



## Opera Philadelphia Orchestra Auditions

Assistant Concertmaster and Principal Second Violin: APRIL 23, 2026 (all rounds)  
[Revised 3-27-26]

All candidates are asked to prepare the following:

### Solo Repertoire:

1. Early Music/Counterpoint Selection (**pick one of the following**)

- J.S. Bach: Sonata No. 1 in G minor (BWV 1001), II. Fuga, m.24 (3<sup>rd</sup> beat) to m.42 (downbeat); **OR**
- G.P. Telemann: Fantasia No. 1 in B-flat major (TWV 40:14), I. Largo, m.1-m.20 (downbeat).

2. A solo selection of the candidate's choice (**pick one of the following**)

- First movement of any Romantic era violin concerto (exposition only); **OR**
- A stand-alone virtuosic work (i.e. encore or salon piece), no more than five minutes in length.

\*Please note: all solo works will be performed unaccompanied.

### Concertmaster Solos:

- |  |  |
|--|--|
| 1. A. Coleman: <i>Complications in Sue</i> | Scene 7: three bars after [D] through downbeat of [E]                |
| 2. L. Janacek: <i>Jenůfa</i>               | Act II: Scene 6, [72] through [79]                                   |
| 3. G. Puccini: <i>La Bohème</i>            | Act III: [33] through end of Act III                                 |
| 4. G. Puccini: <i>Madama Butterfly</i>     | Act I: [39] through second bar of [41]                               |
| 5. R. Strauss: <i>Ein Heldenleben</i>      | One bar after [22] through [31]                                      |
| 6. G. Verdi: <i>La Traviata</i>            | Act I: three bars before [3] through eleven before [4] (end of solo) |

### Tutti First Violin Excerpts:

- |   |  |
|---|--|
| 7. A. Akiho: <i>Complications in Sue</i>            | Scene 3: m.218-236                         |
| 8. F. Mendelssohn: <i>A Midsummer Night's Dream</i> | Scherzo: m.17 through seven bars after [D] |
| 9. W.A. Mozart: <i>Le nozze di Figaro</i>           | Overture: m.1-58                           |
| 10. W.A. Mozart: <i>Die Zauberflöte</i>             | Overture: m.20-61                          |
| 11. G. Rossini: <i>La Cenerentola</i>               | Overture: Allegro vivace through [3]       |
| 12. B. Smetana: <i>The Bartered Bride</i>           | Overture: m.1-53 (downbeat)                |
| 13. G. Verdi: <i>La Traviata</i>                    | Act 2: [27] through ten after [28]         |



**Audition Location:**

- Academy of Music Rehearsal Hall, 1420 Locust Street, Philadelphia, PA. Building access information will be sent to candidates one week prior to the audition.

**Other information:**

- All audition rounds will be held behind a screen for anonymity.
- Warm-up rooms will be provided.
- Arrival and audition times will be sent separately beginning April 15, 2026.

Coleman, Alistair: *Complications in Sue*

Scene 7

3 bars after [D] - [E]

Animato  $\text{♩} = 132$   
norm.

125

129

134

138

142

Janacek: *Jenufa*

Act 2: Scene 6

[72] - 8 bars after [78]

JENUFA

Violino I

Act II  
Szene VI

Leoš Janáček

Výstup VI

Scene VI

Moderato  
(♩ = 69) Solo

*f* *espress.*

gli altri

[72]

(Solo)

[73] con sord.

*f*

(gli altri)

con sord.

*f*

tutti

accel.

div.

*mf*

[74] Più mosso  
Solo con sord.

gli altri (div.)  
con sord.

*f*

[75] tenuto

Solo

*mf*

Solo

gli altri (con sord.) tenuto

*mf*

*cresc.*

*cresc.*

Janacek: Jenůfa

Act 2: Scene 6

[72] - 8 bars after [78]

(Solo)

div. (gli altri)

This system shows a vocal line for a soloist and a piano accompaniment for the other voices. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The vocal line consists of a series of eighth notes with a melisma at the end. The piano accompaniment provides a harmonic support with chords and some movement in the bass line.

Larghetto (♩ = 64)

[76] (♩ = ♩) (Solo)

*f*

(gli altri)

*f*

This system begins at measure 76. The tempo is marked 'Larghetto' with a quarter note equal to 64 beats. The key signature remains three flats. The soloist's part features a melodic line with triplets and a dynamic marking of *f*. The piano accompaniment for 'gli altri' is also marked *f* and consists of sustained chords.

(Solo)

(gli altri)

*pp*

The soloist's part continues with a melodic line that includes a triplet. The piano accompaniment for 'gli altri' is marked *pp* and features a more active bass line with some rhythmic patterns.

(Solo)

[77] (gli altri)

*pp*

This system starts at measure 77. The soloist's part continues with a melodic line. The piano accompaniment for 'gli altri' is marked *pp* and consists of sustained chords.

(Solo)

(gli altri)

The final system shows the soloist's part with a melodic line and the piano accompaniment for 'gli altri' with sustained chords.

**Janacek: Jenůfa**

Act 2: Scene 6

[72] - 8 bars after [78]

(Solo) 78

(gli altri)

*mf* < > < > < > < >

(Solo)

(gli altri)

*p* < > < > < > < > < > < > < > < >

(Solo)

(gli altri)

(Solo) 79 Moderato ( $\text{♩} = 58$ )

(gli altri)

senza sord.

*p* < > < > < > < >

Puccini: La Bohème

Act 3

[33] - end

**Violin I**

48 (31) *p* *P con anima* *affrett. rall.* *f poco allarg.* *string.* *A Tempo*

*espress. e rall.* *a tempo* *PIZZ.* *poco allarg.*

*p* *rit. tutte sciolte* (32) *p* *3*

*a tempo* *ritenuto* *a tempo*

*poco rit.* *a tempo* *strisciando* *dim.* (33) *p* *4*

*rit.* *a tempo* *ben cantato* *cres.* *f allargando*

*meno* *string.* *pp* *ff* *1° SOLO dolce* *poco affrett. rall.* (34) *espress.*

*a tempo* *rall.* *pp* *3* *3*

*Più Lento* *poco stent.*

*a tempo* (35) *TUTTI*

*Sulla 4<sup>a</sup> Corda* *poco allarg.* *PPP* *P.N.* *PIZZ.*

*dim. e rall.* *a tempo* *ppp* *3*

*sostenendo rit.* *ff* *Fine dell' Atto 3<sup>o</sup>*

Puccini: *Madama Butterfly*

Act 1

[39] - 2nd bar of [41]

10

37 ALLEGRO

sempre sul Ponticello

fp Sul PONTICELLO

38

pp

cres:

4<sup>a</sup> Corda

(1<sup>o</sup> SOLO) LARGO

I. SOLO (Volo)

Ah! Quanto cielo! Quanto mar!

GLI ALTRI DIVISI con SORDINA

39 PP (Senza Sordina) mar!

(GLI ALTRI) pp (Con SORDINA)

rall:

sostenendo

più piano possibile

uno solo vite

poco cres.

pp

40 PP → Sostenendo a tempo

UNITI pp 4<sup>a</sup> Corda

riten.

a tempo

Puccini: *Madama Butterfly*

Act 1

[39] - 2nd bar of [41]

VIOLINO 1° SOLO

*pp* *Sostenendo* *a tempo* *cres:*

GLI ALTRI DIVISI

*pp* *Sostenendo* *a tempo* *cres:*

*crescendo* *calando* *dolcissimo sostenuto* *riten:*

*cantando* *calando*

*a tempo* *rall.* *mf* **LARGO** *pp*

*a tempo* *rall.* *mf* **LARGO** *pp*

*mf* **LARGO** *pp*





1. Violinen.

Musical staff with notes and dynamics. Measure 9 is marked with a '9'.

Musical staff with notes and dynamics. The instruction *plötzlich wieder ruhig und sehr gefühlvoll* is written above the staff. The dynamic *p* is written below the staff.

Musical staff with notes and dynamics. The instruction *smorz.* is written below the staff.

Musical staff with notes and dynamics. Measure 29 is marked with a '29'. The instruction *espr.* is written below the staff. Measure 30 is marked with a '30'. The instruction *drängend* is written above the staff. The dynamic *f* is written below the staff.

Musical staff with notes and dynamics. The instruction *(beruhigend)* is written above the staff. The dynamic *p* is written below the staff. Measure 30 is marked with a '30'. The instruction *drängend und zimmer heftiger* is written above the staff. The dynamic *ff* is written below the staff. Measure 20 is marked with a '20'.

Musical staff with notes and dynamics. The instruction *(schnell)* is written above the staff. The dynamic *ff* is written below the staff. Measure 20 is marked with a '20'.

Solovioline. *sfz* (*zornig*) *pizz.*

die übrigen *sfz sfz sfz sfz ff*

geteilt *ff pizz.*

Musical staff with notes and dynamics. Measure 31 is marked with a '31'.

Musical staff with notes and dynamics. The instruction *allmählich nachlassen* is written above the staff. The dynamic *dim.* is written below the staff.

Musical staff with notes and dynamics. Measure 31 is marked with a '31'. The instruction *sehr ruhig* is written above the staff. The dynamic *1* is written below the staff.

Verdi: La Traviata

Act 1

3 bars before [3] - 11 before [4] (end of solo)

5

[3]

*p*

*cres.*

DUE SOLI

*p*

In 2

TUTTI

Pronto è il

2 2 3 2

tutto? Miei cari, se - dete; è al con - vito che s'apre ogni cor. Ben di -

*p legato*

(Coro)

-ceste...

[4]

15

# Akiho: Complications in Sue

Scene 3

m. 218 - 236

6 TEMPO I: ♩ = 144 - Complications In Sue: Scene 03 -

Arco Divisi

6 (212-217) *mp* *f*

Secco

222 *sffz* *sffz* *sffz* *sffz*

Unis. *f* *sfz* *mf*

227 *f* *sfz* *mf*

230 *f* *sfz* *mf*

Q 232 *fp* *sfz* *mf*

234

R 236 *fff* Low Non-Pitch Scratch Tone (Strings III. & IV)

4 (237-240) 3 (244-246)

S 247 *ff*

Mendelssohn: A Midsummer Night's Dream

Scherzo: m. 17 - 7 after [D]

Allegro vivace

Fl. I 12 Clar. I

22

33 *cresc.* *p*

42 *cresc.* B

50 *sf* *p* *sf* *sf*

59 *sf* *p* *sf* *sf* *sf*

68 C *p* *pp*

77

86 *p*

93 D *cresc.* *dim. al* *pp*

Mozart: *Le nozze di Figaro*

Overture: m. 1 - 58

Violine I

**Presto**

*pp*

5

Ob.

*ff*

15

*p*

22

Ob.

*ff*

32

*f p* *f p* *f p*

40

*f*

47

54

**A** Viol. II

*fp fp fp*

Detailed description: This is a page of a musical score for Violin I, measures 1 through 58. The music is in G major (one sharp) and common time (C). The tempo is marked 'Presto'. The score begins with a dynamic of *pp* (pianissimo). The first staff (measures 1-4) features a melodic line with slurs. The second staff (measures 5-14) includes an oboe (Ob.) entry in measure 7 and a *ff* (fortissimo) dynamic. The third staff (measures 15-21) has a *p* (piano) dynamic. The fourth staff (measures 22-31) includes another oboe entry in measure 24 and *ff* dynamics. The fifth staff (measures 32-39) features *f p* (forte piano) dynamics. The sixth staff (measures 40-46) has a *f* dynamic. The seventh staff (measures 47-53) continues with *f* dynamics. The eighth staff (measures 54-58) includes a section for Violin II (Viol. II) starting in measure 54, marked with *fp* (fortissimo piano) dynamics. The score is written in treble clef with a key signature of one sharp (F#).

Mozart: Die Zauberflöte

Overture: m. 20 - 61

Violino I

# Die Zauberflöte

Eine deutsche Oper in zwei Aufzügen

KV 620

Wolfgang Amadeus Mozart

## Ouverture

Adagio

The musical score is written for Violino I in the key of B-flat major and 3/4 time. It begins with a dynamic marking of *sf* (sforzando) and a tempo marking of *Adagio*. The score includes various dynamics such as *p* (piano), *f* (forte), and *fp* (fortissimo piano). It features several slurs, accents, and a triplet of eighth notes in measure 23. The tempo changes to *Allegro* at measure 13. The score concludes with a double bar line and a fermata over the final note.

Mozart: Die Zauberflöte

Overture: m. 20 - 61

Violino I

3

47

sf sf sf sf sf

Violino I staff 47-52. Treble clef, key signature of two flats. Measures 47-52. Dynamics: sf. Articulation: accents and staccato marks. Performance instructions: V (vibrato) above measures 51 and 52.

53

Violino I staff 53-56. Treble clef, key signature of two flats. Measures 53-56. Performance instructions: V (vibrato) above measures 54 and 55.

57

p

Violino I staff 57-61. Treble clef, key signature of two flats. Measures 57-61. Dynamics: p. Performance instruction: ] (crescendo hairpin) at the end of the staff.

62

Violino I staff 62-66. Treble clef, key signature of two flats. Measures 62-66. Performance instructions: V (vibrato) above measure 63.



Smetana: *Bartered Bride*  
Overture: m. 1 - 53 (downbeat)

Vivacissimo, Violino I.

*ff* *sf non legato*

16

*sf p subito*

*sempre p*

Verdi: *La Traviata*

Act 2

[27] - 10 after [28]

In 2  
50

[27] ALL.<sup>o</sup> AGITATO ASSAI VIVO

*cres.*

pp

ff

pp

pp

ff a tempo

p

pp

*P col canto*

che l'odio a-troce puote in

lui più di mia vo- - - - - ce.

[28]

V

V

V

V

V