

Patti Johnson Wilson

GRADUATE FELLOWSHIP IN STRING ORCHESTRAL PERFORMANCE

Oklahoma State University and the Tulsa Symphony Orchestra are pleased to call for applications for the Patti Johnson Wilson Graduate Fellowships in String Orchestral Performance. A two-year program, this fellowship will allow qualified applicants to pursue a graduate degree at OSU while performing as section players with the Tulsa Symphony Orchestra. Accepted applicants can expect to receive tuition waivers as well

as health benefits while they are enrolled in the program.

APPLICATION INFORMATION

Candidates must apply to and be accepted by both the OSU Graduate College and the Department of Music Master of Music program. The application for admission to the Graduate College must be submitted online (<http://gradcollege.okstate.edu>). All undergraduate transcripts should be sent to the Graduate College.

Please contact Dr. Laura Talbott-Clark, OSU associate professor of violin and viola, via email in order to arrange an audition: laura.talbott@okstate.edu.

MORE INFORMATION CAN BE FOUND AT

www.tulsasymphony.org/education/osu-fellowship/ and music.okstate.edu/prospective-students/graduate-studies

AUDITIONS

Email laura.talbott@okstate.edu to schedule an audition.

AUDITION REPERTOIRE

VIOLIN

Solo

1. Exposition of a standard concerto
2. Exposition and cadenza of Concerto No. 3, 4, or 5 by W.A. Mozart OR two contrasting movements from the Partitas and Sonatas for Solo Violin by J.S. Bach

Orchestral Excerpts

1. Brahms: Symphony No. 4, Movement I, measure 392 to end
2. Mozart: Symphony No. 39, Movement II, beginning to m. 27; Movement 4, beginning to measure 41
3. Schumann: Symphony No. 2, Scherzo, beginning to Trio I
4. Strauss: *Don Juan*: beginning to measure 61

VIOLA (Not available until 2019)

Solo

1. First Movement and cadenza (if applicable) from a standard concerto
 - Walton, Bartok, Hindemith or Stamitz

- Other concerti or similar works will be considered upon approval of the audition committee.

2. Two contrasting movements from the Unaccompanied Cello Suites by J.S. Bach

Orchestral Excerpts

1. Strauss: *Don Juan*, beginning to Letter D
2. Beethoven: Symphony No. 5, Movement II
3. Mendelssohn: *Midsummer Night's Dream*, Scherzo, Letter C-D; 8 bars before A-D
4. Shostakovich: Symphony No. 5, Movement I: 15-17

CELLO

Solo

1. One movement and cadenza (if applicable) from a standard concerto
2. Two contrasting movements from the Unaccompanied Cello Suites by J.S. Bach

Orchestral Excerpts

1. Beethoven: Symphony No. 5 (Movement II: mm. 1-10, mm. 49-59, mm. 98-106)
2. Brahms: Symphony No. 3 (Movement III: mm. 1-16)
3. Debussy: *La Mer* (Movement I: 2 measures before #9 to 6 measures before #10)

4. Mendelssohn: *A Midsummer Night's Dream* (Scherzo: N - O)
5. Mozart: Symphony No. 35 (Movement IV: beginning to A; 10 measures after D - E)
6. Strauss: *Ein Heldenleben* (Beginning to 5 measures after #2)

BASS

Solo

1. First movement of one of the following standard concertos: Koussevitzky, Dittersdorf, Vanhal, or Bortolini
2. A movement from the Unaccompanied Cello Suites by J.S. Bach

Orchestral Excerpts

1. Mozart: Symphony No. 39, Movement I
2. Beethoven: Symphony No. 9, Movement IV recitatives
3. Brahms: Symphony No. 1, Movement I
4. Strauss: *Ein Heldenleben*, #9-11
5. Verdi: *Othello*, Act IV bass soli



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