



## 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: *Jenůfa*

Act 2: Scene 6

[72] - 8 bars after [78]

JENŮFA

Violino I

Act II  
Szene VI

Leoš Janáček

Výstup VI

Scene VI

72 Moderato (♩ = 69) Solo *f* *espress.*

gli altri *f*

73 con sord. *f*

(Solo) (gli altri) con sord. *f*

tutti accel. div. *mf*

74 Più mosso Solo con sord. *f*

gli altri (div.) con sord. *f*

75 Solo tenuto *mf*

Solo gli altri (con sord.) tenuto *mf* *cresc.*

**Janacek: Jenůfa**

Act 2: Scene 6

[72] - 8 bars after [78]

(Solo)

div. (gli altri)

This system shows a solo line in the upper staff and a divided piano accompaniment in the lower staff. The solo line consists of a series of eighth notes with a melodic contour that rises and then falls. The piano accompaniment provides a harmonic support with chords and some moving lines.

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 solo line features a series of eighth notes with a triplet of three eighth notes. The piano accompaniment is marked 'f' and consists of a few chords.

(Solo)

(gli altri) *pp*

The solo line continues with eighth notes and a triplet. The piano accompaniment is marked 'pp' and features a triplet of eighth notes in the lower register.

(Solo)

(gli altri) *pp*

77

This system starts at measure 77. The solo line continues with eighth notes. The piano accompaniment is marked 'pp' and consists of a few chords.

(Solo)

(gli altri) *p*

The solo line continues with eighth notes and a melodic phrase. The piano accompaniment is marked 'p' and consists of a few 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)

*p*

senza sord.

Puccini: La Bohème

Act 3

[33] - end

**Violin I**

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

*espress. e rall.* *a tempo* *PIZZ.* *rit. tutte sciolte*

*a tempo* *ritenuto* *a tempo*

*poco rit.* *a tempo* *strisciando* *dim.* (33) *p* *ben cantato* *cres.* *f allargando*

*meno* *rit.* *a tempo* *string.* *pp* *ff* *1° SOLO dolce* *poco affrett. rall.* *espress.*

*a tempo* *rall.* *pp* *Più Lento* *poco stent.*

*a tempo* (35) *TUTTI*

*Sulla 4<sup>a</sup> Corda* *poco allarg.* *dim. e rall.* *a tempo* *PPP* *P.N.* *PIZZ.* *ff*

*sostenendo rit.* *PPP* *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:* *f marcato* 4<sup>a</sup> Corda. 2

I. SOLO (Vcllo)

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

Al! Quanto cielo! Quanto mar! 39 pp (Senza Sordina) (Con SORDINA)

GLI ALTRI DIVISI con SORDINA (GLI ALTRI) pp

rall:.....

sostenendo

più piano possibile

DIVISI 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 4° SOLO

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

CLI ALTRI DIVISI

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

*cantando* *calando* *dolcissimo sostenuto* *riten:*

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

*mf* *LARGO* *pp*

Strauss: *Ein Heldenleben*

1 bar after [22] - [31]

1. Violinen.

3

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

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

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

20 *Wieder etwas langsamer. accel. espr.* 1 1 *mf sfz* bis fest im gewonnenen, lebhaften Zeitmass *f sehr energisch* 21 *sfz*

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

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

viel ruhiger 23 *ff* *poco calando sf*

beinahe doppelt so schnell (heuchlerisch schmachkend) *f* Wieder sehr 24 ruhig. *f*

(lustig) 6 0 3



1. Violinen.

Musical staff with notes and dynamics. A fermata is placed over a measure containing the number 9.

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

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

Musical staff with notes and dynamics. The number 29 is written above the staff. The instruction *espr.* is written below the staff. A dynamic marking *f* is present. The instruction *drügend* is written above the staff.

Musical staff with notes and dynamics. The instruction *(beruhigend)* is written above the staff. The number 30 is written above the staff. The instruction *drügend und zimmer heftiger* is written above the staff. A dynamic marking *ff* is present. The number 20 is written below the staff.

Musical staff with notes and dynamics. The instruction *(schnell)* is written above the staff. The instruction *Solovioline.* is written above the staff. The instruction *(sornig)* is written above the staff. The instruction *pizz.* is written below the staff. The instruction *die übrigen* is written above the staff. The instruction *ff* is written below the staff. The instruction *geteilt* is written above the staff. The instruction *ff* is written below the staff. The instruction *pizz.* is written below the staff. The instruction *sfz sfz sfz sfz fff* is written below the staff.

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

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

Musical staff with notes and dynamics. The number 31 is written above the staff. The instruction *sehr ruhig* is written above the staff. A bracket with the number 1 is written below the staff.

Verdi: La Traviata

Act 1

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



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* *sf*

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

68 C *p* *pp*

77

86

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 and 3/4 time, marked 'Presto'. The score consists of eight staves. The first staff (measures 1-4) begins with a piano (*pp*) dynamic. The second staff (measures 5-14) features a woodwind entry (labeled 'Ob.') and a fortissimo (*ff*) dynamic. The third staff (measures 15-21) has a piano (*p*) dynamic. The fourth staff (measures 22-31) has a fortissimo (*ff*) dynamic. The fifth staff (measures 32-39) has dynamics of *f p*. The sixth staff (measures 40-46) has a fortissimo (*f*) dynamic. The seventh staff (measures 47-53) continues with a fortissimo (*f*) dynamic. The eighth staff (measures 54-58) features a fortissimo piano (*fp*) dynamic and includes a section labeled 'A' for Violin II.

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 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 11. The tempo changes to *Allegro* at measure 13. A bracketed section of three eighth notes in measure 14 is marked with a '3' above it. The score concludes with a double bar line and a fermata in measure 61. Handwritten annotations include a large 'V' at the end of the piece and three large 'Z' symbols at the bottom of the page.

Mozart: *Die Zauberflöte*

Overture: m. 20 - 61

Violino I

3

47

*sf sf sf sf sf*

53

*sf sf sf sf*

57

*p*

62

*sf sf sf sf*

Rossini: *La Cenerentola*  
Overture: Allegro vivace - [3]

32 **Allegro vivace** *leggero* **2** *sf.* *p* *ff* *p* *ff* *p*

36 *f* *p* **3**

Violino I **3**

40 *ff* *sf* *pp*

44 *tr.* *pp*

49 *tr.* *pp*

54 **3** *cresc.*

58 *cresc.*

62 **3** *pp* *sf*

Detailed description: This is a page of a musical score for Violino I, measures 32 to 62. The music is in 2/4 time and B-flat major. It begins with a dynamic of *sf.* and a tempo marking of **Allegro vivace** with the instruction *leggero*. A bracketed '2' indicates a second ending. The score includes various dynamic markings such as *p*, *ff*, *sf*, and *pp*. There are also performance markings like *tr.* (trills) and *cresc.* (crescendo). The piece concludes with a final dynamic of *pp* and a bracketed '3' indicating a third ending.

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

Vivacissimo, Violino I.

*ff* *sfz non legato*

16

*sf* *sfz* *sf* *sf* *ff* *sf*

*sf* *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.