

The Paul J. Ross Fellowship Program Auditions 2025

The Paul J. Ross Fellowship Program is a two-year program designed to enable musicians identifying as Black or African American to dedicate themselves to the pursuit of an orchestral career. Fellows work closely alongside members of the Pittsburgh Symphony to train and prepare for professional auditions and opportunities, with substantial financial and professional development support, and robust mentorship in a welcoming and inclusive environment.

The Paul J. Ross Fellowship is named in honor of the late Paul J. Ross, the violinist who, in 1965, was the first African American musician to receive a full-time contract from the Pittsburgh Symphony. The legacy of Paul J. Ross is notable for nurturing, mentoring, and supporting young musicians, and his devotion to sharing his joy of music. Formerly known as OPAAM (Orchestra Training Program for African American Musicians), the fellowship program was begun in the 2007-2008 season to promote diversity in orchestra settings to better reflect the diverse communities and audiences the orchestra serves.

The Pittsburgh Symphony Orchestra is grateful to the PA Department of Education; Arts, Equity, & Education Fund; Hans and Leslie Fleischner; EQT Foundation; and the National Endowment for the Arts for major support of the Paul J. Ross Fellowship. Additional support in 2024-2025 is provided by: Myles & Joan Bradley, The Steven Della Rocca Memorial Fund, Gerald Lee Morosco & Paul Ford, Jr., Ms. Sandra L. Nicklas, and Connie & Mike Phillips.

Pittsburgh Symphony Orchestra is proud to be a partner orchestra of the National Alliance for Audition Support (NAAS).

Deadline to apply: Monday, March 3, 2025

Program Overview:

- The two-year Fellowship begins September 1, 2025 and ends on September 5, 2027
- Compensation and Benefits:
 - Minimum annual pay each season is equivalent to 21 weeks at orchestra weekly scale; 25-26 season pay is \$45,272.00 and 26-27 season pay is \$49,248.15
 - Single coverage on PSO medical, dental, instrument insurance, life and accident insurance plans.
 - Reimbursement of up to \$8,000 per season in audition and professional development expenses such as lessons, travel, hotel, sheet music, AFM membership, etc.
 - Allowance for relocation to and from Pittsburgh at start and end of Fellowship
- Fellows play a minimum of 100 services with the PSO across all program types (Classical Subscription, Pops, Education, Community Outreach), scheduled collaboratively to accommodate auditions and related preparation, as well as outside professional opportunities.
 - Fellows playing more than 112 services receive additional compensation at the extra musician rate (1/8 minimum orchestra weekly scale per-service).
 - Annual pay includes an allowance for dedicated study time.
- Fellows have the ability and opportunity to tailor their experience to their own specific needs, including:
 - Mentorship from and mock auditions with members of the PSO
 - Time on stage at Heinz Hall to take lessons or for personal practice
 - Opportunity to observe PSO member auditions for insight on the audition process
 - Working with the Learning & Engagement Department in schools, hospitals, and community settings
 - Consideration for a solo opportunity with the PSO
- **All applicants will be considered for Pittsburgh Symphony substitute musician opportunities**

Fellowship Requirements:

- The Fellowship is open to musicians identifying as Black or African American (a person having origins in any of the black racial groups of Africa)
- Applicants must be between the ages of 18 and 35 on September 1, 2025
- Completion of a bachelor's degree by September 1, 2025 is preferred
- Applicants must be eligible for employment in the United States
- If engaged, Fellows must abide by all the policies and procedures for employees of the Pittsburgh Symphony, Inc. (PSI).
- When working as an Extra Musician with the Orchestra, Fellows must abide by all the terms and conditions of the Trade Agreement and modifications, as well as musician work rules.
- If offered this fellowship, you must be prepared to show your eligibility to work in the United States within three days of beginning employment. If you are not authorized to work in the U.S., the PSO does not assist with obtaining the necessary visa, authorization, or the cost of doing so.
- Any offer of a Fellowship is contingent upon the successful completion of all background checks, as required by the Pittsburgh Symphony, Inc.
- **Applications will be accepted for the following instruments for auditions in 2025:**
 - Violin
 - Viola
 - Cello
 - Bass
 - Oboe
 - Clarinet
 - Trumpet
 - Trombone
 - Percussion

Application Process:

- Complete the online application form and submit required materials **by March 3, 2025:**
 - Online application
 - One-page performance resume
 - Preliminary recording (link to audio-only recording; see below for instructions)
- Final candidates will be notified by **Friday, March 28, 2025** if they are invited for a Final live audition and interview **on April 21-22, 2025** at Heinz Hall, 600 Penn Avenue, Pittsburgh, PA 15222.
- Finalists will have their travel and lodging for the live auditions paid for by the PSO.
- Repertoire lists for the preliminary recording and final live audition, and instructions to prepare your recording, are below.

Preliminary Recording Instructions:

Please observe the following in preparing your recording:

- Please prepare **audio-only** recordings
- Record only the repertoire on the recording repertoire list
- Excerpts do not need to be recorded in one take, but editing within an excerpt is not permitted
- Excerpts should be in the order in which they are listed on the recording repertoire list (please allow 10 seconds between clips)
- Do not use accompaniment
- Do not announce excerpts or otherwise talk on the recording
- Non-conforming recordings will not be considered for review
- We recommend that you listen to your recording in its entirety to check recording quality before submission.
- **On the online application form, you will be asked for the link to your recording;**
 - Please make sure the file is not password protected
 - If you do not have your own dropbox service, we suggest upload to YouTube as an "unlisted" video
 - Please note that we **cannot** accept recordings submitted via WeTransfer link



The Paul J. Ross Fellowship Auditions 2025 Repertoire List

****Please consult included instructions for preparing your Preliminary Recording****
Sight-reading may be asked in the final round of the audition.
The official pitch of the PSO is A=440

Violin Audition Repertoire

Preliminary Recording Repertoire

I. Solo

BEETHOVEN OR A POST BEETHOVEN Concerto
First mvt only, exposition only

II. Excerpts (all excerpts are first violin parts unless otherwise noted)

BEETHOVEN	Symphony No. 9 – mvt. III: mm. 99-114
MENDELSSOHN	A Midsummer Night's Dream Scherzo: 8 mm. before [A] to 6 mm. after [D]
MOZART	Symphony No. 39 – Movt 2, mm. 1-27
RACHMANINOFF	Symphony No. 2 - mvt. II: 14 mm. after [32] to 4 mm. before [35] (Violin 2)
STRAUSS	Don Juan – Beginning to 12 measures after [C]

Final Live Audition Repertoire

I. Solos

1. MOZART Violin Concerto (any)
First mvt, exposition only

AND

2. BEETHOVEN OR A POST BEETHOVEN Concerto
First mvt only, exposition only

II. Excerpts (all excerpts are first violin parts unless otherwise noted)

BEETHOVEN	Symphony No. 9 – mvt. III: mm. 99-114
BRAHMS	Symphony No. 4 – mvt. IV: mm. 33-81
DEBUSSY	La Mer – mvt. II: [33] to 6 measures after [38]
MENDELSSOHN	A Midsummer Night's Dream Scherzo: 8 mm. before [A] to 6 mm. after [D]
MOZART	Symphony No. 39 – Movt 2, mm. 1-27
RACHMANINOFF	Symphony No. 2 - mvt. II: 14 mm. after [32] to 4 mm. before [35] (Violin 2)
SCHUMANN	Symphony No. 2 – mvt. II: Pickups to mm. 1-48
STRAUSS	Don Juan – Beginning to 12 measures after [C]

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Viola Audition Repertoire

Preliminary Recording Repertoire

I. Solo

BARTOK, WALTON, **or** HINDEMITH Concerto – mvt. 1: first two pages for recording

II. Excerpts

BRAHMS	Variations on a Theme by Haydn – Variation 5
BERLIOZ	Roman Carnival Overture – Pickup to 2 mm. after [1] to 1 measure after [4]
COPLAND	Appalachian Spring – [6] to [10] AND [11] to [14]

Final Live Audition Repertoire

I. Solos

BARTOK, WALTON, **or** HINDEMITH Concerto – mvt. 1 exposition

AND

BACH Any Cello Suite Prelude

II. Excerpts

BEETHOVEN	Symphony No. 5 – mvt. II: mm. 1-10, 49-59, 98-106
BERLIOZ	Roman Carnival Overture – Pickup to 2 mm. after [1] to 1 m. after [4]
BRAHMS	Symphony No. 4 – mvt. IV: [B] to [D]
BRAHMS	Variations on a Theme by Haydn – Variations 5 and 7
COPLAND	Appalachian Spring – [6] to [10] AND [11] to [14]
MENDELSSOHN	A Midsummer Night's Dream – Scherzo: mm. 17-93
MOZART	Symphony No. 35 – mvt. IV: mm. 134-181
RAVEL	Daphnis et Chloe Suite No. 2 – [158] to [166]
SHOSTAKOVICH	Symphony No. 5 – mvt. I: [15] to [17]
STRAUSS	Don Juan – Beginning to 5 mm. before [D]

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Cello Audition Repertoire

Preliminary Recording Repertoire

I. Solo (play first page for recording)

Dvorak concerto in B minor 1st mvt until mm 134

OR

Haydn concerto in D major 1st mvt until mm 70

II. Excerpts

BEETHOVEN Symphony No. 5
 mvt. III: Pickup to mm. 1-18, 141-218
BRAHMS Symphony No. 2 – mvt. II: mm. 1-15
DEBUSSY La Mer – mvt. I: 2 measures before [9] to 6 measures after [9]
MENDELSSOHN A Midsummer Night's Dream – Scherzo [C] to [D]

Final Live Audition Repertoire

I. Solo

Dvorak concerto in B minor 1st mvt until mm 134

OR

Haydn concerto in D major 1st mvt until mm 70

II. Excerpts

BEETHOVEN Symphony No. 5
 mvt. II: Pickups to mm. 1-10, 49-59, 98-106
 mvt. III: Pickup to mm. 1-18, 141-218
BRAHMS Symphony No. 2 – mvt. II: mm. 1-15
DEBUSSY La Mer – mvt. I: 2 measures before [9] to 6 measures after [9]
MENDELSSOHN A Midsummer Night's Dream – Scherzo [C] to [D] and [N] to [O]
MOZART Symphony No. 35 – mvt IV: mm. 134-181
STRAUSS Don Juan – Beginning to [D]
STRAUSS Ein Heldenleben: Beginning to 4 mm. after [5]; and 1 m. before [46] to 5 mm. after [49]
TCHAIKOVSKY Symphony No. 4 – mvt. II: mm. 21-42
VERDI Requiem – Offertorio: mm. 1-62

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Bass Audition Repertoire

Preliminary Recording Repertoire

I. Solo

Koussevitzsky, Bottesini, **or** Vanhal Concerto Movement I exposition

II. Excerpts

Beethoven	Symphony No. 5 Movement II: mm. 114-124 Movement III: mm. 180-218
Brahms	Symphony No. 2 Movement I: [E] to [F]
Mozart	Symphony No. 40 Movement I: Pickup to mm. 115-138
Strauss	Ein Heldenleben [77] to [78]

Final Live Audition Repertoire

I. Solo

Koussevitzsky, Bottesini, **or** Vanhal Concerto Movement I exposition

II. Excerpts

Bach	Suite in B minor Badinerie (no repeats)
Beethoven	Symphony No. 5 Movement II: mm. 114-124 Movement III: mm. 1-160; and mm. 180-218
Berlioz	Symphonie fantastique Movement IV: [50] to [53] Movement V: 1 measure after [70] to 8 measures after [74]
Brahms	Symphony No. 2 Movement I: [E] to [F] Movement IV: 8 measures before [L] to 1 measure before [M]
Mahler	Symphony No. 2 Movement I: Beginning to [2]
Mozart	Symphony No. 35 Movement IV: mm. 134-181
Mozart	Symphony No. 40 Movement I: Pickup to mm. 115-138; and mm. 191-225 Movement IV: mm. 229-246
Strauss	Ein Heldenleben [9] to 6 measures after [12]; and [40] to [41]; and [51] to [63]; and [77] to [78]



The Paul J. Ross Fellowship Auditions 2025 Repertoire List

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Oboe Audition Repertoire

Preliminary Recording Repertoire

(no solo)

- | | |
|-------------|--|
| BRAHMS | Symphony No. 1
mvt. I: mm. 25-33
mvt. II: mm. 17-23 AND 38-43 |
| MENDELSSOHN | Symphony No. 3 – mvt. II: mm. 32-67 AND 83-100 |
| RAVEL | Le Tombeau de Couperin
mvt. I: Prélude - Beginning to [2] AND 5 after [8] to [9]
mvt. III: Minuet - Beginning to [4] |

Final Live Audition Repertoire

I. Solo

Mozart Concerto in C – mvt. I: Exposition; **and** mvt II: m.11-40

II. Excerpts (all 1st oboe)

- | | |
|-------------|--|
| BEETHOVEN | Symphony No. 3
mvt. II: mm. 8-16 AND 36-47 |
| BRAHMS | Symphony No. 1
mvt. I: mm. 25-33
mvt. II: mm. 17-23 AND 38-43 |
| MENDELSSOHN | Symphony No. 3 – mvt. II: mm. 32-67 AND 83-100 |
| RAVEL | Le Tombeau de Couperin
mvt. I: Prélude - Beginning to [2] AND 5 after [8] to [9]
mvt. III: Minuet - Beginning to [4] |

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Clarinet Audition Repertoire

Preliminary Recording Repertoire

I.Solo

Mozart Clarinet Concerto -Mvt. I: m. 57 – m. 98

II.Excerpts

BRAHMS Symphony No. 3 - Mvt. I: m. 36 – m. 46
RIMSKY-KORSAKOV Capriccio Espagnol - Mvt. I: [A] to [B]
BEETHOVEN Symphony No. 6 - Mvt. I: m. 474 – m. 492
MENDELSSOHN Symphony No. 3 - Mvt. II: Pickup to m. 9 – m. 67

Final Live Audition Repertoire

I.Solo

Mozart Clarinet Concerto – Mvt I: Exposition

II.Excerpts

BEETHOVEN Symphony No. 6
 Mvt. I: m. 474 – m. 492
 Mvt. II: m. 68 – m. 77
BEETHOVEN Symphony No. 8 - Mvt. III: mm. 48-78
BRAHMS Symphony No. 3
 Mvt. I: mm. 36-46
 Mvt. II: mm. 1-22
KODALY Dances of Galánta - mm. 31 – 65
MENDELSSOHN A Midsummer Night's Dream – Scherzo: Complete
*PRICE: Symphony No. 1 - Mvt. II: m. 239 – m. 253
RAVEL Daphnis et Chloé: 1 m. after [155] - 2 m. after [157]; 2 m. after [212] - end
RESPIGH Pines of Rome - Mvt 3: 1 before 13 - 15
RIMSKY-KORSAKOV Capriccio Espagnol
 Mvt. I: [A] - [B]; [C] - 11 m. before end
 Mvt. III: 10 m. after [K] - end
SHOSTAKOVICH: Symphony No. 9
 Mvt 2: Beginning to m. 32
 Mvt 3: Beginning to m. 17
STRAVINSKY Firebird Suite (1919): Firebird Variation
TCHAIKOVSKY Symphony No. 6 - Mvt. I:
 mm. 54-80;
 mm. 106-129;
 mm. 153-160

Clarinet Audition Repertoire cont...

III. Optional Auxiliary Instrument Excerpts

Candidates may choose to prepare any of the auxiliary instrument excerpts listed below:

Bass Clarinet

DUKAS	<i>The Sorcerer's Apprentice</i> : [49] – [52]
GROFÉ	<i>Grand Canyon Suite</i> - Mvt. 3 (On the Trail): [2] – [3]
MAHLER	<i>Symphony No. I</i> - Mvt. III: [13] – [15]
RAVEL	<i>Daphnis et Chloé Suite No. 2</i> : [201] – [204]
SHOSTAKOVICH	<i>Violin Concerto No. 1</i> - Mvt. II: [23] – 8 m. after [26]
STRAUSS	<i>Don Quixote</i> [14] – [19] [23] – 8 m. after [23] [46] – 4 m. after [47] [72] – [74]
STRAVINSKY	<i>The Rite of Spring</i> (1947) [11] – [12] [48] – [49] Pickup to [141] - [142] (<u>optional</u> : play 2nd Bass Clarinet cues in 3 rd m. of this excerpt)
TCHAIKOVSKY	<i>The Nutcracker Suite</i> - Pas de Deux: [69]

E♭ Clarinet

BERLIOZ	<i>Symphony Fantastique</i> - Mvt. V: [63] - 5 m. after [64]
MAHLER	<i>Symphony No. 9</i> – Mvt 1: m. 413 - 420
RAVEL	<i>Boléro</i> , 3 m. after [3] – [4]
RAVEL	<i>Daphnis et Chloé Suite No. 2</i> [160] – 3 m. after [160] [200] - 6 m. after [203]
RAVEL	<i>Piano Concerto in G</i> Mvt 1: [18] – 3 m. after [19] Mvt 3: [1] – 6 m. after [1]; [18] – 7 m. after [18]
SHOSTAKOVICH	<i>Symphony No. 5 in D minor</i> - Mvt. II: [49] – [54]
STRAUSS	<i>Till Eulenspiegel</i> : [38] - 13 m. after [40]
STRAVINSKY	<i>The Rite of Spring</i> Part 1: [4] – [5]; 3 m. before [10] – 4 m. after [10]; [48] – [49]; 3 m. after [56] – [57]

*This excerpt will be provided to candidates invited to the Final live auditions.

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Trumpet Audition Repertoire

Preliminary Recording Repertoire

(no solo)

MUSSORGSKY/ RAVEL Pictures at an Exhibition – Promenade: Opening to [2]
BEETHOVEN Leonore Overture No. 2 – Offstage fanfare (play once)
RESPIGHI Pines of Rome – mvt. II: offstage solo
STRAUSS Ein Heldenleben – 6 mm. after [49] to [55] **(1st Eb Trumpet)**
DEBUSSY Fêtes from Nocturnes – 8 mm. after [10] to [11]
WAGNER Tannhäuser Overture: 1 m. before [M] to end

Final Live Audition Repertoire

I. Solo

HAYDN Trumpet Concerto – mvt. 1 with cadenza, and mvt. 2

II. Excerpts (all excerpts are for 1st trumpet unless noted)

BEETHOVEN Leonore Overture No. 2 – Offstage fanfare
BEETHOVEN Leonore Overture No. 3– Offstage fanfare
BIZET Carmen – Prelude to Act I
BRUCKNER Symphony No. 7 – mvt. I: mm. 91-98; and mm. 139-148; and mm. 233-246
DEBUSSY Fêtes from Nocturnes – 8 mm. after [10] to [11]
MAHLER Symphony No. 5, Mvt I
Beginning to 6 mm. after [1]
Pickups to [3] to 4 mm. before [4]
[10] to 7 mm. before [12]
1 m. before [13] to 1 m. before [14]
MUSSORGSKY/ RAVEL Pictures at an Exhibition – Promenade: Opening to [2]
RAVEL Piano Concerto in G – mvt. I: [2] to [3]
RESPIGHI Pines of Rome – mvt. II: offstage solo
SCHUMANN Symphony No. 2 – mvt. I: mm. 1-13
STRAUSS Ein Heldenleben – 6 mm. after [49] to [55] **(1st Eb Trumpet)**
STRAVINSKY Petrouchka(1947) – Ballerina's Dance: 1 m. before [134] to [139]
WAGNER Tannhäuser Overture: 1 m. before [M] to end



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Trombone Audition Repertoire

Preliminary Recording Repertoire

I. Solo

Solo work of choice (play 2 minutes on recording)

II. Excerpts (All excerpts are 1st Trombone unless otherwise specified)

MOZART

Requiem

- Tuba Mirum: m. 1 – m. 18 (**2nd Trombone**)

BERLIOZ

Hungarian March

- 6 m. before [4] – 2 m. after [5] (**2nd Trombone**)

RAVEL

Boléro

- [10] – [11]

Final Live Audition Repertoire

I. Solo

Solo work of choice

II. Excerpts (All excerpts are 1st Trombone unless otherwise specified. Candidates may choose to play on Alto Trombone when appropriate.)

BERLIOZ

Hungarian March

- 6 m. before [4] – 2 m. after [5] (**2nd Trombone**)

MAHLER

Symphony No. 3

- Movement I: [13] – [17]

MOZART

Requiem

- Kyrie: m. 1 – m. 30
- Tuba Mirum: m. 1 – m. 18 (**2nd Trombone**)

RAVEL

Boléro

- [10] – [11]

ROSSINI

William Tell

- Overture: [C] – 9 m. after [D]

SAINT-SAËNS

Symphony No. 3

- Movement I: [Q] – [R]

SCHUMANN

Symphony No. 3

- Movement IV: m. 1 – m. 8

WAGNER

Die Walküre

- Act III, Ride of the Valkyries: 1 m. before [5] to 3 m. after [6]*
* **From the Kalmus edition of the complete opera is preferred (available on IMSLP)**

The Paul J. Ross Fellowship Auditions 2025 Repertoire List

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Percussion Audition Repertoire

Preliminary Recording Repertoire

Excerpts:

SNARE DRUM

PROKOFIEV *Lieutenant Kije Suite*
• [1] – [2]

XYLOPHONE

GERSHWIN/BENNETT *Porgy and Bess: A Symphonic Picture*
• [13] – [15]

SHOSTAKOVICH *The Golden Age: Polka*
• 6 m. after [45] – [46]

BELLS

TCHAIKOVSKY *The Sleeping Beauty*
• Waltz No. 5

Final Live Audition Repertoire

I.Solo

MARIMBA

BACH Solo of candidate's choice (2 or 4 mallet)

II. Excerpts

SNARE DRUM

RIMSKY-KORSAKOV *Capriccio Espagnol*
• Movement III (all)
• Movement IV: beginning - 4 m. after [L]
(play snare roll during violin solo for 5 seconds)

PROKOFIEV *Lieutenant Kije Suite*
• [1] – [2]

RIMSKY-KORSAKOV *Scheherazade*
• Movement IV: [P] – [R]

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Percussion Audition Repertoire cont...

XYLOPHONE

GERSHWIN/BENNETT *Porgy and Bess: A Symphonic Picture*

- [13] – [15]

KODALY *Hary Janos Suite*

- Beginning - [1]

SHOSTAKOVICH *The Golden Age: Polka*

- 6 m. after [45] – [46]

COPLAND *Appalachian Spring*

- 5 m. after [48] – 4 m. before [49]

BELLS

DUKAS *The Sorcerer's Apprentice*

- 4 m. after [17] – 4 m. after [19]

TCHAIKOVSKY *The Sleeping Beauty*

- Waltz No. 5

CYMBALS

TCHAIKOVSKY *Romeo and Juliet Overture-Fantasy*

- 2 m. before [O] – 8 m. before [P]

TAMBOURINE

DVOŘÁK *Carnival Overture*