

Eastman School of Music

Large Ensemble String Auditions, Fall 2025

ESSO and PHIL string players are required to play a live audition at the start of the Fall semester. These auditions will be used to identify players who may be considered for principal positions, and will be a factor in string rotation assignments.

Auditions will be scheduled from August 23 through August 31. Audition time sign-ups will be made available in August.

PDFs of the specific experts can be found under the “Seating Auditions” section on our website:
<https://www.esm.rochester.edu/ensembles/guide>

Please contact the Ensemble Library with any questions.

Meredith Gangler, Ensemble Manager: mgangler@esm.rochester.edu

Ensembles Office email: ensembles@esm.rochester.edu

Audition Repertoire:

Be prepared to play one movement (first or finale movement) from a standard concerto your choice, along with the following orchestral excerpts:

Violin

ESSO:

Brahms, Symphony No. 4: Mvmt. 4, 8 before [B] to [D]

Mendelssohn, Midsummer Night's Dream: Scherzo, beginning to 7 after [D]

Shostakovich, Symphony No. 9: Mvmt. 3, mm.50-63

Strauss, Don Juan: 1st page

Concertmaster callbacks:

Rimsky-Korsakov, Capriccio Espagnol: Mvmt. 3, [H] to 10 before end

Rimsky-Korsakov, Capriccio Espagnol: Mvmt. 4, cadenza

Shostakovich, Symphony No. 9: 1st movement solos

Concerto selection

PHIL:

Berlioz, Symphonie Fantastique: Mvmt. 1, mm. 17-24

Brahms, Symphony No. 4: Mvmt. 4, 8 before [B] to [D]

Shostakovich, Symphony No. 5: Mvmt. 1, [9] to [11]

Shostakovich, Symphony No. 5: Mvmt. 1, [32] to [36]

Strauss, Death and Transfiguration: 3 before [O] to 9 after [P]

Concertmaster callbacks:

Shostakovich, Symphony No. 5: movement 1 & 2 solos

Viola

ESSO:

Brahms, Haydn Variations: Variation 5 (complete)

Brahms, Symphony No. 4: Mvmt. 4, [B] to [D]

Mozart, Symphony No. 35: Mvmt. 4, mm. 134-181

PHIL:

Mozart, Symphony No. 35: Mvmt. 4, mm. 134-181

Ravel, Daphnis and Chloe Suite No. 2: [158] to [161]

Ravel, Daphnis and Chloe Suite No. 2: [212] to [216]

Shostakovich, Symphony No. 5: Mvmt. 1, [15] – [17]

Strauss, Death and Transfiguration: [P] to 7 after [R]

Cello

ESSO:

Brahms, Symphony No. 3: Mvmt. 3, mm. 1-16

Mendelssohn, Midsummer Night's Dream: Scherzo, [C] to [D]

Mendelssohn, Midsummer Night's Dream: Scherzo, [N] to [O]

Strauss, Don Juan: 7 before [G] to [H] (top line)

PHIL:

Brahms, Symphony No. 3: Mvmt. 3, mm. 1-16

Mendelssohn, Midsummer Night's Dream: Scherzo, [C] to [D]

Mendelssohn, Midsummer Night's Dream: Scherzo, [N] to [O]

Strauss, Death and Transfiguration: [P] to 7 after [R]

Bass

ESSO:

Beethoven, Symphony No. 5: Mvmt. 3, mm. 141-177

Mahler, Symphony No. 1: Mvmt. 3, opening solo

Mozart, Symphony No. 35: Mvmt. 4, mm. 134-181

PHIL:

Beethoven, Symphony No. 5: Mvmt. 3, mm. 141-177

Mozart, Symphony No. 35: Mvmt. 4, mm. 134-181

Strauss, Death and Transfiguration: 9 after [S] to 5 after [T]

Professor Varon strongly suggests musicians listen to at least 3 recordings of the complete work the excerpts are extracted from.