



The Paul J. Ross Fellowship Program

Auditions 2026

The Paul J. Ross Fellowship Program is a two-year program designed to enable musicians identifying as part of social identity group(s)* underrepresented in orchestral classical music 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. The fellowship program was begun in the 2007-2008 season to promote professional training for musicians, enabling orchestras to better reflect the diverse communities and audiences they serve.

* Social identity can be defined as how we see ourselves in relation to the groups or communities we are a part of. For more info: <https://sites.psu.edu/aspsy/2024/10/04/the-power-of-belonging-understanding-social-identity/>

The Paul J. Ross Fellowship is made possible, in part, thanks to generous funding from the Arts, Equity, & Education Fund; the PA Department of Education with support from State Senator Camera Bartolotta; Hans & Leslie Fleischner; and EQT Foundation.

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

Deadline to apply: Thursday, January 15, 2026 DEADLINE EXTENDED TO SUNDAY, FEBRUARY 11!

Program Overview:

- The two-year Fellowship begins September 7, 2026 and ends on September 3, 2028
- Compensation and Benefits:
 - Minimum annual pay each season is equivalent to 21 weeks at orchestra weekly scale; 26-27 season pay is \$49,248.15 and 27-28 season pay is to be determined.
 - 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.
 - Relocation to and from Pittsburgh at start and end of Fellowship; \$1,000 taxable payment for each relocation.
- 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 meeting eligibility requirements will be considered for Pittsburgh Symphony substitute musician opportunities**



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Fellowship Requirements:

- The Fellowship is open to musicians identifying as part of social identity group(s)* underrepresented in orchestral classical music. (*see details above) Applicants will provide a written statement as part of the application process.
- Applicants must be between the ages of 18 and 35 on September 1, 2026
- Completion of a bachelor's degree by September 1, 2026
- Applicants must be eligible for employment in the United States
- Fellows must abide by all the policies and procedures for employees of the Pittsburgh Symphony, Inc. (PSI).
- 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 2026:**
 - Violin
 - Viola
 - Cello
 - Oboe
 - Clarinet
 - Bassoon
 - Trumpet
 - Percussion

Application Process:

- Complete the online application form and submit required materials ~~by Thursday, January 15, 2026~~ **DEADLINE EXTENDED TO SUNDAY, FEBRUARY 1!**
 - Online application
 - One-page performance resume
 - Preliminary recording (link to audio-only recording; see below for instructions)
- Final candidates will be notified by **Tuesday, February 17, 2026** if they are invited for a Final live audition and interview **on March 24-28, 2026** 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.



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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 2026

Repertoire List

****Please consult included instructions for preparing your Preliminary Recording****
Sight-reading may be asked in the final round of the audition.
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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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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. 1: Exposition; and mvt II: m.11-40
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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]



The Paul J. Ross Fellowship Auditions 2026

Repertoire List

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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

RESPIGHI 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

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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</i> Suite No. 2: [201] – [204]
SHOSTAKOVICH	<i>Violin Concerto No. 1</i> - Mvt. II: [23] – 8 m. after [26]
SCHUBERT	<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] <i>(optional): play 2nd Bass Clarinet cues in 3rd m. of this excerpt)</i>
TCHAIKOVSKY	<i>The Nutcracker Suite</i> - Pas de Deux: [69]

Eb 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</i> Suite No. 2 [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</i> in D minor - Mvt. II: [49] – [54]
SCHUBERT	<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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Bassoon Audition Repertoire

Preliminary Recording Repertoire

I. Solo

MOZERT Concerto in Bb Major – mvt. 1: m.35-m.71

II. Excerpts

BRAHMS Symphony No. 3 – mvt. III: m.110-m.142
BARBER Symphony No. 1 – m.412-m.433

Final Live Audition Repertoire

I. Solo

MOZART Concerto in Bb Major – mvt. 1: m.35-m.71

II. Excerpts

RAVEL Piano Concerto in G Major – mvt. III: 5m. after [14]-1m. after [16]
BRAHMS Symphony No. 3 – mvt. III: m. 110-142
RIMSKY-KORSAKOV Sheherazade – mvt. II: m.5-[A] AND 1m. after [L]-[M]
TCHAIKOVSKY Symphony No. 6 – mvt. I: beginning – m. 12
MOZART Overture to Marriage of Figaro – m. 139-m.171



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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] Tannhäuser
WAGNER	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 Mvt. 7 : 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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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*