

The Paul J. Ross Fellowship Program Auditions 2024

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 OTPAAM (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 Arts, Equity, & Education Fund, and Hans and Leslie Fleischner for major support of the Paul J. Ross Fellowship. The Pittsburgh Symphony is grateful to EQT Foundation and FedEx Ground for support of the Paul J. Ross Fellowship program.

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

Deadline to apply: Monday, March 4, 2024

Program Overview:

- The two-year Fellowship begins September 2, 2024 and ends on September 6, 2026
- Compensation and Benefits:
 - Minimum annual pay each season is equivalent to 21 weeks at orchestra weekly scale; for the 2023-2024 season this was \$43,741.32. Minimum orchestra weekly scale for the 2024-2025 season 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.
 - 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 (Grand Classics, 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 and Community 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 2, 2024
- Completion of a Bachelor's Degree by September 2, 2024 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.
- **Applications will be accepted for the following instruments for auditions in 2024:**
 - Violin
 - Viola
 - Cello
 - Flute
 - Oboe
 - Clarinet
 - Bassoon
 - Horn
 - Percussion

Application Process:

- Complete the online application form and submit required materials **by March 4, 2024:**
 - Online application
 - One-page performance resume
 - Preliminary recording (link to audio-only recording; see below for instructions)
- Final candidates will be notified by Monday, March 18, 2024 if they are invited for a Final live audition and interview **on April 14-16, 2024** 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 2024 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

The Paul J. Ross Fellowship Auditions 2024

Repertoire List

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Flute Audition Repertoire

Preliminary Recording Repertoire

I. Solo

MOZART Flute Concerto in G major - Mvt I: Exposition

II. Flute 1 excerpts

MENDELSSOHN *Midsummer Night's Dream*
• Scherzo: pickup to m. 339 – m. 385

RAVEL *Daphnis & Chloe* No. 2
• [176] – [179]

III. Piccolo excerpts

ROSSINI *Semiramide* Overture
• [G] – 1 m. after [H]
• 5 m. before [L] – [L]
• [T] – [U]

Final Live Audition Repertoire

I. Solo

MOZART Flute Concerto in G major - Mvt I: Exposition

II. Flute 1 excerpts

BARTOK *Concerto for Orchestra*
• Mvt I: [60] – 4 m. after [83]
• Mvt IV: pickup to [140] – 4 m. after [140]

BEETHOVEN *Leonore* Overture No. 3
• Beginning – m. 25
• m. 328 – m. 360

MENDELSSOHN *Midsummer Night's Dream*
• Scherzo: pickup to m. 339 – m. 385

*PRICE *Symphony* No. 3
• Movement IV: m. 65 – m. 85

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Flute Audition Repertoire cont...

PROKOFIEV *Peter and the Wolf*

- [2] – [4]

RAVEL *Daphnis & Chloe* No. 2

- [176] – [179]

II. Flute 2 excerpt

SMETANA *The Moldau*

- Beginning – [A]

III. Piccolo excerpts

BERLIOZ *Damnation of Faust*

- 8 after 102 to 14 after 103

*COLEMAN *Umoja* (for orchestra)

- M. 148 – m. 186 ([E])

RAVEL *Boléro*

- 2 after rehearsal 8 through first measure of rehearsal 9

ROSSINI *Semiramide* Overture

- [G] – 1 m. after [H]
- 5 m. before [L] – [L]
- [T] – [U]

*These excerpts will be provided to candidates invited to the Final live auditions.



The Paul J. Ross Fellowship Auditions 2024 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]

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Bassoon Audition Repertoire

Preliminary Recording Repertoire

I. Solo

MOZART Concerto for Bassoon K. 191
Mvt. I: beginning to end of development

II.Excerpts (all excerpts are first bassoon)

DONIZETTI L'elisir d'amore,
Una furtiva lagrima (mm 2-9)
MOZART The Marriage of Figaro Overture,
mm.101-123
STRAVINSKY The Rite of Spring
Beginning to 3 after [3]
TCHAIKOVSKY Symphony No. 6
Mvt. I: mm 1-12

Final Live Audition Repertoire

I. Solo

MOZART Concerto for Bassoon K. 191
Mvt. I: beginning to end of development

II.Excerpts (all excerpts are first bassoon)

BEETHOVEN Symphony No. 4
Mvt. II: mm 59-61, and mm. 65-72
Mvt. IV: mm 15-25, 184-190, 300-302, 348-end
DONIZETTI L'elisir d'amore
Una furtiva lagrima (mm 2-9)
MENDELSSOHN Symphony No. 3
mvt. II
MOZART The Marriage of Figaro Overture
mm.101-123 and mm. 133-171
*PRICE Symphony No. 1
Mvt. I: mm. 1-10
RIMSKY-KORSAKOV Scheherazade
Mvt. II: mm 5 to [A]
Mvt. II: 1 measure after [L] to [M]
STRAVINSKY The Rite of Spring
Beginning to 3 after [3]
STRAUSS Eine Alpensinfonie
mm 1-8
TCHAIKOVSKY Symphony No. 4
Mvt. II: mm 274-end
TCHAIKOVSKY Symphony No. 6
Mvt. I: mm 1-12

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Horn Audition Repertoire

Preliminary Recording Repertoire

I. Horn 1 excerpts

STRAUSS *Ein Heldenleben*
• Beginning – 3 m. before [2]

RAVEL *Pavane for a Dead Princess*
• Beginning – 4 m. after [A]

II. Horn 3 excerpts

STRAUSS *Till Eulenspiegel*
• [28] – [32]
• Pickup to [35] – 10 m. after [36]

Final Live Audition Repertoire

I. Solo (one required)

MOZART Concerto No. 2 **OR** Concerto No. 4 - Mvt I: Exposition

II. Horn 1 excerpts

BRAHMS *Symphony No. 3*
• Mvt III: m. 97 – m. 110

RAVEL *Pavane for a Dead Princess*
• Beginning – 4 m. after [A]

STRAUSS *Ein Heldenleben*
• Beginning – 3 m. before [2]

III. Horn 2 excerpts

STRAVINSKY *Suite from The Firebird*
• Mvt III: m. 3 – 5 m. after [2]

IV. Horn 3 excerpts

STRAUSS *Till Eulenspiegel*
• [28] – [32]
• Pickup to [35] – 10 m. after [36]

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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*