New York Youth Symphony

Orchestra Auditions | 2024-2025

Dear Orchestra Applicant,

Thank you for applying to join the New York Youth Symphony for our 2024-2025 season! We have many exciting plans for the orchestra and are looking forward to meeting you and hearing you play.

Your audition will consist of both solo repertoire and orchestral excerpts, which are selected mostly from the upcoming season's repertoire; in a few cases, I have included other excerpts to help you showcase your playing in a variety of styles.

This year, string players will have a prescreening stage, which will include solo repertoire as well as orchestral excerpts. Excerpts for the pre-screening stage are denoted so on the list. We may ask you to play those excerpts again at the live audition.

You can expect the following at your live audition:

1. Begin with an orchestral excerpt of your choice from the list.
2. We will then choose other excerpts we would like to hear. We may not get to hear all the excerpts, but you are expected to prepare all of them.
3. Solo Repertoire: Please prepare at least three minutes of your solo repertoire. You do not necessarily have to start at the beginning; pick a portion (or multiple portions) that represents you the best as a musician and also helps to demonstrate a variety of different styles.
4. If you are applying for a principal or assistant principal position or auxiliary instruments with specific orchestral solo excerpts, you will play them in addition to the main excerpts. Please note not all instruments have principal excerpts.

For the orchestral excerpts, we are interested in witnessing your skills as an engaged member of an ensemble. In my opinion, the best excerpts playing is one that can demonstrate your awareness of the totality of the orchestral sound and not just your part. Therefore, I picked at least one excerpt that requires such awareness. I am also only providing tempo markings and not metronome markings (unless given by the composer).

So, please keep the following elements in mind as you prepare: appropriate style for each composer, awareness of what is going on in the rest of the orchestra and your role in it, and careful observation of all indications on the part. You should utilize scores and recordings (many, not just one) as your resources. Almost all scores and parts are available on imslp.org for free. The Prokofiev score is available on New York Philharmonic Archives online for perusal.

Thank you for all the hard work you will put into your preparation, and please let us know if you have any questions. We are immensely looking forward to hearing your music!

Andrew J. Kim

Flute Excerpts

Brahms, Symphony No. 4 in E minor, Op. 98
- Movement IV, m. 89 – m.105

Strauss, Jr., Overture to *Die Fledermaus*
- m. 351 – end

Prokofiev, Symphony No. 5 in B-flat Major, Op. 100
- Movement II, #40 - #45
- Movement IV, #104 - #107

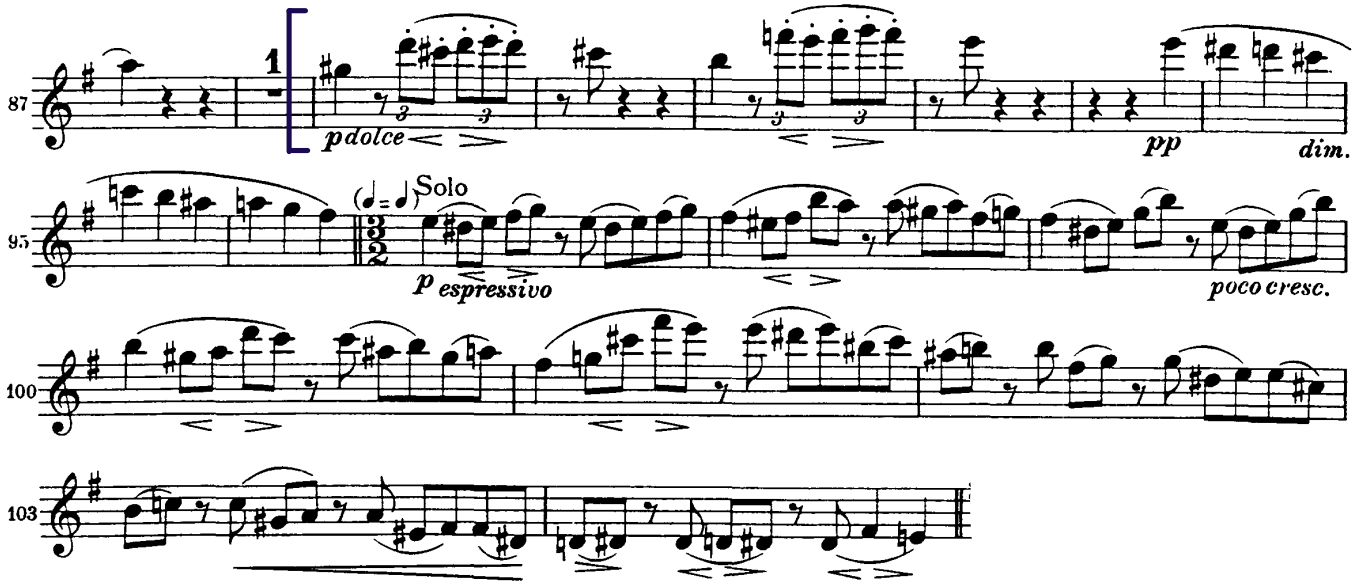
Strauss, *Tod und Verklärung*, Op. 24
- A - D
- 18th bar of L – 8 before M

Piccolo Excerpts

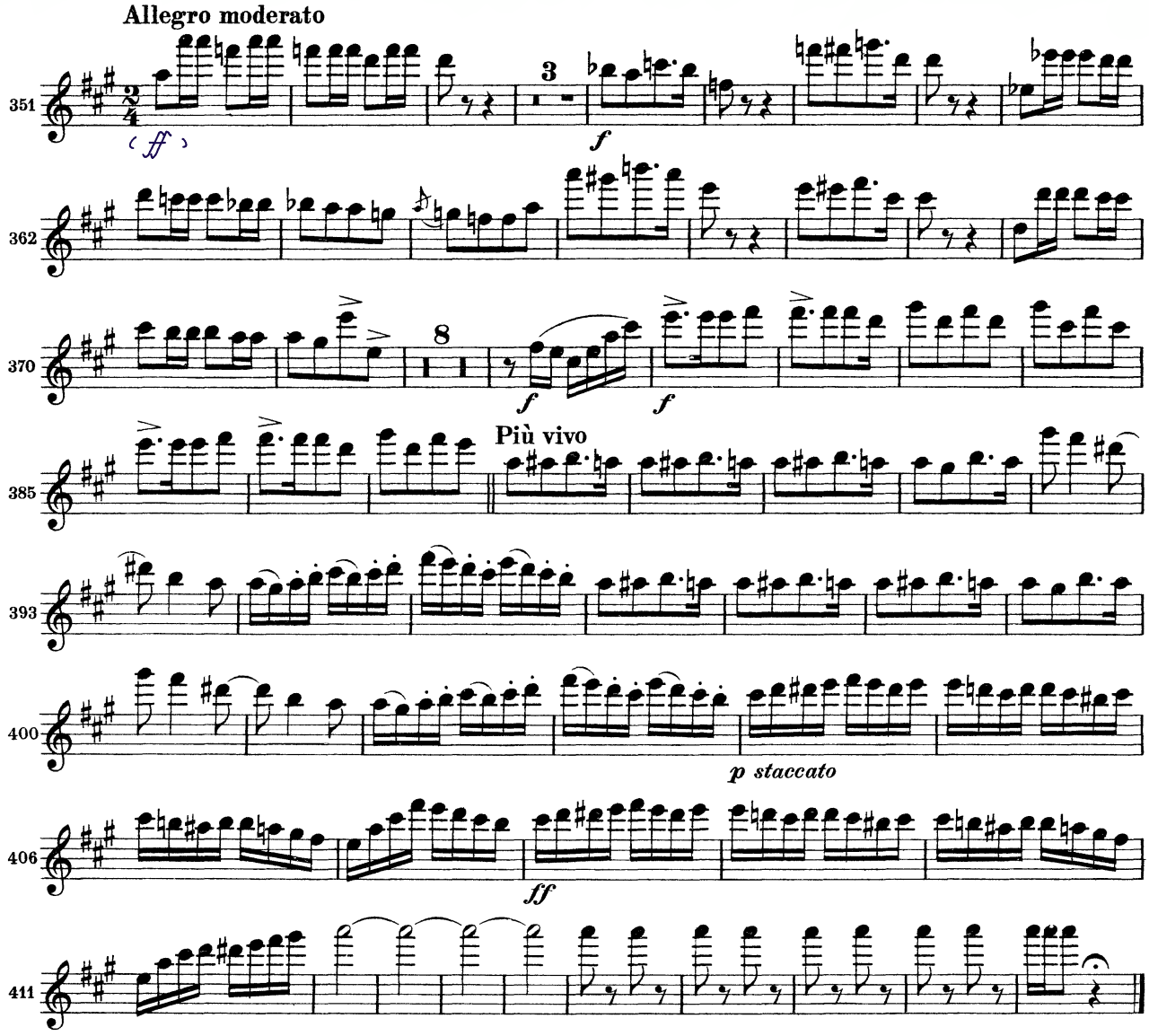
Strauss, Jr., Overture to *Die Fledermaus*
- m. 388 - end

Ravel, Piano Concerto in G Major
- Movement I, Beginning - #1

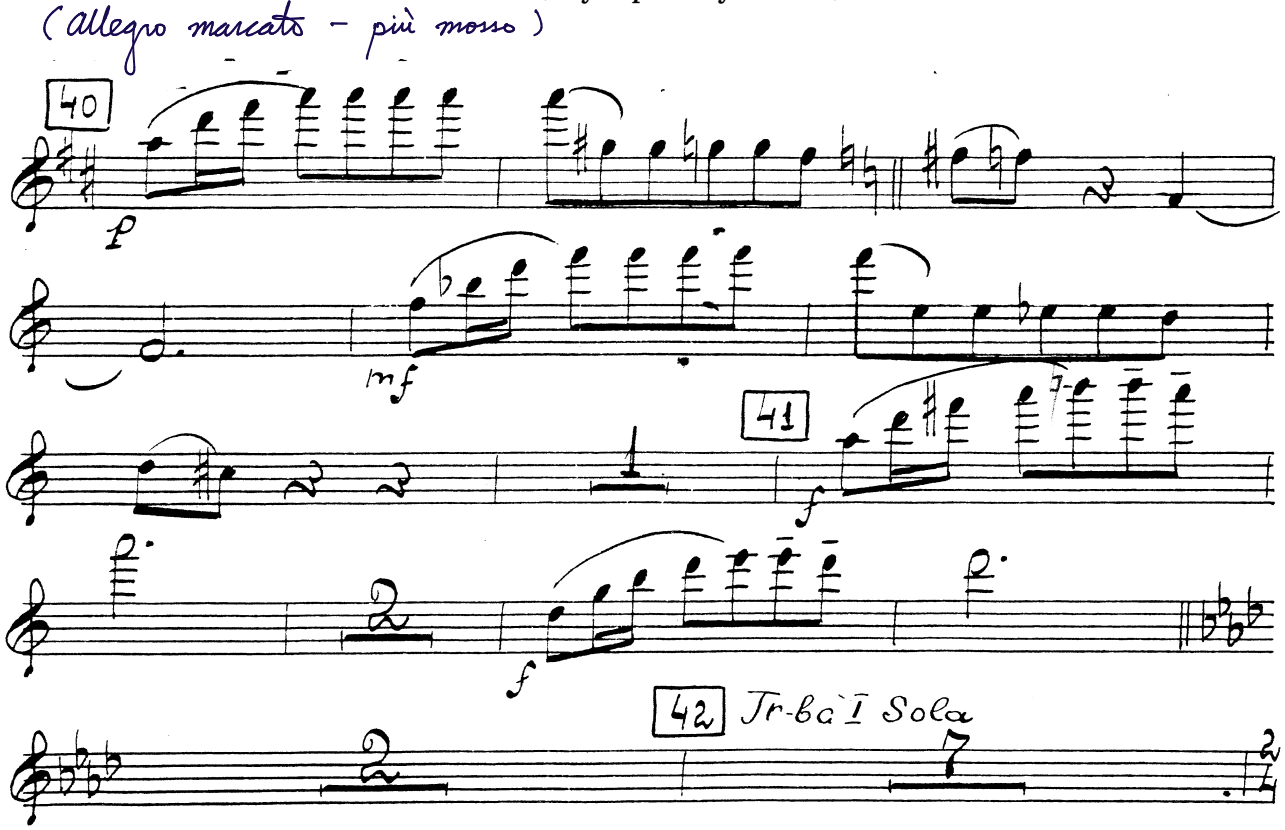
Movement IV, Allegro energico e passionato



Flöte I


Allegro moderato
351
362
370
385
Più vivo
393
400
p staccato
406
411

Prokofiev, Symphony No. 5, Mov't II



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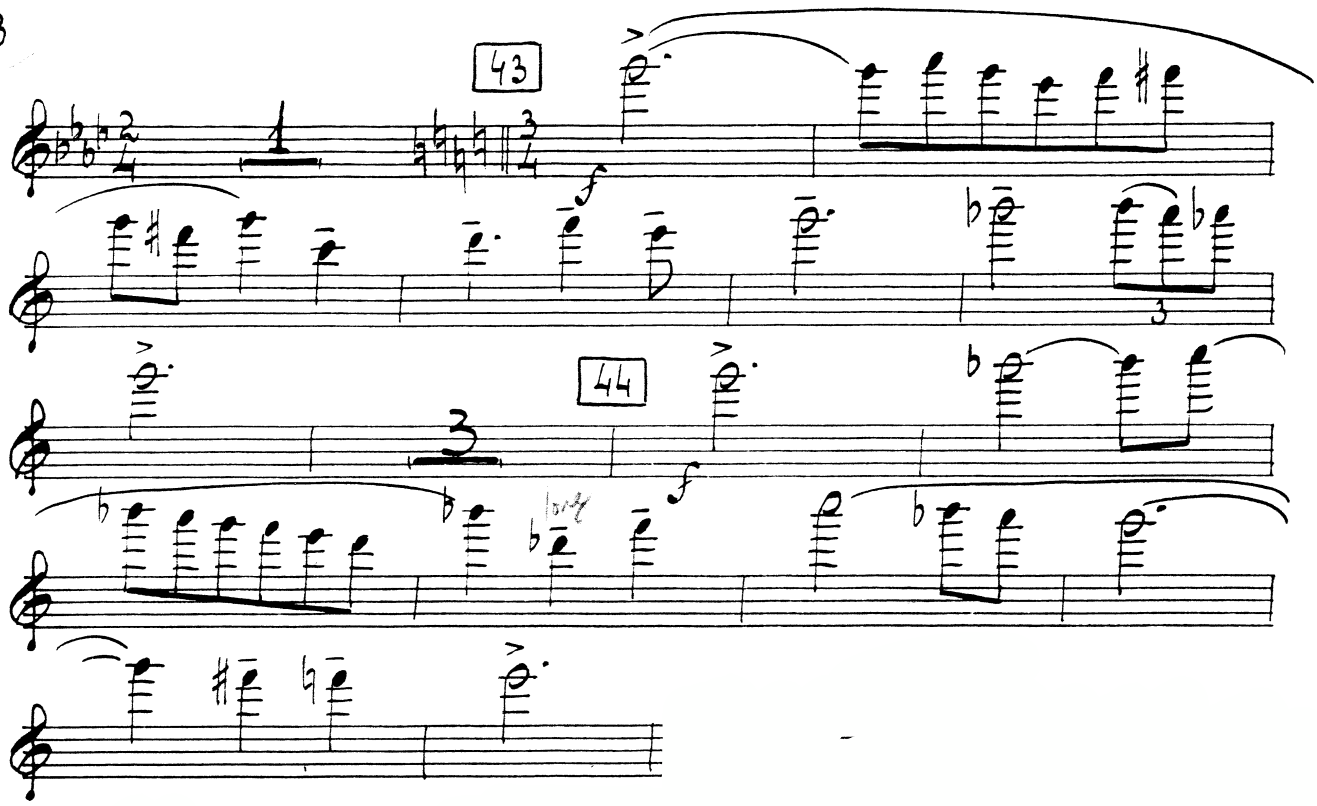
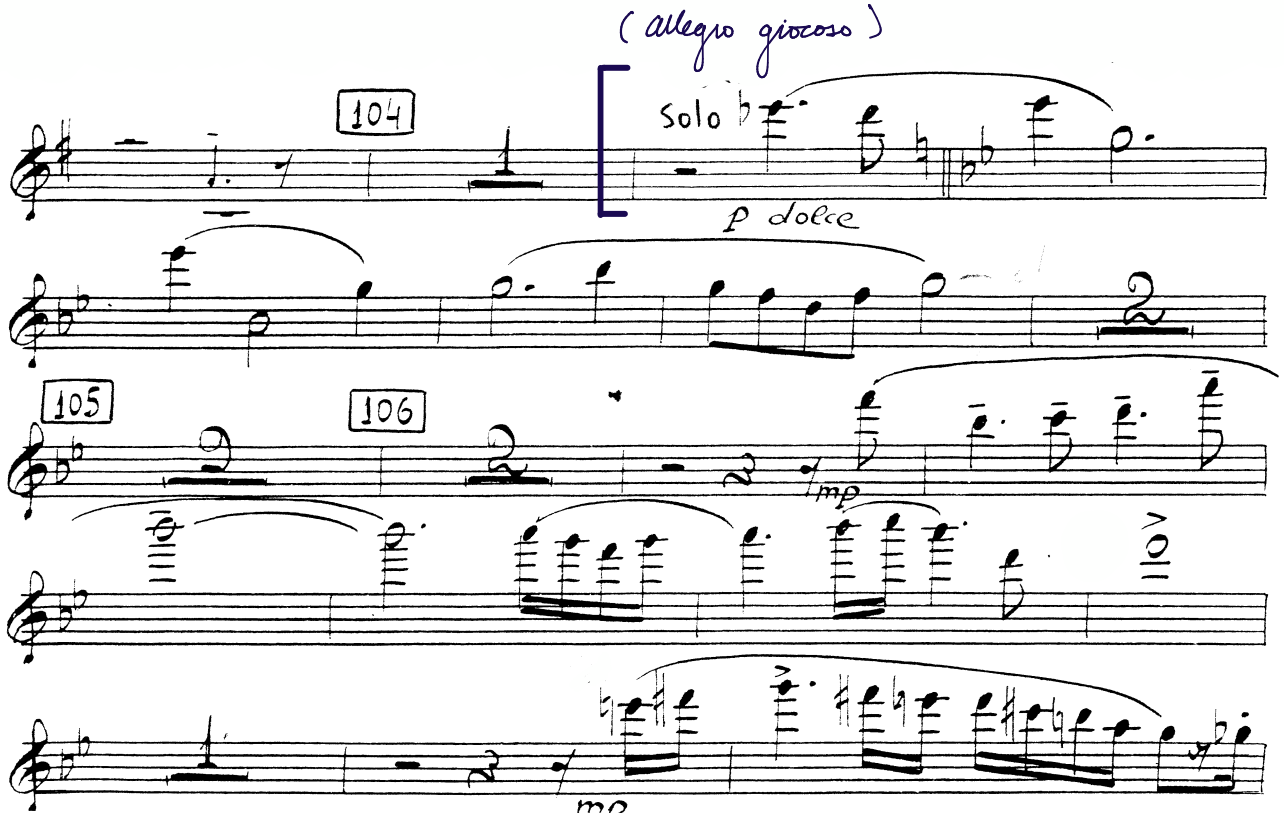


Prokofiev, Symphony No. 5, Mov't IV



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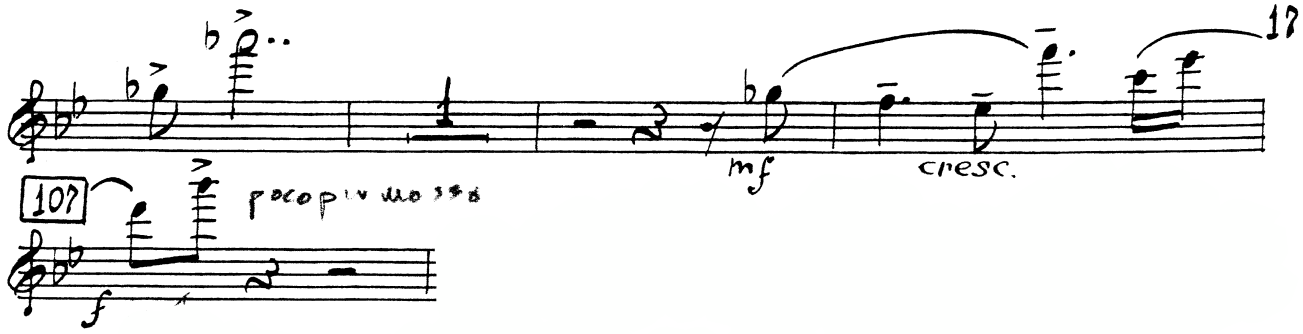

Richard Strauss

Death and Transfiguration, Op. 24

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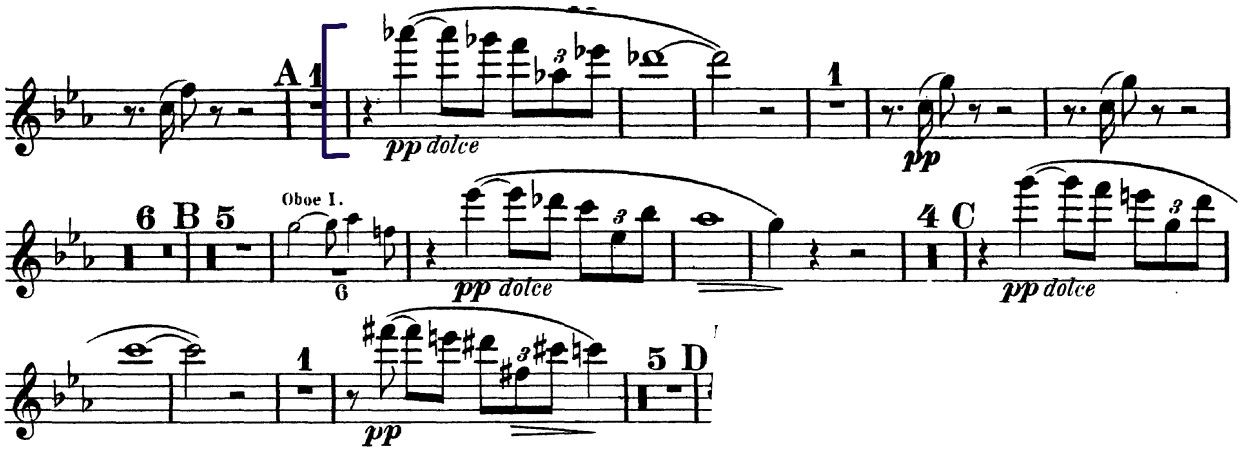
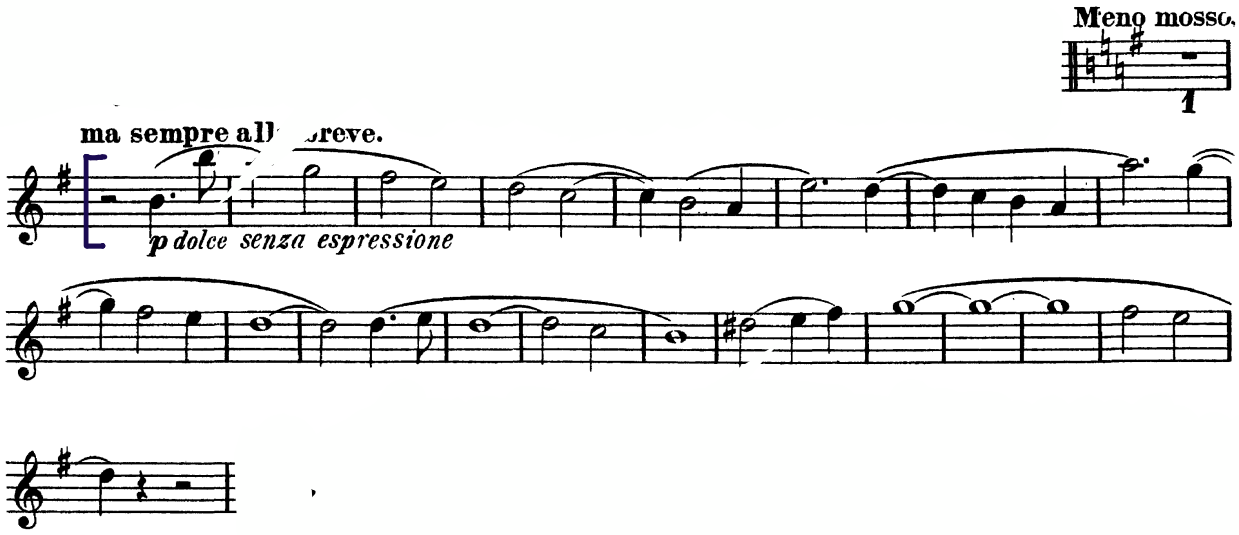
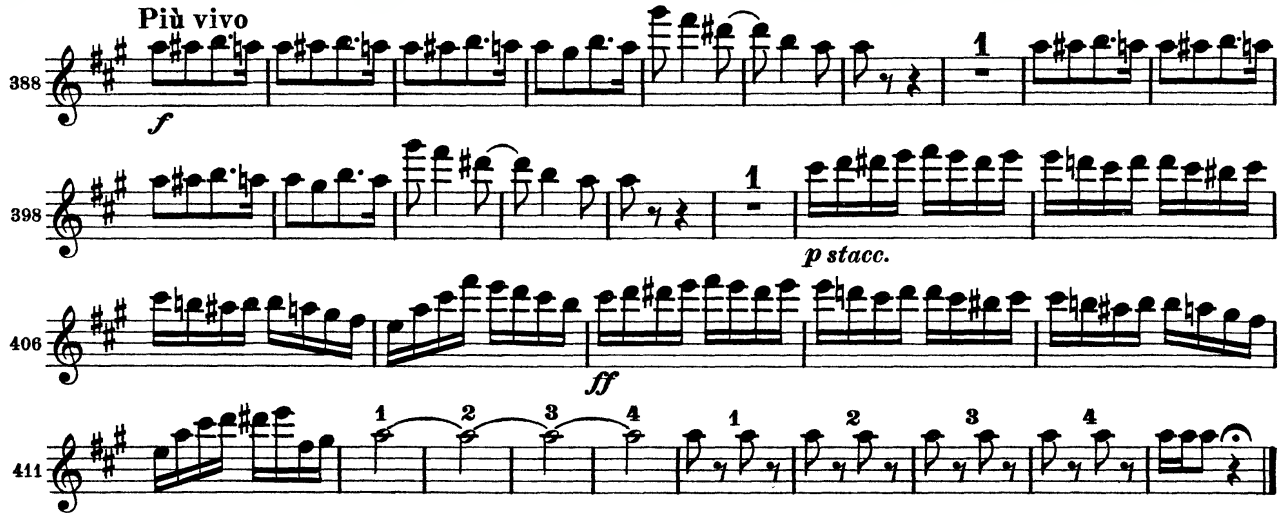
Largo.



1. Flauto.



Flöte II (Kleine Flöte)



CONCERTO

OTTAVINO, FLAUTO **MAURICE RAVEL**

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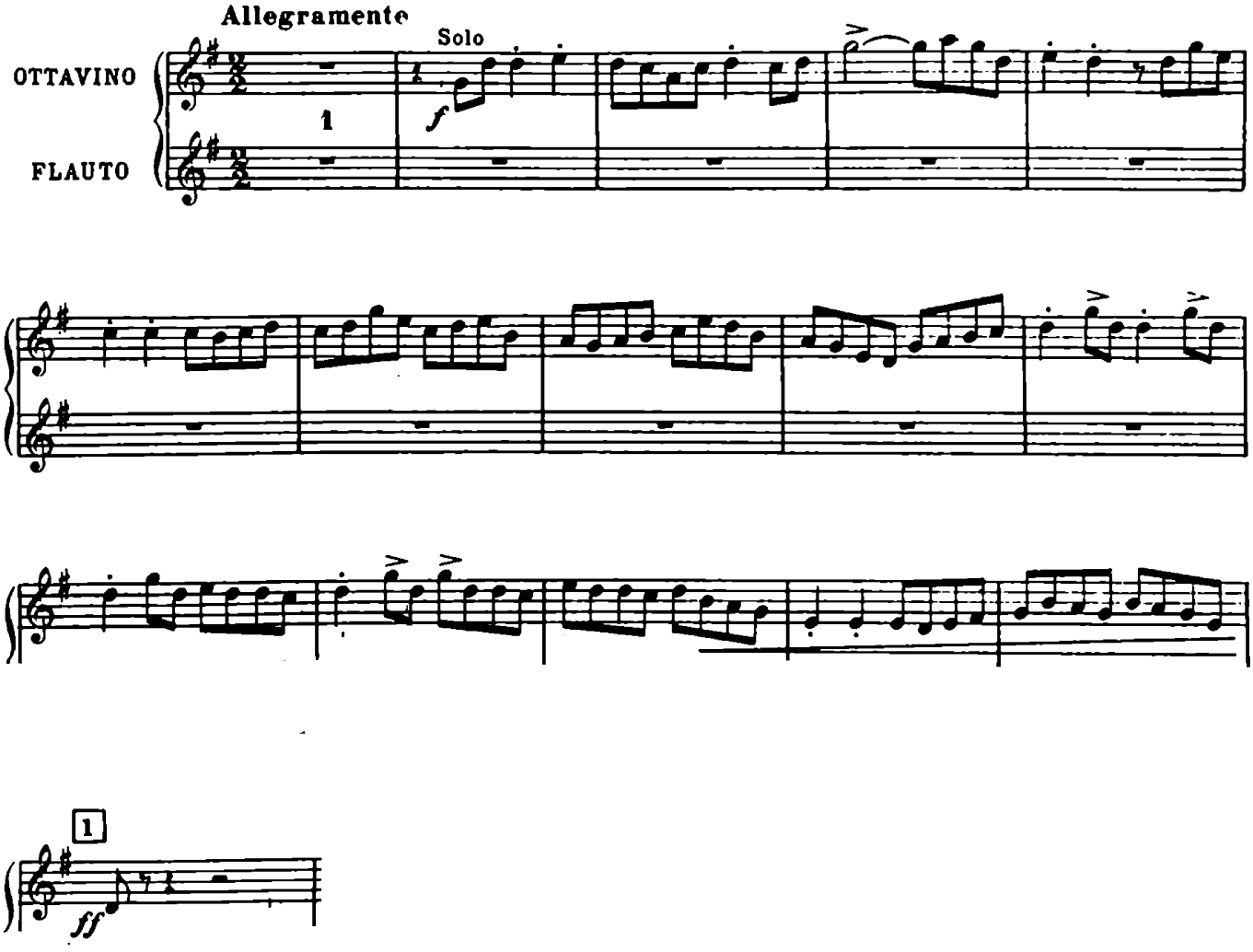

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