

Introduction

Getting accepted to a renowned orchestra or school is a significant achievement for any serious violinist. With enough study and practice – along with dedication and strong will – you can do it!

An important way to prepare is to get comfortable with orchestral excerpts from master works that feature the violin heavily. For auditions, orchestras ask violinists to prepare several important passages that showcase high levels of technical ability and artistic sensitivity.

You can create a roadmap for study and audition prep by practicing these and listening to master recordings of the works they represent.

That said, here are ten of the most commonly-requested orchestral excerpts for violin.

These selections are drawn from the violin audition requirements of the New York Philharmonic, Boston Symphony Orchestra, Los Angeles Philharmonic, and Vienna Philharmonic in recent years. They'll expose you to a variety of repertoire and technical demands.

We encourage you to listen to some key recordings, think about the technique required, and try your hand at excerpts aligning with your violin journey... and you'll be in a better place to approach an audition, whether that's in your near future or further down the road.

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Beethoven: Symphony No. 3 in E-Flat Major — Eroica

Written to celebrate the exploits of Napoleon (that is, until Beethoven was disappointed by the French leader crowning himself emperor) the Eroica symphony boldly explores the drama of conquest, defeat, and the way "heroes" triumphantly rise above the challenges of life.

In conveying an epic tale of internal struggle, the 1st movement excerpts for first violin feature sudden shifts between loud and soft. Many moments call for tightly-controlled execution of staccato, interspersed with slurred notes.

The challenge with the 3rd movement (Scherzo) is to maintain the whisper-like pianissimo with spiccato technique, until the sudden loud bursts — and to seamlessly transition back and forth.

Mvt. I (mm. 55-73)



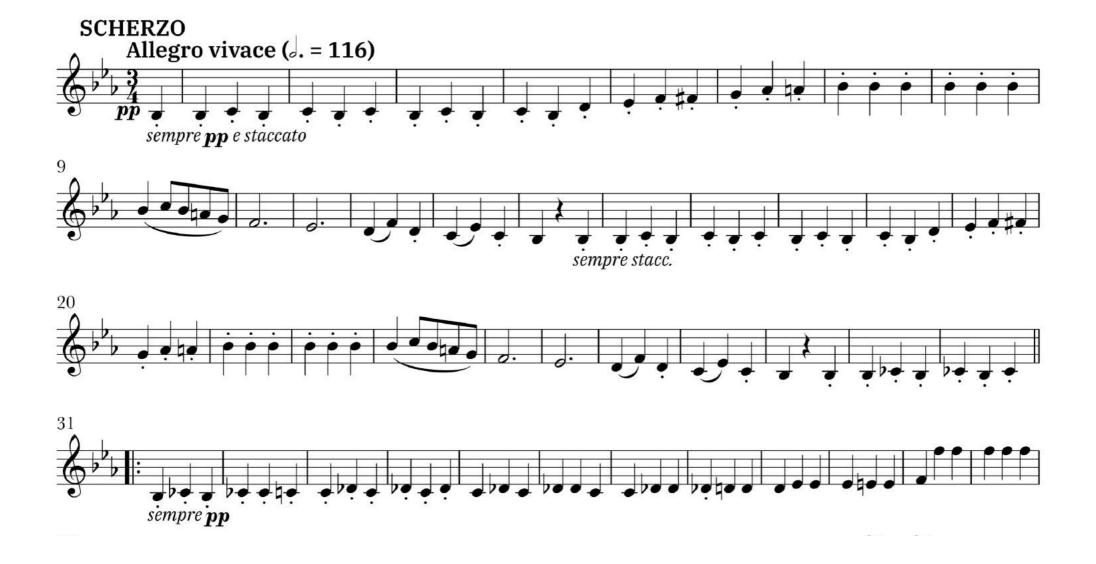


Beethoven: Symphony No. 3 in E-Flat Major — Eroica

Mvt. I (mm. 571-585)



Mvt. III (mm. 1-166)



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Beethoven: Symphony No. 3 in E-Flat Major — Eroica



Rimsky-Korsakov: Scheherazade, Mvt. III

Scheherazade, a symphonic masterpiece that tells a seductive story, is one that violinists are called on to master when it comes to rendering the melody. As the eponymous character from One Thousand and One Nights tells tales in hopes of entertaining her husband, the sultan, enough to spare her life — violinists must handle the music with equal depth of emotion and authenticity. This solo, popularly requested in concertmaster auditions, features challenging melodic arcs and rhythmic shifts.

Concertmaster Solo



Mozart: Overture to The Magic Flute (Die Zauberflöte)

Mozart's Overture to *The Magic Flute* is the opener to a musical comedy tinged with drama. Written shortly before the composer's death, it would become one of Mozart's "greatest hits" among the general public, as it was written to support a piece of musical theater presented to the common folk of the time.

In this opening movement, the violin parts begin after a slow, somber introduction, while bringing in some liveliness and light-hearted character as the story gets underway. The rapid bounces between piano and forte are among the challenges for the auditioning violinist.

Violin 1





Mozart: Overture to The Magic Flute (Die Zauberflöte)

Violin 2



Mozart: Symphony No. 39 in E Flat Major, Mvt. IV

One of Mozart's last three symphonies, the 39th shows the dramatic range the composer was capable of in his later years.

The 4th movement is a joyful Allegro, featuring a challenging violin part with a continuous, blistering melody. Violinists must keep up the momentum, while delivering on quick shifts in dynamics through many melodic leaps and knowing which moments to breathe extra life into.





Mozart: Symphony No. 39 in E Flat Major, Mvt. IV



Mendelssohn: Scherzo – A Midsummer Night's Dream

A master work of music composed for Shakespeare's masterpiece of literature, Mendelssohn's *A Midsummer Night's Dream* includes the storied Scherzo, which has a light, lively spirit.

The tightly-constructed melody requires the violinist to keep a steady rhythm, bring out the fullness of each note, and honor the contours of the music.



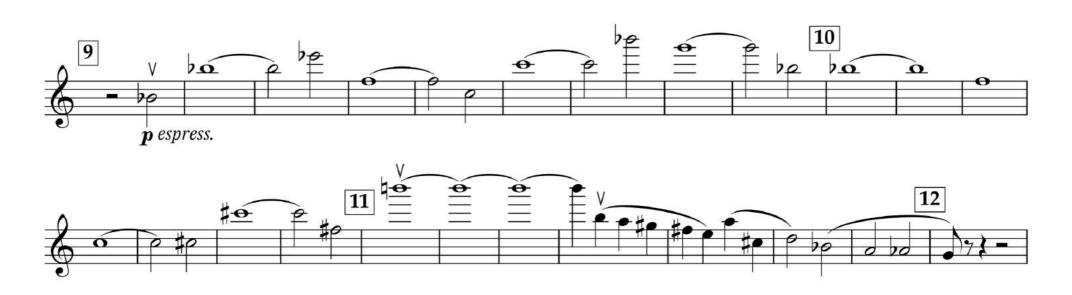


Mendelssohn: Scherzo – A Midsummer Night's Dream



Andrés Cárdenes, former Concertmaster of the Pittsburgh Symphony, refers to Shostakovich as an "archivist" who set out to depict the tragic sufferings of the Soviet populace through his music. The 5th symphony brings this to bear with moving emotional contrasts and complex harmony.

The first movement challenges instrumentalists to keep the melodic "story" that's being told intact. It opens with a compelling narrative carried by the string section. This passage for first violin calls for the utmost sensitivity, with full expression of all notes and close observation of legato.



The Classical Symphony, written as an intellectual exercise for the composer in homage to the styles of Hadyn and Mozart, is tinged with the sensitivities of the Classical era.

The first movement has a light, lilting quality, making several technical demands of violinists often within the same measure — for example, dynamics ranging from pianissimo to fortissimo, slurred and staccato notes, and intervening rests — all while maintaining the Allegro con brio briskness.





Prokofiev: Classical Symphony, Mvt. I



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Bach: St. Matthew's Passion – *Gebt mir meinen Jesum wieder*

Bach's St. Matthew's Passion is a gem of Baroque sacred choral-orchestral repertoire. An oratorio about the passion of Christ, with a libretto by Bach's frequent collaborator and contemporary, the poet Picander, the work recounts the sadness and fervor surrounding the plot to kill Jesus of Nazareth and the events leading to his crucifixion and burial as recorded in the Bible. The violin part for this Aria, the title of which is roughly translated "Give me my Jesus back!", features plenty of melodic jumps along with blistering 32nd-note runs.



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Bach: St. Matthew's Passion – *Gebt mir meinen Jesum* wieder



Mahler: Symphony No. 5, Mvt. I

Written by Mahler after a near-death encounter with illness, the 5th Symphony is a sometimes plaintive, sometimes stormy exposition on mortality and the fullness of life. The first movement, which Mahler named Trauermarsch (funeral march), takes listeners through dramatic atonal passages as well as a dark, moody harmonic structure. Violinists are asked to sustain all the tension and feeling through floods of high-register notes, huge leaps, and unexpected fluctuations in rhythm.



Mahler: Symphony No. 5, Mvt. I

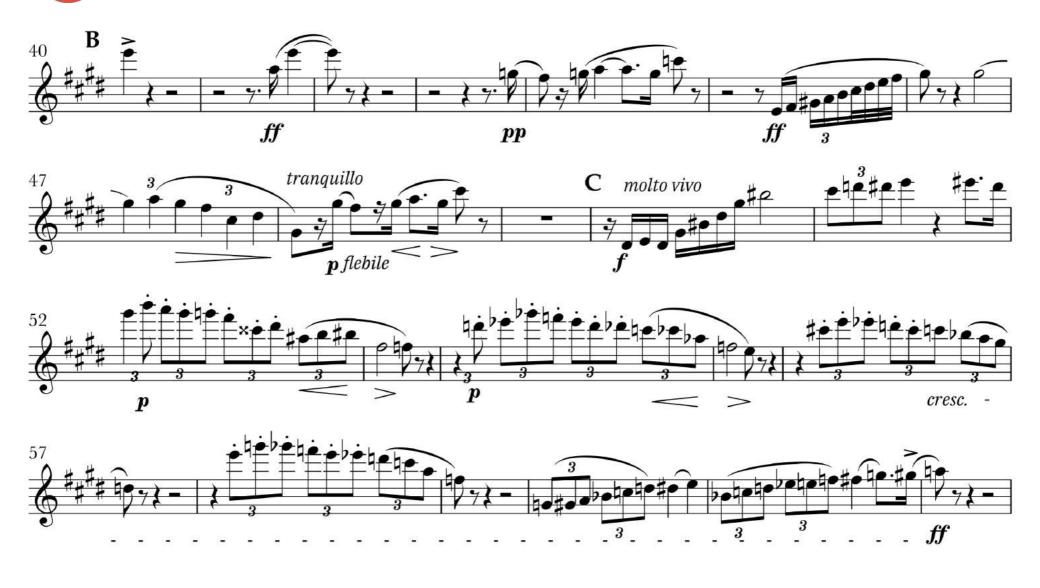


The triumphant *Don Juan* represents the heights of Strauss' technical and emotional prowess.

Violinists have a full range of challenges in playing through the first page of the famous tone poem — it gets fast and slow, loud and soft, with both slurred and staccato notes throughout. There are also interesting rhythmic shifts that a violinist must deftly navigate as they honor the dynamics and accents in each measure.



Strauss: Don Juan



We hope you find these excerpts helpful and inspiring as you work towards your auditions!

For even more material to build your violin skills, stay tuned to updates on the launch of tonebase Violin, coming Summer 2022!

To learn more, visit tonebase.co/violin