

# HOUSTON SYMPHONY

## SECOND HORN AUDITION

May 12, 13, and 31, 2024

Jones Hall Stage

### Audition Repertoire List

#### I. SOLO REPERTOIRE

W.A MOZART Concerto for Horn No. 4, K. 495 First Movement (Exposition)  
NEULING Bagatelle for Low Horn and Piano

#### II. ORCHESTRAL EXCERPTS

J.S. BACH Brandenburg Concerto No. 1 Mvt. IV: Trio 2 (no repeat)  
BEETHOVEN Overture to *Fidelio*, Op. 72c mm. 45 – mm. 55 (E Horn)  
Symphony No. 3, *Eroica* Mvt III: mm. 158 – mm. 202  
(take 2<sup>nd</sup> ending)  
Symphony No. 7 Mvt I: mm. 84 – mm. 110 (A Horn)  
Symphony No. 8 Mvt III: mm. 36 – mm.78 (no repeats)  
Symphony No. 9 Mvt IV: pickup to mm. 83 – mm. 99  
L. BOULANGER *Vieille prière bouddhique* Opening – 1 bar after  $\boxed{2}$   
mm. 84 – mm. 92  
BRAHMS *Tragische Ouvertüre* mm. 320 – mm. 326 **CUT TO**  
mm. 335 – mm. 346 (downbeat)  
BRAHMS Variationen über ein Thema von Haydn Variation 6 no repeats (B flat basso)  
DVOŘÁK Concerto for Cello Mvt II:  $\boxed{1}$  to 13 after  $\boxed{1}$   
HAYDN Symphony No. 31, *Horn Signal* Mvt II: pickup to mm. 36 – mm. 38  
LISZT *Les Préludes* mm. 69 – mm. 90  
MAHLER Symphony No. 1, *Titan* Mvt I: 4 before  $\boxed{2}$  - first bar of  $\boxed{3}$   
Mvt III:  $\boxed{13}$  -  $\boxed{15}$   
Symphony No. 3 Mvt I: pickup to  $\boxed{29}$  –  $\boxed{33}$  [Horn 2]  
Mvt I: pickup to  $\boxed{55}$  –  $\boxed{57}$  [Horn 4]  
Symphony No. 9 Mvt I: Beginning - 1 bar after  $\boxed{2}$   
Mvt I: 6 bars before  $\boxed{6}$  – 5 bars after  $\boxed{7}$   
Mvt VII “*Romeo at the Tomb of Juliet*”:  
 $\boxed{59}$  -  $\boxed{61}$   
 $\boxed{28}$  -  $\boxed{30}$ ; 1 bar before  $\boxed{112}$  - end  
PROKOFIEV Suite No. 2 from *Romeo and Juliet* Mvt I: mm. 1 – mm. 8  
Mvt I: 10 bars before  $\boxed{18}$  – 1 bar after  $\boxed{21}$   
SCHOENBERG Kammer-symphonie No.1, Op.9 Variations 7 & 8  
SCHUBERT Symphony No. 9, The Great 4 bars after  $\boxed{3}$  – 5 bars after  $\boxed{11}$   
SHOSTAKOVICH Symphony No. 5 5 bars after  $\boxed{94}$  -  $\boxed{98}$   
R. STRAUSS *Don Quixote* 2 bars before  $\boxed{63}$  -  $\boxed{66}$   
*Ein Heldenleben* Mvt I: mm. 1 – mm. 20  
TCHAIKOVSKY Symphony No. 4 Mvt IV: 8 bars before  $\boxed{8}$  – 10 bars after  $\boxed{8}$   
Symphony No. 5 Vorspiel entrance: mm. 35 – mm. 66  
WAGNER Das Rheingold Quartet from Opening Adagio  
WEBER Der Freischutz Overture

### III. SECTION PLAYING

BEETHOVEN	Symphony No. 3, <i>Eroica</i>	Mvt III: mm. 158 – mm. 202 (take 2 <sup>nd</sup> ending)
BEETHOVEN	Symphony No. 8	Mvt III: mm. 36 – mm. 78 (no repeats)
DVOŘÁK	Concerto for Cello	Mvt II: $\boxed{1}$ to 13 after $\boxed{1}$
MAHLER	Symphony No. 1, <i>Titan</i>	Mvt I: 4 before $\boxed{2}$ - first bar of $\boxed{3}$
LISZT	<i>Les Préludes</i>	mm. 69 – mm. 90
SCHUBERT	Symphony No. 9, The Great	Mvt I: mm. 1 – mm. 8
TCHAIKOVSKY	Symphony No. 4	Mvt I: mm. 1 – mm. 20
WEBER	Der Freischutz Overture	Quartet from Opening Adagio

### IV. POSSIBLE SIGHT READING