






Table 11.6: Typical audition repertoire—orchestral excerpts

The lists have been compiled from

- job advertisements
- published lists of audition repertoire, based on surveys:  Akos 1983,  Butler-Hopkins 1989,  Griffing 1994, 109–18,  Promuse 2004, 55,  Reimer 2003, 93–94
- collections of audition excerpts, some of which are based on orchestra surveys: + Boraten 1982, + Brandolino 1997, + De Pasquale 1987, + Krause 2001, + Nowinski 1961, + Royal Conservatory 2006, + Schott 1994/I–II, ○ Preucil 1998; for details see Chapters 12.6 and 12.9.

* = most common excerpts

Ex. = excerpt included in Wulfhorst, *The Orchestral Violinist's Companion*

(A) Solos for the (first) concertmaster

See [Table 11.4](#) for editions.

Bach	<i>Christmas Oratorio</i> III/31, * <i>Mass</i> /vi, <i>St. Matthew</i> II/39 (47)	Schumann	* <i>Symphony</i> 4/ii/384
Beethoven	* <i>Missa</i> /iv/110	Shostakovich	<i>Symphonies</i> 1/i/18 and 5/ii/57 = 86
Bizet	<i>Carmen</i> I/9/67	Strauss	<i>Bürger</i> /iv/44 <i>Don Juan</i> /72 * <i>Heldenleben</i> /23–9/Cadenza
Brahms	* <i>Symphony</i> 1/ii/90		<i>Lieder</i> /iii/C
Debussy	<i>Faun</i> /75		<i>Till</i> /14-2
Dvořák	<i>Symphony</i> 8/ii/57		<i>Zarathustra</i> /26-7
Grofé	<i>Grand Canyon</i> /iii	Tchaikovsky	<i>Beauty</i> II/18 Suite 3/iv/var. ix-x Suite 4/iv/var. viii–ix
Haydn	* <i>Symphony</i> 103/ii/86		* <i>Swan Lake</i> II/12v/26 “White Swan” (= Suite/iv) and III/App. “Russian Dance”
Humperdinck	<i>Hansel</i> II/76 and III/116		
Janáček	<i>Jenůfa</i> II/72		
Lehár	<i>Paganini</i> Overture		
Mozart	<i>Abduction</i> II/11 * <i>Haffner</i> Serenade/ii and iv	Verdi	<i>Lombardi</i> III/Finale = Scene 3
Nicolai	<i>Wives</i> II/ix/7c	additionally	works from list (D)
Offenbach	* <i>Orpheus</i> Overture/107		
Rimsky-Korsakov	<i>Capriccio espagnol</i> * <i>Scheherazade</i>		

(B) Solos for the associate or assistant concertmaster

Bach	* <i>St. Matthew</i> II/42 (51)
Strauss	* <i>Zarathustra</i> /31-2 (2nd solo vn.)
Wagner	<i>Tannhäuser</i> Overture/204 (2nd solo vn.)
additionally	works from (A) and (D)

(C) Solos for the second-violin principal and associate or assistant principal

Bach	<i>Christmas Oratorio</i> V/41
additionally	works from (D and E)

(D) First-violin excerpts

Bartók	Concerto	Schumann	*Symphony 2/ii (Ex. 6.2m)
Beethoven	<i>Fidelio</i> II/Finale	Shostakovich	Symphony 5, (1), (9)
	* <i>Leonore</i> Overture 3/514 (Ex. 8.8dd)	Smetana	* <i>Bride</i> Overture/1-99 (Ex. 5.16e)
	Symphony 3, 9, 5, (6, 1, 2, 4)	Stravinsky	<i>Firebird</i>
Berlioz	<i>Carnival</i> Overture	J. Strauss	<i>Fledermaus</i> Overture
	<i>Symphonie fantastique</i>	Strauss	* <i>Don Juan</i> /1-61 (Ex. 3.4b)
Brahms	<i>Haydn</i> Variations		<i>Heldenleben</i>
	Symphonies 1, 4, 2, 3/i/1-36		<i>Till</i>
Bruckner	Symphony 7/iii/1-30		<i>Zarathustra</i>
Debussy	<i>La Mer</i>	Tchaikovsky	<i>Nutcracker</i> Overture
Mendelssohn	* <i>Midsummer</i> /Overture and *Scherzo		Serenade
	(Ex. 5.16d, 5.23cc)	Wagner	<i>Meistersinger</i> Prelude/37-40
	*Symphony 4/i		<i>Siegfried</i> III/iii/51-52+16 (Ex. 5.9a),
Mozart	<i>Figaro</i> Overture		III/iii/57+9-/58+10 (Ex. 3.4m),
	<i>Flute</i> Overture		<i>Siegfried-Idyll</i>
	*Symphonies 39/iv/1-41 (Ex. 5.29b,		<i>Tristan</i> III/i (Ex. 3.4aa)
	6.1j), 40, 41, 35, 38, 33	Weber	<i>Euryanthe</i> Overture (Ex. 5.16j, 5.23l)
Prokofiev	Symphony 1		<i>Freischütz</i> Overture (Ex. 5.28j, 8.5z)
Rachmaninoff	Symphony 2/iv (Ex. 5.29j)		<i>Oberon</i> Overture (Ex. 5.28n)
Schubert	Symphony 5		

(E) Passages for a reduced first-violin section (“Soli”)

Mozart	<i>Flute</i> II/13 (Ex. 5.23f)
Verdi	<i>Aida</i> /end (Ex. 6.11j)
	<i>Ballo</i> III/ii/63 stage music

(F) Second-violin excerpts

Bartók	Concerto/v/265-317
Brahms	Piano Concerto 1/iii/238 (Ex. 5.29h)
Bruckner	Symphony 9/iii/129 (Ex. 6.12e)
Mozart	<i>Abduction</i> Overture
	<i>Così</i>
	<i>Figaro</i> I/5
	Symphony 41,
Rachmaninoff	Symphony 2/ii/32+14 (<i>fugato</i>)
Rossini	<i>Barber</i>
additionally	works from (D)