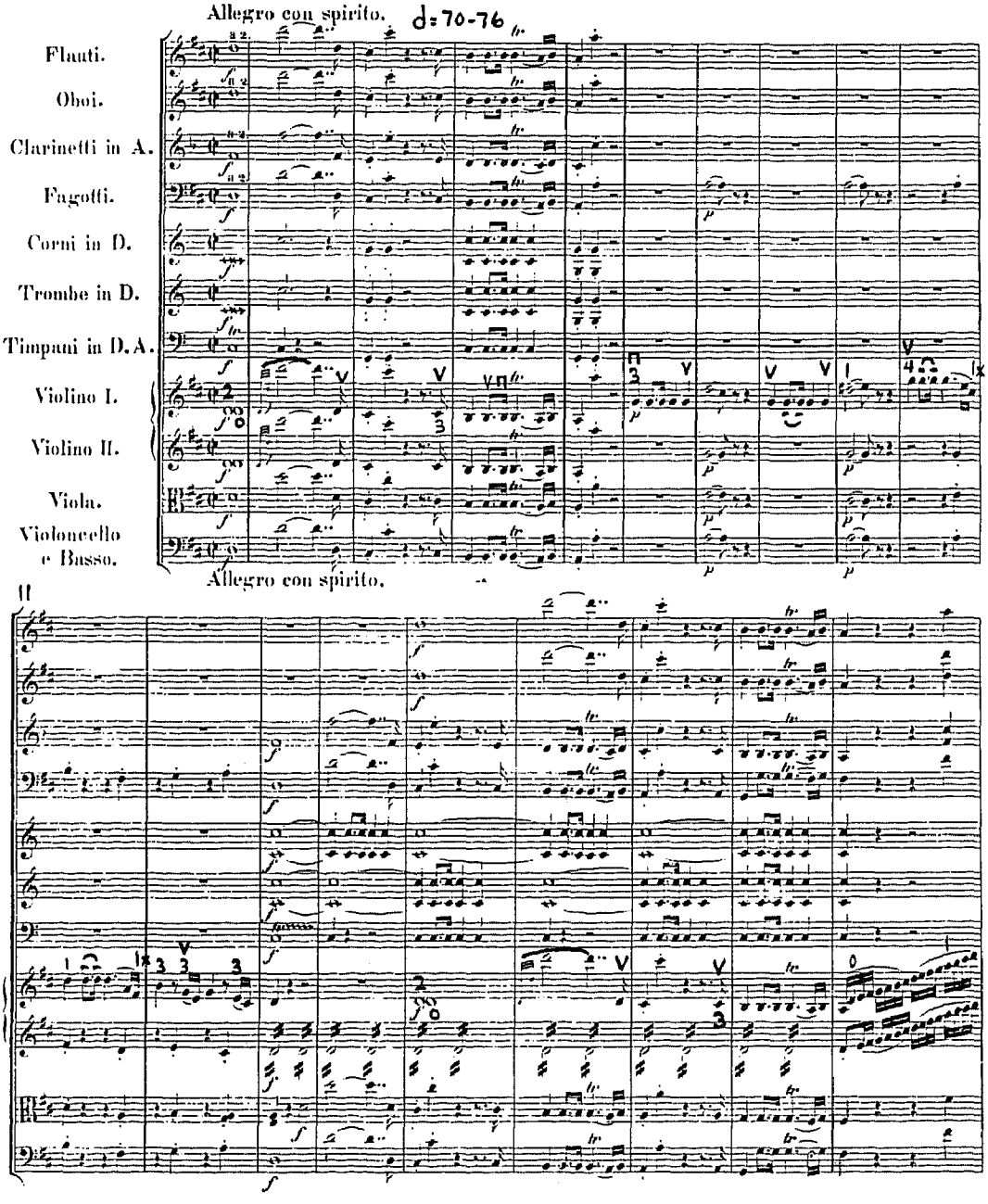

97
Cello
Basso

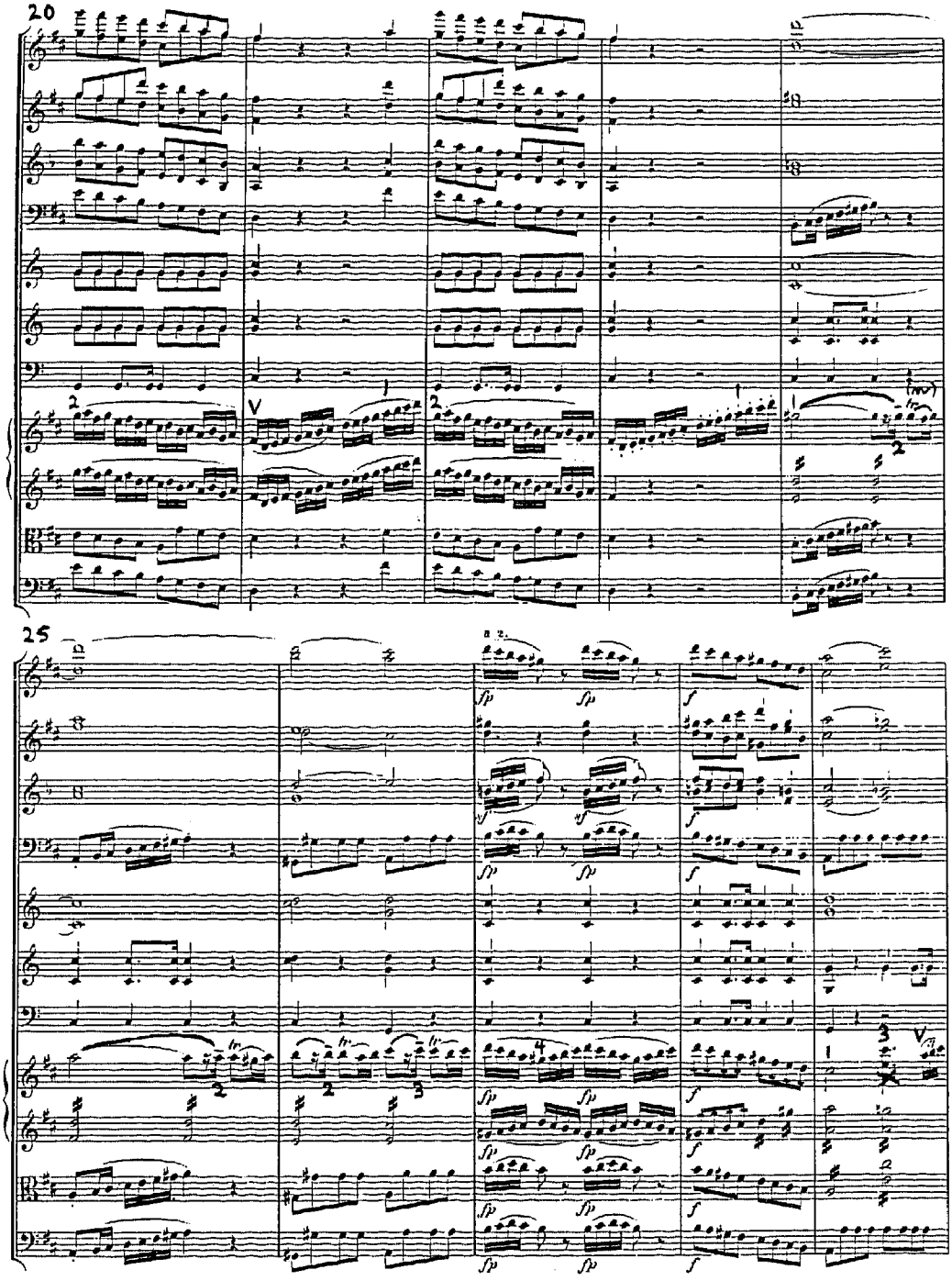
Example 31. Mozart, Symphony No. 35, Movement 1, Measures 1-66. Reprinted from Wolfgang Amadeus Mozart, Later Symphonies, Dover Publications, Inc. 1-5 (New York, 1974). [Continues from pages 167 to 171].

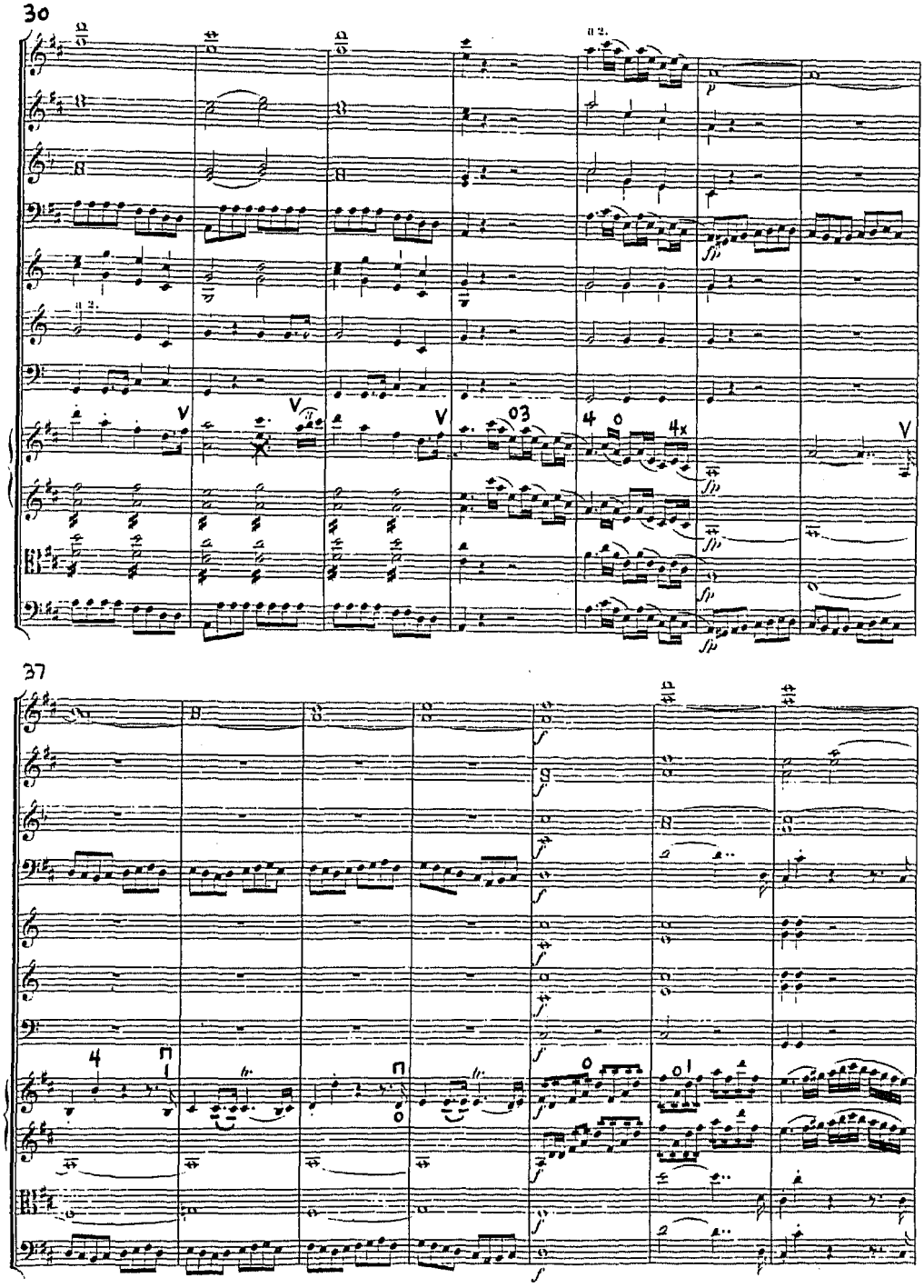
SYMPHONY No. 35

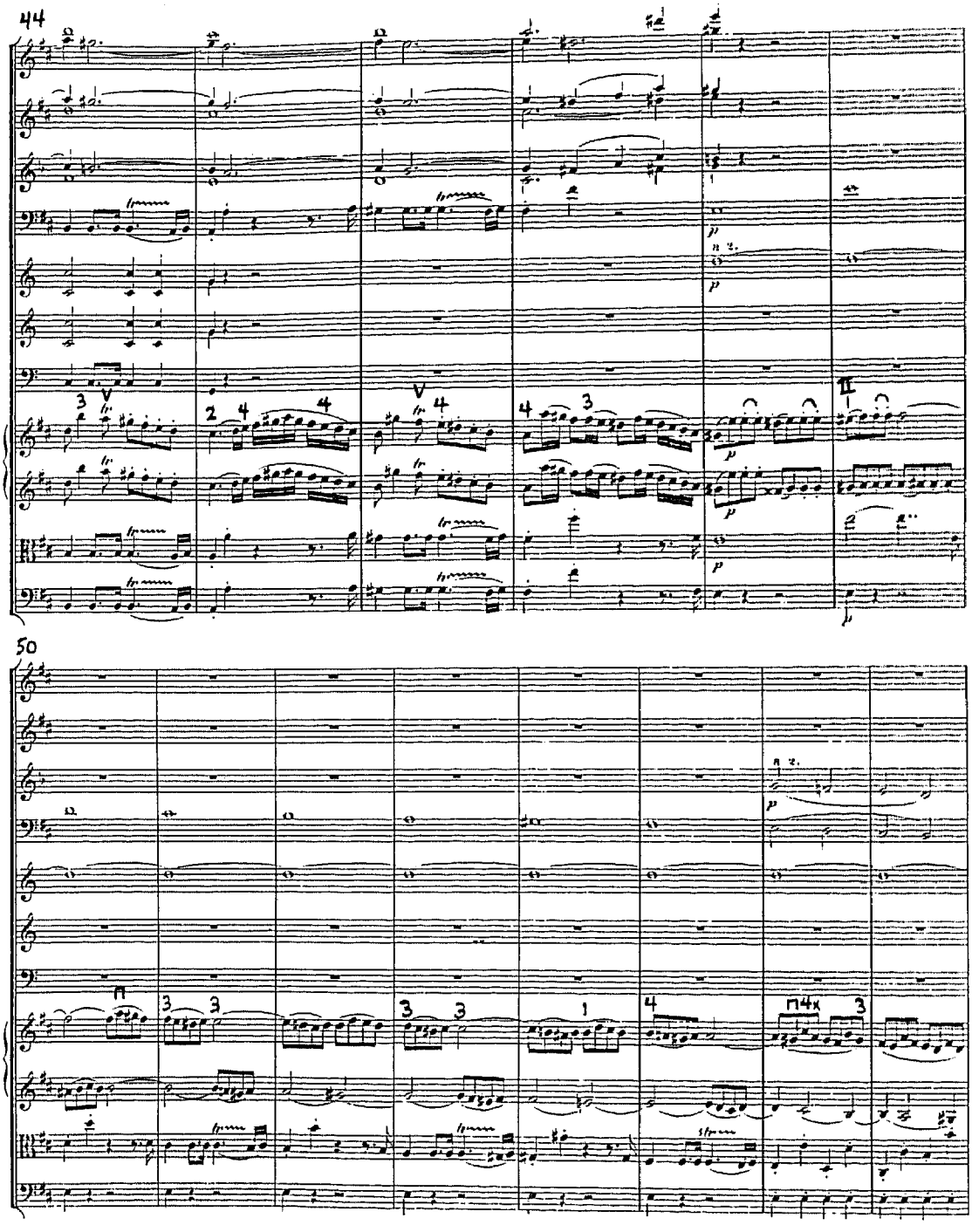
in D Major, K.385 ("Haffner")

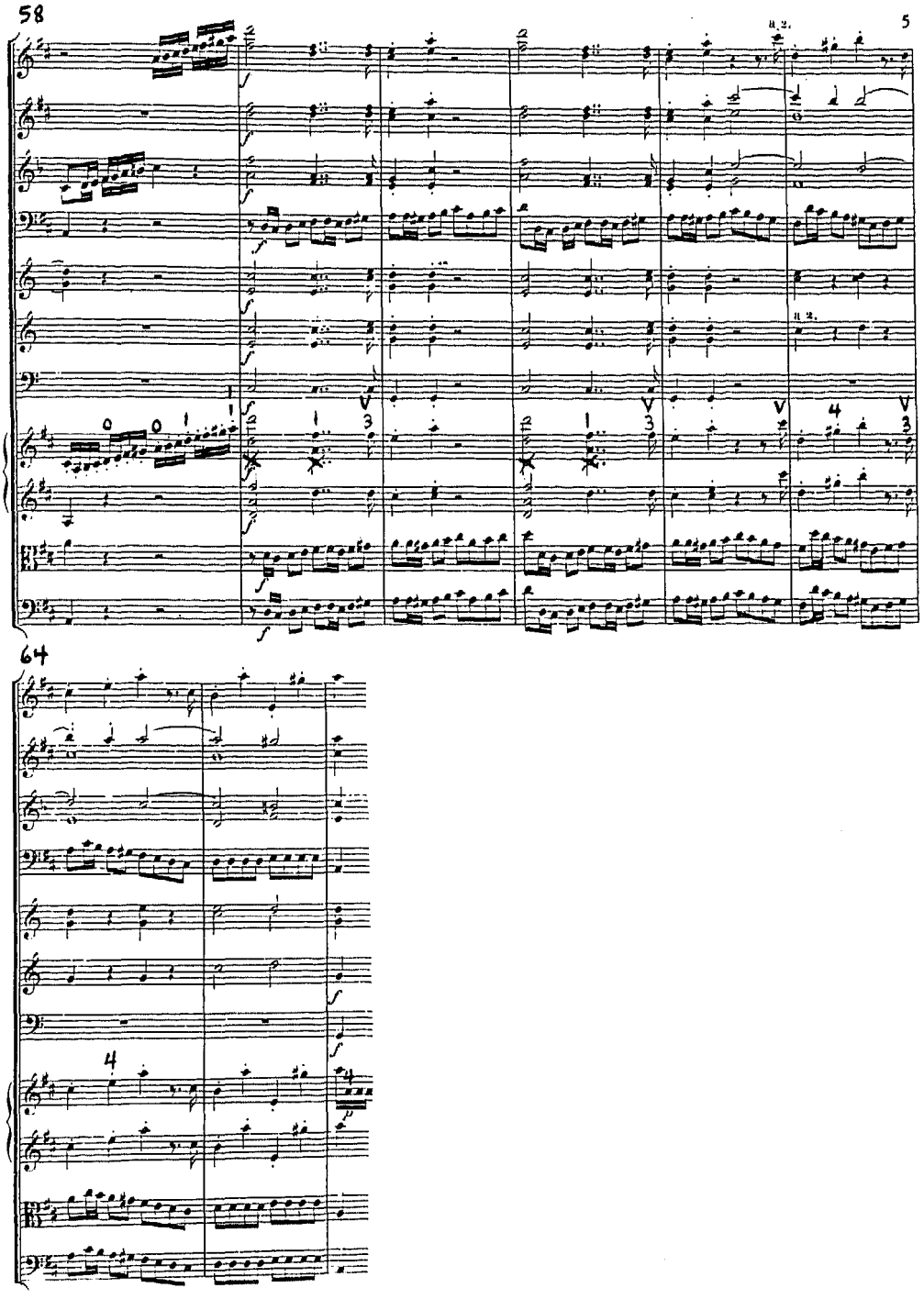
Composed July 1782 in Vienna.



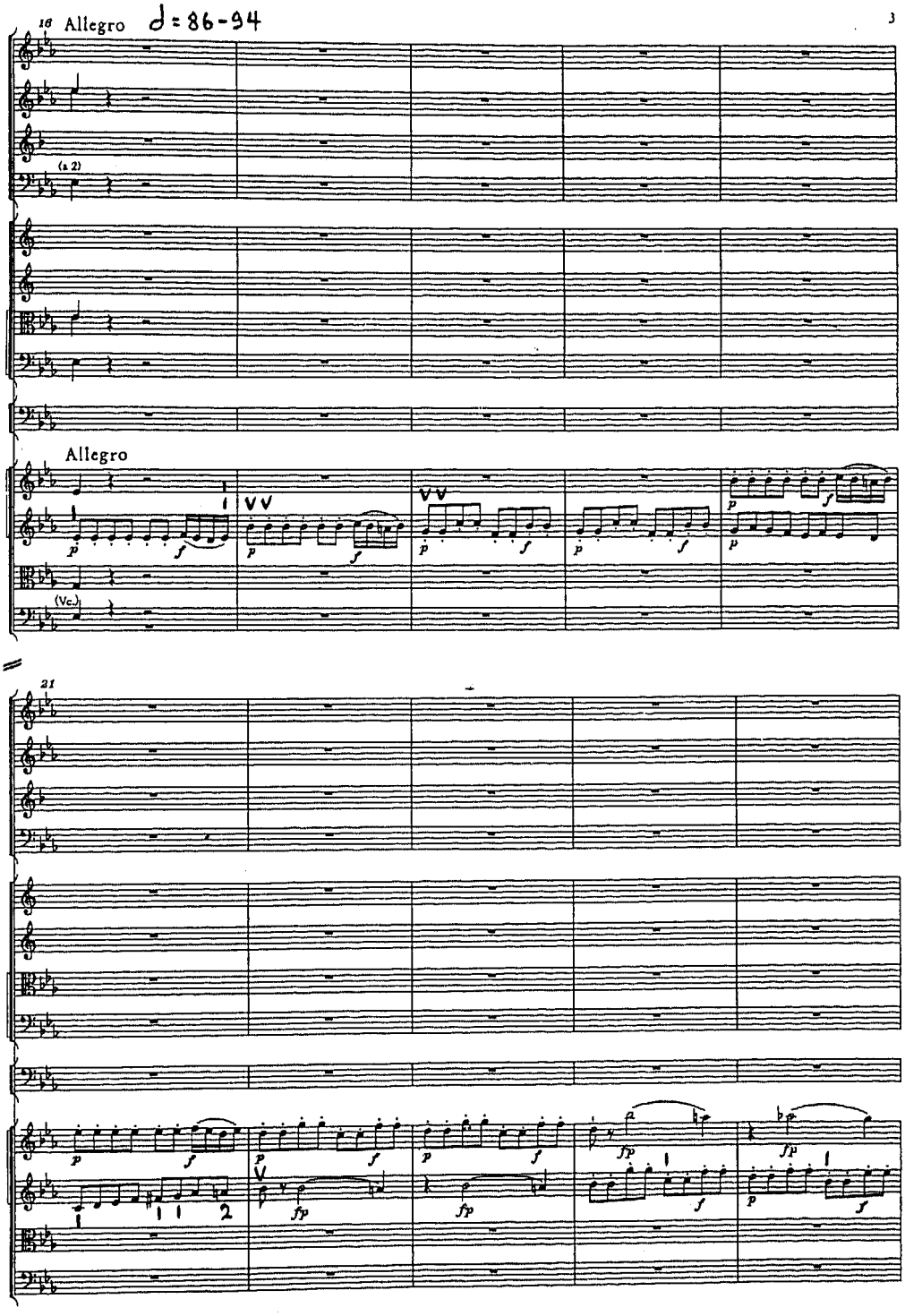

20
25
a 2.
fp
f

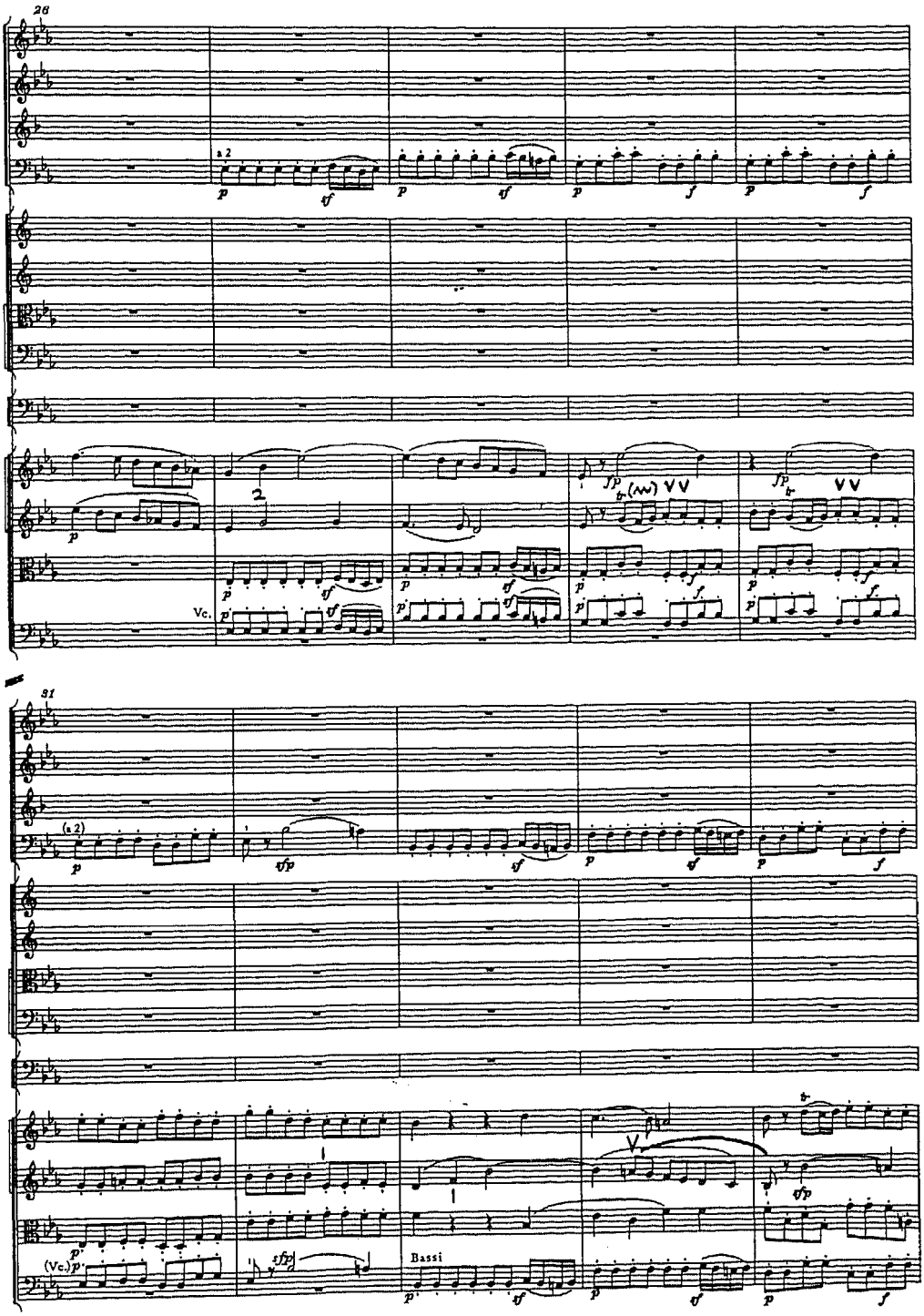

30
37

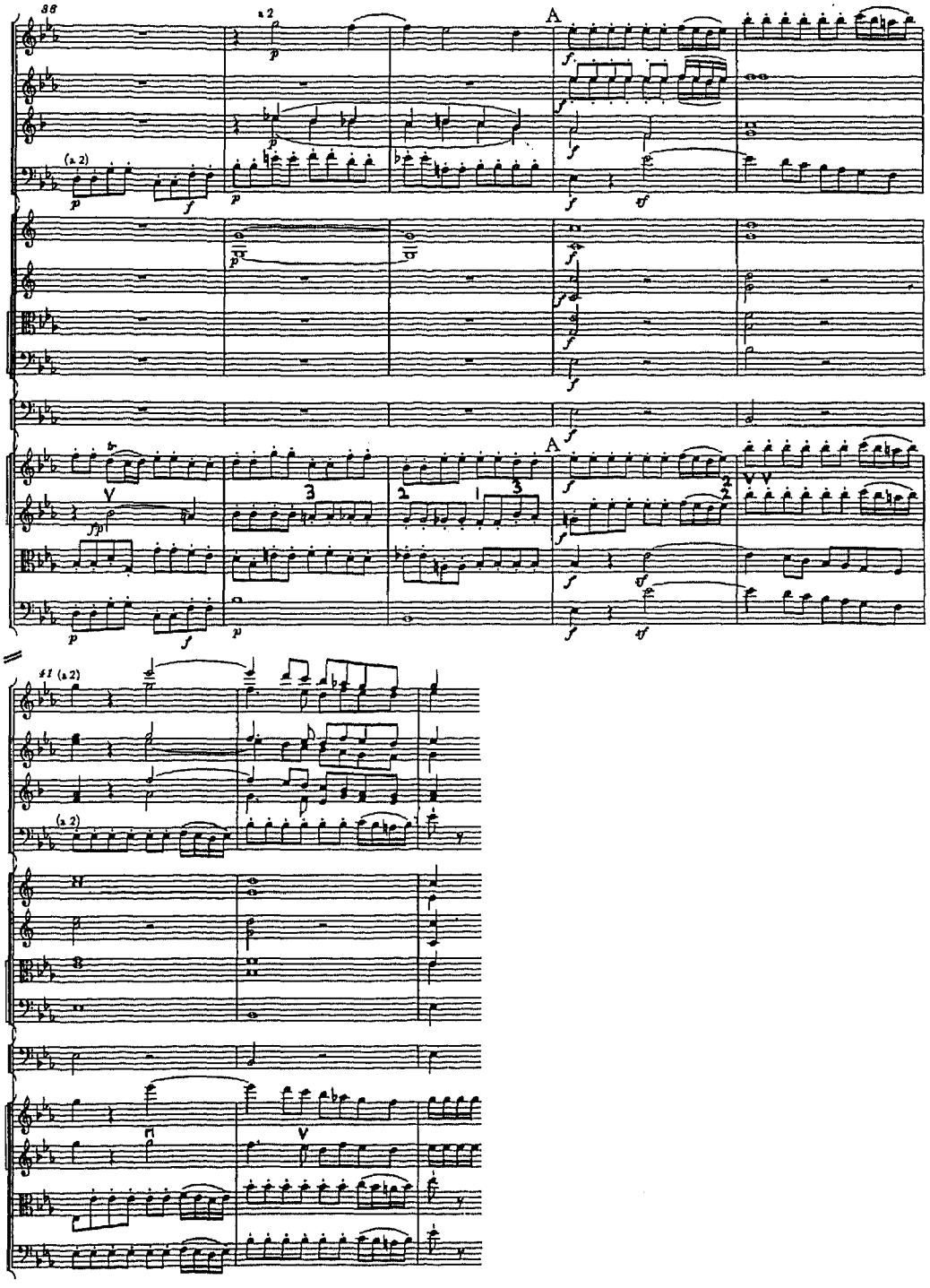

44
50


58
64

Example 32. Mozart, Overture to "The Magic Flute," Measures 16-43. Reprinted from Wolfgang Amadeus Mozart, Overtüre zur Oper "Die Zauberflöte," [Overture to "The Magic Flute"], Luck's Music Library 3-5 (Madison Heights, Michigan, n.d.) [Continues from pages 173 to 175].


16 Allegro ♩= 86-94
(a 2)
Allegro
(Vc.)
21


28
a 2
Vc.
31
(a 2)
(Vc.)
Bassi


38
a 2
A
(a 2)
51 (a 2)

APPENDIX B

LETTER OF PERMISSION

BOOSEY & HAWKES

June 18, 1997

Fax: 1-816-543-8271

Mr. Tony Brandolino
1312 North East Depot Drive
Lee's Summit, MO 64086-5575

Dear Mr. Brandolino:

RE: CONCERTO FOR ORCHESTRA (Bartok)

We hereby grant permission for you to include in your dissertation excerpts from the above referenced work. As we assume your paper will not be distributed beyond that required for the degree no fee is payable. We do ask that you include in your paper, either following the musical example(s) or on a separate acknowledgment page the following copyright notice and credit line:

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BOOSEY & HAWKES, INC.

Frank Korach
Business Affairs Assistant

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Tel. D 11-1690300

APPENDIX C

SAMPLE COPY OF AUDITION LIST REQUEST

LETTER AND AUDITION REPERTOIRE LISTS

1312 N.E. Depot Dr.
Lee's Summit, Missouri
64086-5575
FAX 816-543-8271

January 28, 1997

Jeff Stang
Auditions Coordinator
Chicago Symphony Orchestra
220 S. Michigan Ave.
Chicago, Illinois 60604

Dear Mr. Stang:

I am writing a doctoral dissertation titled "A Study of Orchestral Audition Repertoire for Violin" for my DMA degree in Violin Performance at the University of Missouri-Kansas City Conservatory of Music. Included in the document will be the results of a survey of the most-often-used violin excerpts gathered from the audition lists of numerous American orchestras.

Your Violin Audition Repertoire list will be of tremendous value for use in my survey. I understand that audition repertoire is normally sent to applicants for positions. As a non-applicant, I would greatly appreciate you sending me your list. Thank you for your help.

Sincerely,

Lawrence Anthony Brandolino

Lawrence Anthony Brandolino

BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA, *Music Director*
SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
Telephone: (617) 266-1492
Fax: (617) 638-9307

BOSTON SYMPHONY/BOSTON POPS ORCHESTRA
ASSISTANT CONCERTMASTER AUDITION REPERTOIRE

PRELIMINARIES - SEMI-FINALS - FINALS
December, 1996

I. Required Solos (need not be memorized):

J.S. Bach:	Solo Sonata No. 1 in G minor - 1st Mvmt.
W.A. Mozart:	Violin Concerto No. 4 in D - 1st Mvmt. (with cadenza) and 2nd Mvmt. (no cadenza)
Brahms:	Violin Concerto - 1st Mvmt.

II First Violin Orchestra Solo Passages:

J.S. Bach:	St. Matthew Passion - two violin solos: "Erbarme Dich" (Breitkopf No. 47; Barenreiter No. 39) "Gebt mir meinem Jesum wieder" Orch. II (Breitkopf No. 51; Barenreiter No. 42)
Rimsky-Korsakov:	Capriccio Espagnol
Rimsky-Korsakov:	Scheherezade
Strauss:	Ein Heldenleben

III. First Violin Orchestra Passages (solo and tutti) from:

Beethoven:	Symphony No. 6 ("Pastorale")
Brahms:	Symphony No. 1
Mendelssohn:	Symphony No. 4 ("Italian")
Mozart:	Symphony No. 39
Prokofiev	Symphony No. 5
Schubert:	Symphony No. 2 (1st Mvmt. only - Allegro Vivace to letter C)
Strauss:	Don Juan

IV. Sightreading

(At the auditions you may use your own music or the music provided by the BSO, but please be prepared to use BSO parts if necessary.)

THE AUDITION COMMITTEE OF THE BOSTON SYMPHONY ORCHESTRA RESERVES THE RIGHT TO DISMISS IMMEDIATELY ANY CANDIDATE NOT MEETING THE HIGHEST STANDARDS AT THESE AUDITIONS

NORTH CAROLINA SYMPHONY

1996

AUDITION REPERTOIRE FOR
ASSISTANT PRINCIPAL SECOND VIOLIN (Permanent)
(AND POSSIBLE FIRST VIOLIN SECTION)

1. A movement from concerto of musician's choice

2. Orchestral excerpts: (your parts or ours)

A. First Violin:

Beethoven	Symphony No. 3	Movement 3
Beethoven	Symphony No. 9	Movement 3
Brahms	Symphony No. 2	Movements 1 & 2
Mendelssohn	*Midsummer Night's Dream*	Scherzo
Mozart	Symphony No. 39	Movements 1,2, & 4
Schumann	Symphony No. 2	Movement 2 (Scherzo)
R. Strauss	Don Juan	(first page)

B. Second Violin

Rachmaninoff	Symphony No. 2	Movement 2 (Scherzo)

3. Sight Reading

SAINT LOUIS Symphony ORCHESTRA

Powell Symphony Hall At Grand Center
718 North Grand Boulevard
Saint Louis, Missouri 63103
Phone: (314) 533-2500

Hans Vonk, Music Director and Conductor
John W. Bachmann, Chairman
Bruce Coppock, Executive Director

AUDITION REPERTOIRE, SECTION VIOLIN AUDITIONS, February 1996

Solos:

-One complete concerto from the following list of composers:

Bartók, Brahms, Beethoven, Glazunov, Mendelssohn, Prokofiev, Paganini,
Saint-Saëns, Sibelius, Tchaikovsky, Wieniawski

Orchestra excerpts: (enclosed)

First Violin Parts:

Beethoven Symphony No. 9, Movement III #7-#9
Brahms Symphony No. 3, Movement I, beginning - Rehearsal B
Brahms Symphony No. 4, Movement II, measures 88-101
Mozart Symphony No. 39, Movement IV, measures 1-104
Schumann Symphony No. 2, Scherzo, measures 1-97
Tchaikovsky, Nutcracker Overture, last 49 measures
Strauss, Don Juan first page

There may be sightreading. There will not be an accompanist for the preliminary round of auditions.

APPENDIX D

AUDITION REPERTOIRE LISTS SURVEY

The following eighteen orchestras participated in this survey of 373 excerpts from their violin audition repertoire lists: Boston Symphony Orchestra, The Cedar Rapids Symphony, Charleston Symphony Orchestra, Chicago Symphony Orchestra, Cincinnati Symphony Orchestra, Colorado Springs Symphony Orchestra, The Columbus Symphony Orchestra, Houston Symphony, The Kansas City Symphony, National Repertory Orchestra, North Carolina Symphony, Omaha Symphony, The Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Rochester Philharmonic Orchestra, Saint Louis Symphony Orchestra, South Dakota Symphony, The Tulsa Philharmonic.

Most-Often-Used Violin Excerpts

Number of orchestras requiring the excerpt	**Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)**
16	R. Strauss, Don Juan
12	Schumann, Symphony No. 2, mvt.2
11	Mendelssohn, A Midsummer Night's Dream, Scherzo
7	Mozart, Symphony No. 39, mvt. 2
7	Mozart, Symphony No. 39, mvt. 4
7	Brahms, Symphony No. 1, mvt. 1
7	Brahms, Symphony No. 4, mvt. 3
6	Mendelssohn, Symphony No. 4, mvt. 1
6	Beethoven, Symphony No. 3, mvt. 3
6	Beethoven, Symphony No. 9, mvt. 3
5	Brahms, Symphony No. 3, mvt. 1
5	Brahms, Symphony No. 4, mvt. 1
5	Mozart, Symphony No. 35, mvt. 4
4	Brahms, Symphony No. 2, mvt. 1
4	Brahms, Symphony No. 2, mvt. 2
3	Brahms, Symphony No. 4, mvt. 2
3	Brahms, Symphony No. 4, mvt. 4
3	Mozart, Symphony No. 39, mvt. 1
3	Mozart, Symphony No. 35, mvt. 1
3	Mozart, Overture to "The Magic Flute" (Violin 2)

Most-Often-Used Violin Excerpts. Continued.

Number of orchestras requiring the excerpt	Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)

(The following are not covered in this dissertation but were part of the survey.)

2	Beethoven, Symphony No. 9, mvt. 2
2	Brahms, Piano Concerto No. 1, mvt. 3 (Violin 2)
2	Mozart, Overture to "The Marriage of Figaro"
2	Prokofiev, Classical Symphony
2	Rachmaninoff, Symphony No. 2, mvt. 2 (Violin 2)
2	Shostakovich, Symphony No. 5, mvt. 1
2	Smetana, Overture to "The Bartered Bride" (Violin 2)

Most-Often-Used Concertmaster, Associate, and Assistant Concertmaster Excerpts (in addition to section violin repertoire)

Number of orchestras requiring the excerpt	Composer, title, and movement of the excerpt (all first violin parts unless otherwise noted)
9	Rimsky-Korsakov, Scheherezade
6	Brahms, Symphony No. 1, mvt. 2
5	Rimsky-Korsakov, Capriccio Espagnole
4	R. Strauss, Ein Heldenleben
3	Tchaikovsky, Swan Lake, Act 2, "Pas d'action"
3	R. Strauss, Also Sprach Zarathustra

Most-Often-Used String Quartets

Number of orchestras requiring the work	Composer, title, and movement of the work
2	Mozart, Quartet in B-flat Major, K. 458, mvt. 1
1	Mozart, Quartet in G Major, K. 387, mvt. 1
1	Mozart, Quartet in F Major, K. 590, mvt. 1
1	Haydn, "Quinten" Quartet, Op. 76, No. 2, entire work
1	Beethoven, Quartet in C Minor, Op. 18, No. 4, mvt. 4
1	Beethoven, Quartet in F Major, Op. 59, No. 1, mvt. 1

Most-Often-Used Solo Violin Works
(including cadenzas where applicable)

Number of orchestras requiring the work	Composer, title, and movement of the work
10	Brahms, Concerto, mvt. 1
9	Tchaikovsky, Concerto, mvt. 1
9	Sibelius, Concerto, mvt. 1
8	Mendelssohn, Concerto, mvt. 1
8	Beethoven, Concerto, mvt. 1
8	Mozart, Concerto No. 5, K. 219, mvt. 1
8	Mozart, Concerto No. 4, K. 218, mvt. 1
8	Prokofiev, Concerto No. 2, mvt. 1
7	Paganini, Concerto No. 1, mvt. 1
7	Bach, Solo Sonatas and Partitas, any two contrasting movements

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VITA

Lawrence Anthony Brandolino was born on May 2, 1958, in Joliet, Illinois. He has been Assistant Professor of Music, Director of Orchestral Activities, and Instructor of Violin and Viola at Central Missouri State University in Warrensburg since 1991. He also teaches violin in the Department of Music Preparatory Program and is the director of Central's Concerto/Aria Competition, first violinist in the Central String Quartet and violinist in the Central Trio.

Mr. Brandolino earned his high school diploma from the Interlochen Arts Academy, and he holds Bachelor and Master of Music degrees from Northwestern University where he received the Lockwood Award for Excellence in String Music in 1980. He has taught at the Breckenridge Music Institute in Colorado and the Brevard Music Center. He has been the concertmaster of the Spoleto Festival Orchestra both in the United States and in Italy, the Augusta Symphony, and the Macon Symphony. Mr. Brandolino has performed in orchestras for various artists including Itzhak Perlman, John Rutter, Ray Charles, Sara Vaughn, the American Ballet Theater, and the Joffrey Ballet. He appears on string tracks for several albums by popular recording artist, James Brown, and performed with the Spoleto Festival Orchestra in the 1984 Grammy Award winning recording of Samuel Barber's opera Antony and Cleopatra on the New World Records label.

Mr. Brandolino was Music Director of the Siouxland Youth Symphony and has conducted the Sioux City Symphony, Spoleto Festival Orchestra, UMKC

Concert Dancers, and pop artists such as The Association and Gary Morris. He has served as an orchestral and string clinician in Missouri, Kansas, Nebraska, and Iowa. He is also a member of the American String Teachers Association, Music Educators National Conference, Missouri Music Educators Association, Chamber Music America, Amateur Chamber Music Players Association, Pi Kappa Lambda and Phi Mu Alpha Sinfonia.