



colorado symphony
association affiliate

2021-2022

Flute
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

YAO, the most advanced of our ensembles, performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony Orchestra. Concerts are performed in venues such as Boettcher Concert Hall and Gates Concert Hall at DU. Recent repertoire has included Prokofiev Symphony no. 5, Brahms Symphony no. 4, Stravinsky's *Rite of Spring*, and Borodin Symphony no. 2.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 13-23 and is conducted by Wes Kenney. Composed of approximately 70 members, YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver) and they attend a weekend retreat in September.

Conservatory Orchestra (CO)

The Conservatory Orchestra is an advanced level ensemble for students who aspire to grow into YAO. The Conservatory Orchestra performs 3-4 concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as The Newman Center for the Performing Arts and Boettcher Concert Hall. Students receive occasional coachings throughout the season and attend an overnight retreat in September. Recent repertoire includes Brahms *Hungarian Dances*, Beethoven Symphony no. 1, and Beethoven Symphony no. 5.

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 3-4 concerts in conjunction with the Conservatory Orchestra. Recent repertoire includes Grieg's *Holberg Suite*.

Placement in the String Ensemble is determined by audition and membership is open to musicians between the ages of 8 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 1-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:

- **Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B**
- **Prokofiev: *Peter and the Wolf*, Bird scene reh. 2 to reh. 3**

b. CANDIDATES APPLYING FOR THE YOUNG ARTISTS ORCHESTRA

Prepare the enclosed excerpts from: (**must perform piccolo excerpt for YAO**))

- **Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B**
- **Prokofiev: *Peter and the Wolf*, Bird scene reh. 2 to reh. 3**
- **Tchaikovsky (Piccolo): Symphony no. 4, mvt. III measure 162 (pickup) to 170**

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

3. Scales: One two-octave scale of your choice (played both tongued and slurred). *If auditioning for YAO, you must also play a three-octave C chromatic scale.*
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 and YAO:

Bizet: *Carmen*, Intermezzo from Suite no. 1, measure 3 to 6 before reh. B

Andantino quasi Allegretto. (♩ = 88.)

Arpa

Solo

pp

A

B

p

p cresc.

f

3

3

3

2

tr

The musical score consists of five staves of music. The first staff begins with the tempo and time signature, followed by the instrument name 'Arpa' and a 'Solo' marking. The music is in G minor (two flats) and 3/4 time. The first measure is marked 'pp' and features a solo arpeggiated figure with a first finger (1) and a second finger (2) ornament. The second measure continues this figure with a triplet (3) and a first finger (1) ornament. The third measure is marked 'A' and features a triplet (3) and a first finger (1) ornament. The fourth measure is marked 'B' and features a triplet (3) and a first finger (1) ornament. The fifth measure is marked 'p' and features a triplet (3) and a first finger (1) ornament. The sixth measure is marked 'p cresc.' and features a triplet (3) and a first finger (1) ornament. The seventh measure is marked 'f' and features a triplet (3) and a first finger (1) ornament. The eighth measure is marked '3' and features a triplet (3) and a first finger (1) ornament. The ninth measure is marked '3' and features a triplet (3) and a first finger (1) ornament. The tenth measure is marked '2' and features a first finger (1) ornament. The score includes various ornaments and dynamics throughout.

YAO:

Tchaikovsky (Piccolo): Symphony no. 4, mvt. III measure 162 (pickup) to 170

The image shows a musical score for the Piccolo part of Tchaikovsky's Symphony No. 4, Movement III, measures 162 to 170. The score is written on two staves in treble clef with a key signature of two sharps (D major).
Measure 162: Starts with a dynamic of **E** (forte) and a **Fl.** (flute) marking. The notes are $\sharp C_4$, $\sharp D_4$, $\sharp E_4$, $\sharp F_4$, $\sharp G_4$, $\sharp A_4$, $\sharp B_4$, $\sharp C_5$.
Measure 163: Continues with $\sharp D_5$, $\sharp E_5$, $\sharp F_5$, $\sharp G_5$, $\sharp A_5$, $\sharp B_5$, $\sharp C_6$.
Measure 164: Continues with $\sharp D_6$, $\sharp E_6$, $\sharp F_6$, $\sharp G_6$, $\sharp A_6$, $\sharp B_6$, $\sharp C_7$.
Measure 165: Continues with $\sharp D_7$, $\sharp E_7$, $\sharp F_7$, $\sharp G_7$, $\sharp A_7$, $\sharp B_7$, $\sharp C_8$.
Measure 166: Continues with $\sharp D_8$, $\sharp E_8$, $\sharp F_8$, $\sharp G_8$, $\sharp A_8$, $\sharp B_8$, $\sharp C_9$.
Measure 167: Continues with $\sharp D_9$, $\sharp E_9$, $\sharp F_9$, $\sharp G_9$, $\sharp A_9$, $\sharp B_9$, $\sharp C_{10}$.
Measure 168: Continues with $\sharp D_{10}$, $\sharp E_{10}$, $\sharp F_{10}$, $\sharp G_{10}$, $\sharp A_{10}$, $\sharp B_{10}$, $\sharp C_{11}$.
Measure 169: Continues with $\sharp D_{11}$, $\sharp E_{11}$, $\sharp F_{11}$, $\sharp G_{11}$, $\sharp A_{11}$, $\sharp B_{11}$, $\sharp C_{12}$.
Measure 170: Continues with $\sharp D_{12}$, $\sharp E_{12}$, $\sharp F_{12}$, $\sharp G_{12}$, $\sharp A_{12}$, $\sharp B_{12}$, $\sharp C_{13}$.
The score includes performance markings: **ff** (fortissimo) starting at measure 166, **Tempo I** starting at measure 168, and **F (Kl. 1)** (forte, piccolo) starting at measure 170. There are also dynamic markings **p** (piano) and **9** (ninth) at the end of measure 170.