



colorado symphony
association affiliate

2022-2023

Trombone

Audition

Packet

Orchestras

Young Artists Orchestra (YAO)

YAO, the most advanced of our ensembles, is composed of approximately 70 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall and Gates Concert Hall at The Newman Center. The Young Artists Orchestra is conducted by DYAO Music Director Wes Kenney. Students receive occasional coachings throughout the season and attend a weekend retreat in September. Recent repertoire includes Elgar: *Enigma Variations*, Tchaikovsky: *1812 Overture*, Michael Daugherty: *Fire and Blood*, and Dvorak: *Symphony No. 6*.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

Conservatory Orchestra (CO)

The Conservatory Orchestra is an advanced level ensemble for students who aspire to grow into YAO. The Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center and Boettcher Concert Hall. Students receive occasional coachings throughout the season and attend a weekend retreat in September. Recent repertoire includes Schubert: "Unfinished" Symphony, Bizet: *Carmen* Suite no. 1, Arturo Márquez: *Danzón No. 2*, and Vivaldi: "Winter" from *The Four Seasons*.

Placement in the Conservatory Orchestra is by audition. Membership is open to musicians between the ages of 10 and 18. Conservatory Orchestra rehearses Monday evenings from 6:30pm-8:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

String Ensemble (SE)

The String Ensemble gives young music students an opportunity to experience the great wealth of string orchestra literature. The ensemble is designed for those who are developing a facility in bowing techniques, reading music, and the use of vibrato. Composed of approximately 25 members, the String Ensemble performs three to four concerts in conjunction with the Conservatory Orchestra. Students receive occasional coachings throughout the season and attend a one-day retreat in September. Recent repertoire includes Holst: *St. Paul's Suite*, Mozart: *Divertimento K. 138*, and music from *Jurassic Park* and *Star Wars*.

Placement in the String Ensemble is determined by audition. Membership is open to musicians between the ages of 7 and 13. String Ensemble rehearses Monday evenings from 5:00pm-6:30pm at Bethany Lutheran Church (4500 E Hampden Ave, Cherry Hills Village).

Audition Requirements

Candidates auditioning for membership in a Denver Young Artists Orchestra Association ensemble must prepare the following:

1. **A one-minute excerpt of a solo piece or etude** showing your highest level of development both technically and musically.
2. **Orchestral excerpt(s)** as defined below.

a. CANDIDATES APPLYING FOR THE CONSERVATORY ORCHESTRA

Prepare the enclosed excerpts from:

- **Schubert: “Unfinished” Symphony, mvt. I, measure 170 to measure 197**
- **Borodin: *Polovtsian Dances*, no. 17, 8 before rehearsal D to reh. D**
- **Borodin: *Polovtsian Dances*, no. 17, rehearsal K to 23 before rehearsal M**

b. CANDIDATES APPLYING FOR THE YOUNG ARTISTS ORCHESTRA

Prepare the enclosed excerpts from:

- **Borodin: *Polovtsian Dances*, no. 17, 8 before rehearsal D to reh. D**
- **Borodin: *Polovtsian Dances*, no. 17, rehearsal K to 23 before rehearsal M**
- **Rossini: Overture to *La gazza ladra*, rehearsal C to measure 138**

Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra.

3. **Scales:** One scale of your choice (played once tongued and once slurred).
4. **Possible sight-reading** as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Written below are a few suggestions to assist your audition preparation.

1. **Play the music in the right tempo:** If tempos are not indicated in your excerpts, please work with your teacher and listen to reputable orchestra recordings to determine the correct speed. Time after time our judges comment that candidates' tempi are unsteady and often *way too fast!* Judges are not listening to hear how fast you can play; rather, they are listening to see if you can play the piece correctly at an appropriate tempo. Rushing and dragging are things to avoid. Practice with a metronome and record yourself playing these excerpts to ensure accuracy.
2. **Play with dynamic contrast:** Often judges comment that candidates ignore dynamic markings, especially the softer end of the dynamic spectrum. Remember that music is more than rhythms and pitches: first and foremost music is sound. Sell your performance!
3. **Divisi and rests:** All players should learn **top** divisi/notes unless explicitly noted otherwise. Also, unless otherwise marked, long rests (more than two measures) should be played as unmeasured pauses in the audition.

CO:

Schubert: "Unfinished" Symphony, mvt. I, m. 170-197

170 *ff* *fz* *fz* **D**

183 *fz* *fz* *fz* *ffz*

195 *fz* **E** 4 2 10 22

CO and YAO (2 excerpts):

Borodin: *Polovtsian Dances*, no. 17, 8 before rehearsal D to D

A single staff of music in 3/8 time, key of B-flat major. The piece begins with a dynamic marking of *f marc.* and a triplet of eighth notes. The melody features a series of eighth-note patterns with accents and slurs. A bracket labeled 'D' spans the final measure, which contains a whole note chord.

Borodin: *Polovtsian Dances*, no. 17, rehearsal K to 23 before reh. M

A three-staff musical score in 3/8 time, key of B-flat major. The first staff is marked *I Presto. fag.* and begins with a measure rest of 32 measures. It then contains a series of eighth-note patterns with accents and slurs, marked with a bracket 'K' and a dynamic *f*. The second staff continues the eighth-note patterns, marked with a bracket 'L'. The third staff shows a measure rest of 23 measures, followed by a measure rest of 24 measures, and then a final eighth-note pattern marked with a bracket 'N'.

YAO:

Rossini: Overture to *La Gazza Ladra*, reh. C to m. 138

62 Allegro. 16 **Bb.** 5 *poco rit. a tempo* 27 **C** *f marc.*

117 *f sf*

124 *f sf*

131 *f*

Detailed description: This is a bassoon part of a musical score. It consists of four staves of music. The first staff starts at measure 62 with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro.' and the dynamic is 'f'. A first ending bracket spans measures 16 to 27, with a key signature change to B-flat (Bb.) and a tempo change to 'poco rit. a tempo'. A second ending bracket spans measures 27 to 31, with a key signature change to C major (C) and a dynamic change to 'f marc.'. The second staff starts at measure 117 with a dynamic of 'f' and a crescendo leading to 'sf'. The third staff starts at measure 124 with a dynamic of 'f' and a crescendo leading to 'sf'. The fourth staff starts at measure 131 with a dynamic of 'f' and ends with a large closing bracket.