

Detroit Symphony Orchestra
African-American Fellowship
Application Guidelines

Applications for the 2020-2021 Fellowship will be accepted from all interested African-American musicians who play the following orchestral instruments:

[Violin](#)

[Flute/Piccolo](#)

[Horn](#)

[Viola](#)

[Oboe](#)

[Trumpet](#)

[Cello](#)

[Clarinet](#)

[Tenor Trombone](#)

[Double Bass](#)

[Bassoon](#)

[Percussion](#)

Important Dates:

Fellowship Application & Recording deadline: December 2, 2019

Applicants should submit the following, to be received in the personnel office, by December 2, 2019:

1. Fellowship Application form
2. Current résumé
3. **Professional quality performance audio file(s).** Only **mp3, wav, zip, or wma files** accepted, which include all audition excerpts and solo repertoire as listed for each instrument in this document. To keep all submissions anonymous, **DO NOT STATE YOUR NAME IN THE RECORDING.**

Application, résumé, and audition audio file(s) can be submitted through the link below:

https://form.jotform.com/DSO_Personnel_Office/DSO_African-American_fellowship

Notification of applicants: December 20, 2019

Following the review of applicant's recorded auditions by the screening committee, all applicants will be notified via email of their invitation status by December 20, 2019.

Fellowship Live Audition Finals, Orchestra Hall, Detroit, MI: March 9, 2020

Qualified candidates who are accepted for a Fellowship Program final audition will be asked to attend the live audition for the DSO Music Director and the audition committee on March 9, 2020. The DSO will provide travel assistance for those invited individuals. All auditions will be held as blind auditions with the audition candidates separated by a screen from the audition committee members and the Music Director.

All live auditions will be held in Orchestra Hall located in Detroit at:

[Max M. and Marjorie S. Fisher Music Center](#)
[3711 Woodward Ave. Detroit, MI 48201](#)



DETROIT SYMPHONY ORCHESTRA

A COMMUNITY-SUPPORTED ORCHESTRA

LEONARD SLATKIN *Music Director Laureate*

Detroit Symphony Orchestra
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Program Overview

The Fellowship Program is designed to enhance the career development of African-American orchestral musicians. It provides the opportunity to perform with the Detroit Symphony Orchestra during the regular season, September 2020 - June 2021. Alternate weeks not spent playing in the Orchestra are spent in a schedule of individual coaching, mentoring, and training in audition techniques.

Specifics regarding the program are outlined below:

The DSO Fellow:

- is to perform with the Orchestra for 18 weeks of the season.
2020-21 compensation for 18 weeks of orchestra performance totals \$41,184 (weekly rate/\$2,288).
- is to participate in 18 weeks of individual lesson coaching. A stipend for lessons is provided.
2020-21 lesson stipend is \$1,800 (weekly rate/\$100)
- is to participate in a minimum of three (3) DSO mock auditions during the residency.
- is to take a minimum of one non-DSO audition during the period of the Fellow's DSO residency, contingent upon available openings. Travel assistance is provided.
- is to take any available DSO audition, in the fellow's section.
- is to observe DSO auditions within the fellow's instrument group.
- is to attend and observe DSO rehearsals and performances during non-playing weeks.
- is to provide service to the DSO Education Department
(i.e. assistance with the DSO Training Ensembles auditions, coaching and/or sectionals, or visits to schools to perform or make presentations).



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DETROIT SYMPHONY ORCHESTRA FELLOWSHIP AUDITION REPERTOIRE 2020

VIOLIN

Excerpts to be included on audio file(s):

Solos

First movement of Mozart Violin Concerto No. 3, 4, or 5 (including cadenza)

First movement of any major romantic violin concerto

1st Violin Parts

R. STRAUSS

Don Juan, mm. 1-62

BRAHMS

Symphony No. 1, Mvt. I, Allegro, mm. 41-189

2nd Violin Parts

MOZART

Symphony No. 40, Mvt. IV, mm. 1-157

BRUCKNER

Symphony No. 9, Mvt. IV, Reh. [I] to [K]

RACHMANINOFF

Symphony No. 2, Mvt. II, meno mosso, mm. 193-307

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts listed above.



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VIOLA

Excerpts to be included on audio file(s):

R. STRAUSS	<i>Don Juan</i> , Beginning to reh. [D]
MENDELSSOHN	<i>Midsummer Night's Dream</i> , Scherzo Reh. [E] to 3 mm. after [I] Reh. [K] to [L]
MOZART	Symphony No. 40, Mvt. I, mm. 105-134 Mvt. IV, pick-up to m. 147-m. 185
BRAHMS	Symphony No. 2, Mvt. 1, Reh. [C] to 5 mm. after [D] 4 mm. before reh. [E] to m. 135 Reh. [I] to 16 mm. after [I] Pick-up to reh. [L] to 18 mm. after [L]

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Solos

First movement of one of the following concerti (no Cadenzas required):

Bartok, Hindemith, Stamitz, or Walton

One movement from any of the Bach Suites

Orchestral repertoire

MOZART	Symphony No. 35, Mvt. IV
BEETHOVEN	Symphony No. 5, Mvt. II
BRAHMS	Haydn Variations, Variations V, VII, VIII
R. STRAUSS	<i>Ein Heldenleben</i> , Reh. [16] to [19] Reh. [77] to 4 mm. after [79] Reh. [94] to 2 mm. after [97]
SHOSTAKOVICH	Symphony No. 5, Mvt. I



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CELLO

Excerpts to be included on audio file(s):

Solos

Exposition of any major cello concerto

Orchestral repertoire

BEETHOVEN	Symphony No. 5, Mvt. II, Theme & first 2 variations Mvt. III, Trio (pick-up to m. 141-m. 218)
BRAHMS	Symphony No. 2, Mvt. II, Beginning to m. 15
MOZART	Symphony No. 35 "Haffner", Mvt. IV, mm. 134-181
R. STRAUSS	<i>Don Juan</i> , Beginning to reh. [D]

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Solos

Candidates should plan to play the entire first movement of their chosen major cello concerto.

Orchestral repertoire

DEBUSSY	<i>La Mer</i> , 2 mm. before reh. [9] to 6 mm. after [9] (top line of divisi)
MENDELSSOHN	<i>A Midsummer Night's Dream</i> , Scherzo, Reh. [N] to [O]
TCHAIKOVSKY	Symphony No. 6, Mvt. II, Beginning to m. 32 (no repeats)
VERDI	Requiem, Offertorio, Beginning to m. 28



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BASS

Excerpts to be included on audio file(s):

WAGNER	<i>Die Meistersinger</i> , Prelude, Reh. [J] to [L]
BEETHOVEN	Symphony No. 5, Mvt. III, Beginning to 5 mm. after reh. [A] Scherzo to 19 mm. before reh. [B]
MOZART	Symphony No. 9, Mvt. IV, Recitative Symphony No. 40, Mvt. I 20 mm. before reh. [C] to 5 mm. after [C] 34 mm. before reh. [E] to [E]
R. STRAUSS	<i>Ein Heldenleben</i> , Reh. [9] to 4 mm. after reh. [12] Reh. [40] to [41] 2 mm. before reh. [54] to 2 mm. after reh. [65]

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Solos

First Movement of any standard bass concerto, including cadenza

Any two contrasting movements from any of the Bach Cello Suites

Orchestral repertoire

BRAHMS	Symphony No. 2, Mvt. I, reh. [E] to [F] Mvt. IV, beginning to 21 mm. after reh. [A]
MAHLER	Symphony No. 2, Mvt. I, (first page)
MOZART	Symphony No. 40, Mvt. IV, pick-up to 26 mm. before reh. [A] to reh. [A]



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Flute/Piccolo

Excerpts to be included on audio file(s):

MOZART	Concerto in D, Mvt. I, mm. 32-76
BACH	<i>St. Matthew Passion</i> , "Aus Liebe will mein Heiland sterben", Beginning to m. 19
BEETHOVEN	<i>Leonore Overture 3</i> , Beginning to downbeat of m. 24 and 29 mm. after [E] to 17 mm. before [F]
BRAHMS	Symphony No. 4, Mvt. IV, mm. 93-106
MENDELSSOHN	<i>Midsummer Night's Dream</i> , Scherzo, Reh. [O] to end
SAINT-SAËNS	<i>Carnival of the Animals</i> , Volière

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Flute

BIZET	Entr'acte from <i>Carmen</i> (Prelude to Act III), Beginning to 12 mm. after [A]
STRAVINSKY	<i>Firebird Suite</i> (1919 version) "Variation de Loiseau de feu", Reh. [9] to end
RAVEL	<i>Daphnis et Chloé</i> , Reh. [176] to 2 mm. after reh. [179]
HINDEMITH	<i>Symphonic Metamorphosis</i> , Andantino, 5 mm. before [C] to end

Piccolo

BERLIOZ	<i>Damnation of Faust</i> , Menuet des Follets, Piccolo 1, Beginning to ten mm. after reh. [1]
BRITTEN	<i>Young Person's Guide to the Orchestra</i> : Fugue, Beginning to reh. [D]



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OBOE

Excerpts to be included on audio file(s):

MOZART	Concerto in C major, exposition
ROSSINI	<i>La Scala di Seta</i> , Overture, Beginning to m. 53
BRAHMS	Symphony No. 1, Mvt. I, mm. 29-33 Mvt. II, mm. 17-43
TCHAIKOVSKY	Symphony No. 4, Mvt. II, beginning to m. 21 Mvt. III, mm. 133-145

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

STRAVINSKY	<i>Pulcinella</i> Suite (complete)
RAVEL	<i>Le Tombeau de Couperin</i> , Mvt. I



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CLARINET

Excerpts to be included on audio file(s):

Solo

MOZART Clarinet Concerto, Mvt. 1, Exposition

Orchestral repertoire

BEETHOVEN Symphony No. 6,
Mvt. I, mm. 474-492
Mvt. II, mm. 68-77

SIBELIUS Symphony No. 1,
Mvt. III, 6 mm. after reh. [E] to 7 mm. after reh. [G]

STRAVINSKY *Firebird* Suite, Variation of the Firebird

RIMSKY-KORSAKOV *Capriccio Espanol*,
Mvt. I, mm. 14-27 & mm. 41-57
Mvt. III, last 22 mm. of movement

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

RACHMANINOFF Symphony No. 2, Mvt. III, mm. 6-28

RAVEL *Daphnis and Chloe*, Suite No. 2, 3 mm. after reh. [212] to the end.



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BASSOON

Excerpts to be included on audio file(s):

BACH	Overture in C from Suite No. 1, mm. 20-32
MOZART	<i>Marriage of Figaro</i> , mm. 1 - 7 mm. 101 - 123 mm. 156 - 171 mm. 229 - 236
TCHAIKOVSKY	Symphony No. 4, Mvt. II mm. 274 - 290 mm. 300 - 304
RIMSKY-KORSAKOV	<i>Scheherazade</i> , Mvt. 2, mm. 5 - 26 Reh. [L] to downbeat of reh. [M]
RAVEL	<i>Bolero</i> , 3 mm. after reh. [2] to downbeat of reh. [3]

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

TCHAIKOVSKY	Symphony No. 6, mm. 1 - 12
STRAVINSKY	<i>Rite of Spring</i> Beginning to downbeat of 1 m. before reh. [4] Rehearsal #12 for four measures.
BEETHOVEN	Symphony No. 4, Mvt. IV, mm. 184 - 190



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HORN

Excerpts to be included on audio file(s):

Solo

MOZART Concerto No. 2, K. 417 **OR** Concerto No. 4, K. 495
(Mvt. 1, Exposition Only)

1st Horn:

BRAHMS Symphony No. 2
Mvt. I, mm. 454 - 477
Mvt. II, mm. 17 - 27

R. STRAUSS *Till Eulenspiegel's Merry Pranks*
mm. 6 - 20
Reh. [29] to [30]

SHOSTAKOVICH Symphony No. 5, reh. [17] to [22]
TCHAIKOVSKY Symphony No. 4, mm. 169-189

2nd Horn:

BEETHOVEN Symphony No. 3, Mvt. III, Trio, mm. 166 - 201
TCHAIKOVSKY Symphony No. 4, Mvt. I, mm. 1 - 20

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts (prepare 1st Horn parts, unless marked):

BEETHOVEN Symphony No. 7, Mvt. I
mm. 86 - 110
mm. 430 - end

MAHLER Symphony No. 1, Mvt. III, mm. 116 - 132 (2nd horn)
SCHUBERT Symphony No. 9, Mvt. I, mm. 1 - 8
TCHAIKOVSKY Symphony No. 5, Mvt. II, mm. 8 - 28



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TRUMPET

Excerpts to be included on audio file(s):

MUSSORGSKY	<i>Pictures at an Exhibition</i> , Promenade
STRAVINSKY	<i>Petrouchka</i> , Ballerina dance and Waltz (1947 version)
MAHLER	Symphony No. 5, Opening
RESPIGHI	<i>Pines of Rome</i> (offstage solo)
BIZET	<i>Carmen</i> Suite No. 1, No. 1 Prelude (Prelude to Act I)
RAVEL	Piano Concerto in G, Mvt. I Reh. [2] to [3] Reh. [34] to end
BACH	Magnificat in D, mm. 1-32

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Solo

Hummel or Haydn Trumpet concerto

Orchestral Repertoire

RESPIGHI	<i>Pines of Rome</i> Mvt. I Mvt. II, off-stage solo
WAGNER	<i>Tannhäuser</i> Overture, Ending
SCHUMANN	Symphony No. 2, Opening
R. STRAUSS	<i>Also sprach Zarathustra</i> Reh. [18] to [19] (mm. 363-365) 6 mm. after reh. [25] to [26] (measures 409-434) 8 mm. before reh. [51] to [52] (measures 857-874)



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TENOR TROMBONE

Excerpts to be included on audio file(s):

Solos

HINDEMITH	Sonata, Mvt. 1 (Schott edition)
MOZART	Requiem, Tuba Mirum, 2 nd trombone
RAVEL	<i>Bolero</i> , solo
ROSSINI	<i>William Tell</i> Overture, mm. 92-131 (Storm Scene)
R. STRAUSS	<i>Till Eulenspiegel's Merry Pranks</i> 4 mm. before reh. [36] to 5 mm. after reh. [37]
WAGNER	<i>Ride of the Valkyries</i> , B major section

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

MAHLER	Symphony No. 3, Mvt. I, solos
BERLIOZ	Hungarian March, 2 nd trombone
SAINT-SAËNS	Symphony No. 3



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PERCUSSION

Excerpts to be included on audio file(s):

Solo

J.S. BACH Any solo movement for violin or cello (Marimba solo)

Orchestral repertoire

DUKAS	<i>Sorcerer's Apprentice</i> (Orchestral Bells)
KABALEVSKY	<i>Colas Breugnon</i> Overture (Xylophone)
GERSHWIN	<i>Porgy and Bess</i> (Xylophone)
DVORAK	Carnival Overture (Tambourine)
PROKOFIEV	<i>Lieutenant Kije's</i> (Snare Drum)
W. SCHUMANN	Symphony No. 3 (Snare Drum)

DSO Live Auditions Excerpts:

Live Auditions candidates should plan to play all recorded excerpts, plus the following additional excerpts:

Solo

J.S. BACH Any movement from Partita No. 3 for Violin (Marimba)

Orchestral Repertoire

TCHAIKOVSKY	<i>Romeo and Juliet</i> Overture Fantasy (Bass Drum and Cymbals)
BEETHOVEN	Symphonies No. 5 and No. 9 (Timpani)
TCHAIKOVSKY	Symphony No. 4, Movement 1 (Timpani)

Demonstrate basic snare drum, triangle, tambourine, bass drum, and cymbal rolls and attacks, techniques through loud and soft rolls, crescendo/decrescendo, and single strokes