



Opera Philadelphia Orchestra Auditions

Assistant Concertmaster and Principal Second Violin: APRIL 23, 2026 (all rounds)

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 (3rd 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. W.A. Mozart: Violin Concerto (any): First movement, exposition only. No cadenza needed.

3. 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.148-163 |
| 8. A. Akiho: <i>Complications in Sue</i> | Scene 3: m.218-236 |
| 9. A. Akiho: <i>Complications in Sue</i> | Scene 3: m.262-280 |
| 10. F. Mendelssohn: <i>A Midsummer Night's Dream</i> | Scherzo: m.17 through seven bars after [D] |
| 11. W.A. Mozart: <i>Le nozze di Figaro</i> | Overture: m.1-58 |
| 12. W.A. Mozart: <i>Die Zauberflöte</i> | Overture: m.20-61 |
| 13. G. Rossini: <i>La Cenerentola</i> | Overture: Allegro vivace through [3] |
| 14. B. Smetana: <i>The Bartered Bride</i> | Overture: m.1-53 (downbeat) |
| 15. 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

[72] *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 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 some rhythmic patterns.

(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 includes some 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 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* *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*

string. *pp* *ff* *1° SOLO dolce* *poco affrett. rall.* *espress.*

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

a tempo *(35) TUTTI*

Sulla 4^a Corda *poco allarg.* *dim. e rall.* *a tempo* *PPP* *PIZZ.* *P.N.* *ff*

sostenendo rit. *PPP* *Fine dell' Atto 3^o*

Puccini: *Madama Butterfly*

Act 1

[39] - 2nd bar of [41]

10

37 ALLEGRO

sempre sul Ponticello

fp Sul PONTICELLO

38

pp *cres.* *f* *morendo* 4^a Corda. 2

I. SOLO (Vcllo)

(1^o 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

poco cres. *pp* 40 *pp* *Sostenendo a tempo*

DIVISI

UNITI *pp* 4^a 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* 21 *f sehr energisch sfz*

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

geteilt *ff* die übrigen 12 *ff*

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

viel ruhiger 23 *ff* *poco calando sf*

beinahe doppelt so schnell (heuchlerisch schmachkend) *f*

(lustig) *Wieder sehr* 24 *ruhig.* 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 above 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 above 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. The instruction *sfz sfz sfz* is written below the staff.

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

Akiho: *Complications in Sue*

Scene 3

m. 148 -163

J *vcl*

(142-143)

TEMPO II: ♩ = 108

148

mf *f*

151

4 3 0 2 1 II

K *ind*

153

mf III

156

III

159

8va *vesterz* *f* *ff* *mf* L

161

V

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 *p* *pp* *C* *VV*

77 *VV*

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 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 for Oboe (Ob.) and reaches a fortissimo (*ff*) dynamic. The third staff (measures 15-21) returns to a piano (*p*) dynamic. The fourth staff (measures 22-31) has another woodwind entry for Oboe and reaches *ff*. The fifth staff (measures 32-39) shows alternating dynamics of *f* and *p*. The sixth staff (measures 40-46) is marked *f*. The seventh staff (measures 47-53) continues with *f*. The eighth staff (measures 54-58) includes a section for Violin II (Viol. II) starting at measure 54, marked *fp*.

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* starting at measure 13. A first ending bracket is present in measure 14, leading to a triplet of eighth notes. The score continues with a series of sixteenth-note patterns and trills, ending with a final flourish in measure 61.

Mozart: *Die Zauberflöte*

Overture: m. 20 - 61

Violino I

3

47 *sf sf sf sf sf*

53 *V V*

57 *p*

62 *V*

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, followed by a *sf* marking.

Verdi: La Traviata

Act 2

[27] - 10 after [28]

In 2
50

[27] ALL.^o AGITATO ASSAI VIVO

cres.