



2024-2025

Harp
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 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, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

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 (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, 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, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), and Copland: "Hoedown" from *Rodeo*.

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).

Audition Requirements

1. Scales: One two-octave scale of your choice.

2. A one-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.

3. Orchestral excerpt(s) as defined below.

CANDIDATES APPLYING FOR **THE CONSERVATORY ORCHESTRA or YOUNG ARTISTS ORCHESTRA**

Prepare the enclosed excerpts from:

- **Tchaikovsky: *The Nutcracker*, Cadenza from “The Waltz of the Flowers”**
- **Verdi: Overture to *La Forza del Destino*, rehearsal G to H**

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.

- **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. Frequently, 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.
- **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!
- **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:

Tchaikovsky: *Nutcracker* (Waltz of the flowers)

16 Solo (In tempo) *ff* Cadenza ad libitum

19

23

26

29 *rit.* *a tempo* A

4 16 16

Detailed description: This is a page of a musical score for the 'Waltz of the flowers' from Tchaikovsky's 'The Nutcracker'. The score is written for piano and is divided into five systems. The first system (measures 16-18) is marked 'Solo (In tempo)' and 'ff' (fortissimo). The second system (measures 19-22) is marked 'Cadenza ad libitum'. The third system (measures 23-25) continues the cadenza. The fourth system (measures 26-28) features a large eighth-note arpeggiated figure in the right hand, marked '8va'. The fifth system (measures 29-31) begins with a 'rit.' (ritardando) and ends with a 'a tempo' marking and a section labeled 'A'. The final measures of the system are marked with the numbers 4, 16, and 16, indicating a 4-measure rest followed by two 16-measure rests.

CO and YAO:

Verdi: Overture to *La Forza del Destino* reh. G to reh. H

Guitar chord diagram for G major: $\begin{array}{|c|c|c|c|c|c|} \hline \text{E} & \text{B} & \text{D} & \text{G} & \text{B} & \text{E} \\ \hline \text{---} & \text{---} & \text{---} & \text{---} & \text{---} & \text{---} \\ \hline \end{array}$

Allegro brillante

$E^\#$ E^4 $B^\#$ BA $A^\#$

A^4 $B^\#$ B^4 B^b

Harp I

3

The first system of musical notation for Harp I consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a harmonic accompaniment with quarter notes. Four chords are circled and labeled: B \flat (first measure), G \sharp (second measure), B \flat (third measure), and B \flat (fourth measure). Above the staves, there are some faint markings that appear to be a simplified chord diagram or fingering.

The second system of musical notation for Harp I also consists of two staves. The treble staff continues the melodic line. The bass staff continues the harmonic accompaniment. Six chords are circled and labeled: D \sharp (first measure), E \sharp (second measure), C \sharp (third measure), E \sharp (fourth measure), D \sharp (fifth measure), and a boxed 'H' (sixth measure). A large bracket on the right side of the system indicates the end of the piece, with a wavy line below it.