

AALBORG SYMPHONY ORCHESTRA
Chief conductor: Joshua Weilerstein
Conductor Emeritus: Michael Schønwandt
Artistic and Managing Director: Catharina Roos Bilsbak

1ST SOLO 2ND VIOLIN
Friday, January 23, 2026
Musikkens Hus, Aalborg

An accompanist will be provided. A=442Hz

Audition Program:

First round:

First movement with cadenza from one of the following concertos:

Mozart: Violin Concerto no.4 KV218

Mozart: Violin Concerto no.5 KV219

+ Orchestral excerpts:

Strauss: *Don Juan*, Op. 20

Mahler: Symphony No. 9, 2nd movement (Waltz)

Second round:

First movement with cadenza of one of following concertos:

Beethoven

Brahms

Tchaikovsky

Sibelius

+ Orchestral excerpts:

Händel: *Messiah* – 3 short excerpts

Mozart: Symphony No. 39, KV543 – Finale

Brahms: Piano Concerto No. 1, Op. 15 – 3rd movement – Rondo

Nielsen: *Masquerade* Overture

Rachmaninov: Symphony No. 2, Op. 27 – 4th movement

Stravinsky: *Firebird Suite* (1919) – Danse Infernale

Shostakovich: Symphony No. 5, Op. 47 – 3rd movement - Largo

Bartók: Concerto for Orchestra – 5th movement – Finale

Third round:

Chamber music

Haydn: String Quartet in B-flat Major, Op. 64, no. 3 (Hob. III:67) Violin II
Second Movement – bars 1 to 32

Dvořák: String Quartet, Op. 34, Violin II
First movement – from beginning until letter D

Excerpt 1

Richard Strauss
Don Juan, Op.20

VIOLINO II

Allegro molto con brio.

ff *mf* *ff* *ff* *ff* *ff* *ff* *ff* *pp* *ff* *pp* *cresc.* *cresc.* *ff*

tranquillo *div.* *1* *Molto vivo*

Excerpt 2

Mahler — Symphony No. 9 in D Major

2. VIOLINE.

Second movement

Start: Tempo II

Allmählich in Tempo II. (Waltzer) übergehen.

G - Saite.

Tempo II.



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SECOND ROUND

First movement with cadenza of one of following concertos:

- **Beethoven**
- **Brahms**
- **Tchaikovsky**
- **Sibelius**

+ Orchestral excerpts:

Händel: *Messiah* – 3 short excerpts:

9. O thou that tellest

36(a). Thou art gone up on high

45. I know that my Redeemer liveth

Mozart: Symphony No. 39, KV543 – Finale

Brahms: Piano Concerto No. 1, Op. 15 – 3rd movement – Rondo

Nielsen: *Masquerade* Overture

Rachmaninov: Symphony No. 2, Op. 27 – 4th movement

Stravinsky: *Firebird Suite* (1919) – Danse Infernale

Shostakovich: Symphony No. 5, Op. 47 – 3rd movement – Largo

Bartók: Concerto for Orchestra – 5th movement – Finale

Excerpt 3

Händel: Messiah – 3 excerpts:

9. O thou that tellest (*Song: Alto & Chorus*)

Andante
senza Rip.

tr

5

9

tr tr tr

A

36(a). Thou art gone up on high (*Song: Alto*)

[Alto solo]

Allegro larghetto

6

10

[tr]

A

3

Part the Third

45. I know that my Redeemer liveth (Song: Soprano)

Larghetto
senza Rip. *tr*

10 *tr* *tr* [tr] 3

17 [tr] **A** 3

The musical score is written for Soprano in 3/4 time, key of D major (three sharps). It consists of three staves. The first staff begins with a large bracket on the left. The tempo is marked 'Larghetto' and the instruction 'senza Rip.' is present. Trills are marked with 'tr'. The second staff starts at measure 10 and includes a triplet of eighth notes. The third staff starts at measure 17, features a boxed 'A' above a measure, and ends with a triplet of eighth notes. A large bracket on the right side of the third staff indicates the end of the section.

Excerpt 4

Mozart: Symphony No. 39, KV543 – Finale

VIOLINO 2

Finale
Allegro

p

f

A

The musical score for Violino 2 is written on seven staves. It begins with a treble clef, a key signature of one flat (F major), and a 2/4 time signature. The tempo is marked 'Allegro'. The score is characterized by a continuous eighth-note pattern. Measures 1-5 are marked with a piano (*p*) dynamic and a square articulation symbol. Measures 6-12 are marked with a forte (*f*) dynamic and a square articulation symbol. Measures 13-18 are marked with a piano (*p*) dynamic and a square articulation symbol. Measures 19-24 are marked with a forte (*f*) dynamic and a square articulation symbol. Measures 25-30 are marked with a piano (*p*) dynamic and a square articulation symbol. Measures 31-36 are marked with a forte (*f*) dynamic and a square articulation symbol. Measures 37-42 are marked with a piano (*p*) dynamic and a square articulation symbol. Measures 43-48 are marked with a forte (*f*) dynamic and a square articulation symbol. Measures 49-54 are marked with a piano (*p*) dynamic and a square articulation symbol. Measures 55-57 are marked with a forte (*f*) dynamic and a square articulation symbol. The score concludes with a double bar line and a repeat sign.

Excerpt 5

Brahms: Piano Concerto No. 1, Op. 15
3rd movement – Rondo

Violine II

RONDO: Allegro non troppo
Start Letter E, bar 238

216 *pp* 16 Klav. **E** Tutti *p sempre*

241 *pp*

249

256 *cresc.* *f* *f*

Excerpt 6

Nielsen: "Masquerade" Overture

Violino 2

Allegro, ma non tanto (♩. = 96 – 100)

Musical score for Violino 2 of Nielsen's "Masquerade" Overture. The score is in treble clef with a key signature of two sharps (F# and C#). It begins with a large bracket and a forte (*f*) dynamic. The tempo is marked "Allegro, ma non tanto" with a quarter note equal to 96–100 beats per minute. The score consists of nine staves of music. The first staff starts with a forte (*f*) dynamic and features a series of eighth notes with accents. The second staff begins at measure 5 and includes a "dim." (diminuendo) marking and a mezzo-piano (*mp*) dynamic. The third staff starts at measure 8. The fourth staff begins at measure 11 and includes a "cresc." (crescendo) marking. The fifth staff starts at measure 14 and includes a first ending bracket labeled "A" with measures 1 and 4, and a mezzo-forte (*mf*) dynamic. The sixth staff begins at measure 22. The seventh staff starts at measure 25 and includes a second ending bracket labeled "B" and a forte (*f*) dynamic. The eighth staff begins at measure 28 and includes a fortissimo (*ff*) dynamic. The ninth staff starts at measure 32 and includes a third ending bracket labeled "C" and a fortissimo (*ff*) dynamic. The final staff begins at measure 37 and ends with a large closing bracket. The score is marked with various dynamics including *f*, *dim.*, *mp*, *cresc.*, *mf*, and *ff*, and includes many accents and slurs.

Rachmaninov: Symphony No. 2, Op. 27 – 4th movement

Violino II.

IV.

Allegro vivace. (♩ = 84-92)

The musical score for Violino II, IV, is written in D major (three sharps) and 4/4 time. The tempo is Allegro vivace, with a metronome marking of 84-92 beats per minute. The score consists of six staves of music. The first staff begins with a forte (ff) dynamic and features a triplet of eighth notes. The second staff continues with a triplet of eighth notes and a forte (ff) molto marcato (ff molto marc.) dynamic. The third staff includes a triplet of eighth notes and a mezzo-piano (mp) dynamic. The fourth staff starts with a forte (ff) dynamic and a triplet of eighth notes. The fifth staff features a forte (f) dynamic and a triplet of eighth notes. The sixth staff concludes with a diminuendo (dim.) marking and a piano (p) dynamic.

Excerpt 8

Stravinsky: Firebird Suite (1919) – Danse Infernale

$\text{♩} = 168$

This musical score excerpt is for the 'Danse Infernale' section of Stravinsky's 'Firebird Suite'. It consists of five staves of music, numbered 16 through 18. The key signature is B-flat major (two flats). The tempo is marked as quarter note = 168. The score begins with a bracketed section starting at measure 16, which includes a *pp* (pianissimo) dynamic marking. Measures 16 and 17 feature melodic lines with slurs and accents, and a *pp* dynamic. Measure 18 is marked with a '1' and a *f* (forte) dynamic. The final measure of the excerpt is marked with a '1' and a *fff* (fortississimo) dynamic. The score is enclosed in a large bracket on the right side.

Excerpt 9

Shostakovich: Symphony No. 5, Op. 47
3rd movement – Largo

Violino I.

III

75 Largo. $\text{♩} = 50$

div. a 3

p espress.

76

cresc. *mf* *dim.* *p*

77

Excerpt 10

Bartók: Concerto for Orchestra - 5th Movement, Finale. Please play upper part, start Fig. 265

Un poco meno mosso, ♩ = 122

div.

256

ppp

pp

265

f

pizz.

p

270

277

mf

281

288

trm

This page of the musical score contains measures 292 through 317. The key signature is one sharp (F#), and the time signature is 2/4. The score is written for voice and piano. The piano part features a variety of textures, including triplets, sixteenth-note runs, and sustained chords. The voice part includes melodic lines with slurs and breath marks. Measure numbers 292, 300, 309, and 317 are indicated in boxes. Dynamics such as *mf* and *p* are present. The piece concludes with a double bar line and a final chord in measure 317.

edition: G. Henle Verlag, München

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THIRD ROUND

Chamber music:

Haydn: **String Quartet in B-flat Major, Op. 64, no. 3 (Hob. III:67) - Violin II**
 Second Movement – bars 1 to 32 (as marked)

Dvořák: **String Quartet, Op. 34, Violin II**
 First movement – from beginning until letter D (as marked)

The candidate plays the 2nd violin part and rehearses with the orchestra's other string principals, to show their qualities as a section leader.

Excerpt 11

Adagio

8

15

22

27

(fz)

(fz)

(fz)

(fz)

(b)

QUARTETT

1

Excerpt 12

Violine II

Anton Dvořák, Op. 34

Allegro $\text{♩} = 134$

I

p *cresc.* *p* *pp* *f* *cresc.* *f* *f* *pp* *pp* *cresc.* *dim.* *dim.* *p* *pp* *f* *p*

Violine II

p *p* *cresc.*

dim. *p* **D** **p**