



2022-2023

Cello
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. *Note that any marked bowings are recommendations; alteration will not disqualify candidates.*

a. CANDIDATES APPLYING FOR THE **STRING ENSEMBLE**

Prepare the enclosed excerpts from:

- **Britten: *Simple Symphony*, mvt. I, 5 after rehearsal 1 through rehearsal 2**

b. CANDIDATES APPLYING FOR **THE CONSERVATORY ORCHESTRA**

Prepare the enclosed excerpts from:

- **Humperdinck: *Hansel & Gretel* Prelude, 12 after reh. E to reh. G**
- **Smetana: *The Moldau*, rehearsal D to measure 173 (downbeat)**

c. CANDIDATES APPLYING FOR THE **YOUNG ARTISTS ORCHESTRA**

Prepare the enclosed excerpts from:

- **Debussy: *La Mer*, 2 measures before reh. 9 to 6 measures after reh. 9**
- **Beethoven: Symphony no. 5, mvt. II, beginning to measure 10**
- **Beethoven: Symphony no. 5, mvt. II, pickup to m. 50 to 59**
- **Beethoven: Symphony no. 5, mvt. II, pickup to m. 99 to 106**

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

3. **Scale(s)** from the enclosed materials appropriate to the orchestra for which you are auditioning.
4. **Possible sight-reading** as determined by the audition committee.

The excerpts are meant to challenge your musicianship. 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.

SE:

Britten: *Simple Symphony*, mvt. I, 5 after rehearsal 1
through rehearsal 2

The image displays a musical score for the fifth section of the first movement of Benjamin Britten's *Simple Symphony*. The score is written for four staves, all in bass clef with a key signature of one flat (B-flat). The first three staves are grouped by a large left square bracket. The first staff begins with a *mf* dynamic and features a series of eighth-note chords, with a *f* dynamic marking and a *V* (violin) entry later in the section. The second staff continues the harmonic texture. The third staff includes a *f* dynamic and a *cresc.* (crescendo) marking. The fourth staff is marked with *pp* (pianissimo) and contains a circled number 2, indicating a second ending. Above this staff, the first violin part (Vln. I) is shown with fingerings 1 through 7. The section concludes with a *pp* dynamic and a double bar line.

CO:

Humperdinck: Prelude to *Hansel and Gretel*, 12 after reh. E to reh. G

The musical score is written for a cello and double bass. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The first staff (bass clef) starts with a forte (*f*) dynamic and a phrasing bracket labeled 'arco'. The second staff (bass clef) continues with a piano (*p*) dynamic and a phrasing bracket labeled 'pizz.'. The third staff (bass clef) features a piano (*p*) dynamic and a phrasing bracket labeled 'arco'. The fourth staff (bass clef) continues with a piano (*p*) dynamic and a phrasing bracket labeled 'pizz.'. The fifth staff (treble clef) features a mezzo-forte (*mf*) dynamic and a phrasing bracket labeled 'arco'. The sixth staff (treble clef) continues with a mezzo-forte (*mf*) dynamic and a phrasing bracket labeled 'pizz.'. The score includes various musical notations such as dynamics (*f*, *p*, *mf*), articulation (*stacc.*, *pizz.*), and phrasing (*arco*, *pizz.*).

Smetana: *The Moldau*, reh. D to m. 173 (downbeat)

134

139

144

151

162

169

dim. *p* *p*

più p *dim.* *sempre dim.*

pp con sord. 3 **E** 4

Detailed description: This is a musical score for the bassoon part of Smetana's 'The Moldau'. It consists of six staves of music, numbered 134 to 169. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Above the first staff, there are handwritten-style markings: 'V' and 'n' with arrows. Above the second staff, there are 'n' and 'v' with arrows. Above the third staff, there are 'n' and 'v' with arrows. Above the fourth staff, there are 'n' and 'v' with arrows. Above the fifth staff, there are 'n' and 'v' with arrows. Above the sixth staff, there are 'n' and 'v' with arrows. A large bracket spans measures 134 to 139. A smaller bracket spans measures 144 to 149. A large bracket spans measures 162 to 169. The score ends with a double bar line and a key signature change to two flats (Bb).

YAO:

Debussy: *La Mer*, 2 measures before reh. 9 to 6 after reh. 9

Un peu plus mouvementé

9

1-2 1-2-3-4

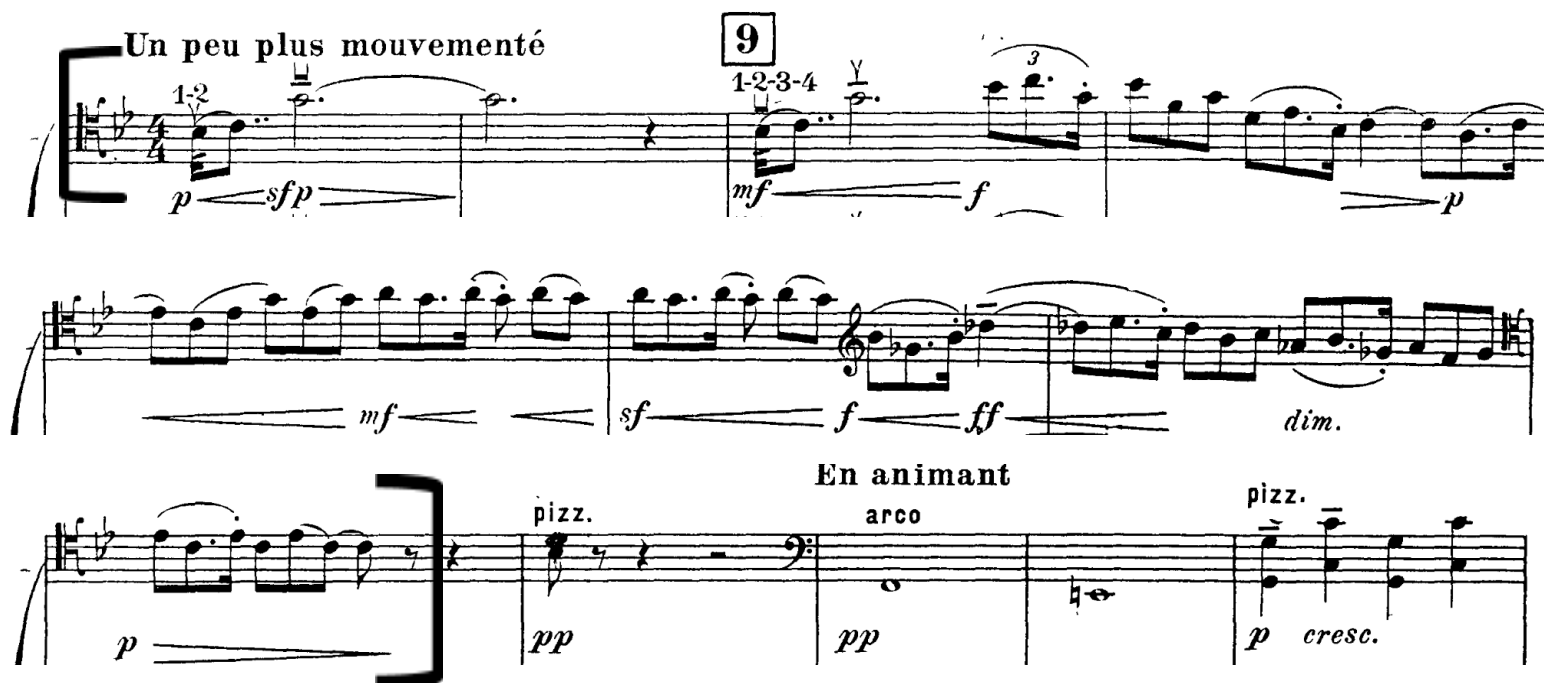
p *sf* *p* *mf* *f* *p*

mf *sf* *f* *ff* *dim.*

En animant

pizz. arco

p *pp* *pp* *p cresc.*



Beethoven: Symphony no. 5, mvt. II, beginning to measure 10

Andante con moto ♩ = 92

Vello

Cb. *p dolce* pizz. *f* *p* arco

9 unis. 4 Viol. I

f *p* *cresc. f* *p* *f* *p*

Viol. I



Pickup to measure 50 to measure 59

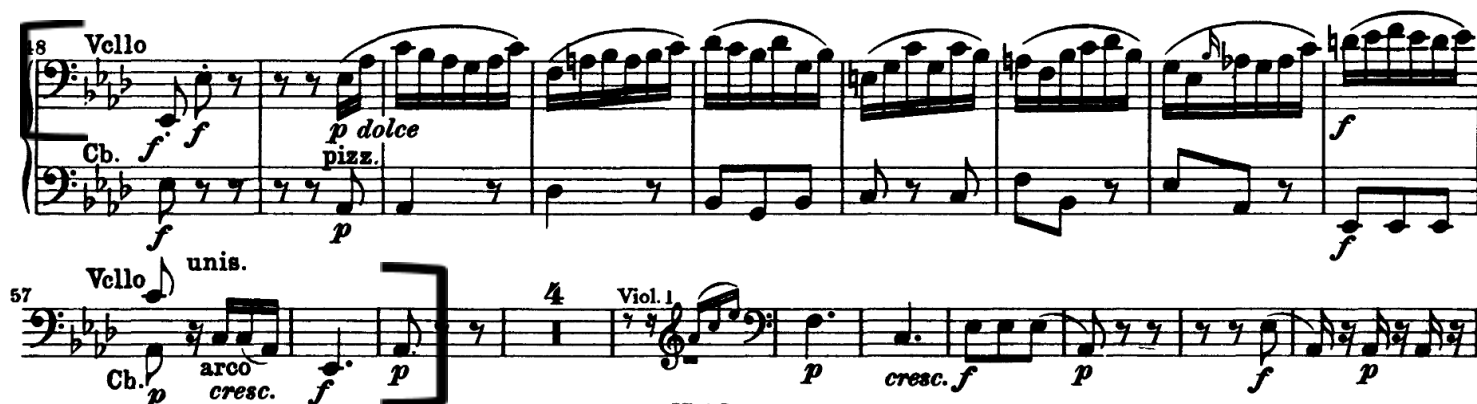
8 Vello

Cb. *f* *p dolce* pizz. *f*

57 Vello unis. 4 Viol. I

f *p* *cresc. f* *p* *f* *p*

Cb. *p* arco *cresc. f* *p*



Pickup to measure 99 to measure 106

97 Vello

Cb. *f ff*

p dolce pizz.

p

102

pp

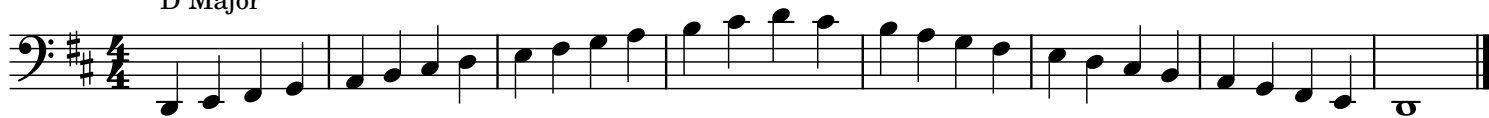
pp

Scales: Cello - String Ensemble

CHOOSE 1

♩ = 120

D Major



G Major



Scales: Cello - Conservatory Orchestra

CHOOSE 1--perform both bowings

♩ = 120

D Major



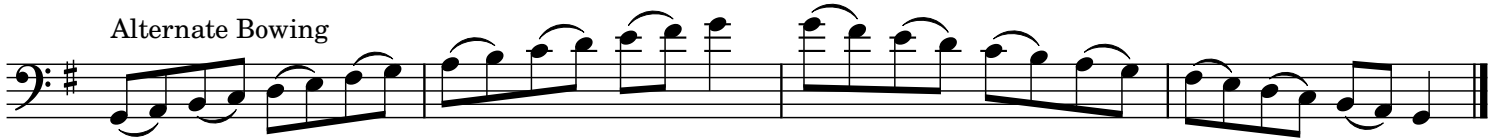
Alternate Bowing



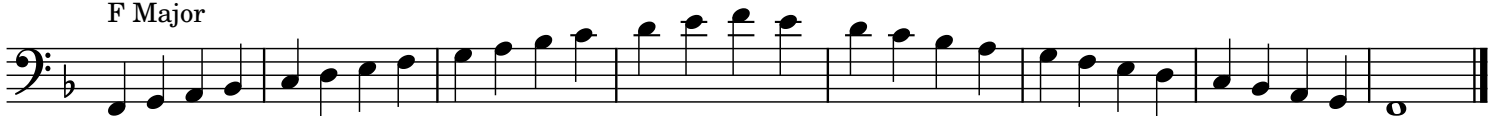
G Major



Alternate Bowing



F Major



Alternate Bowing

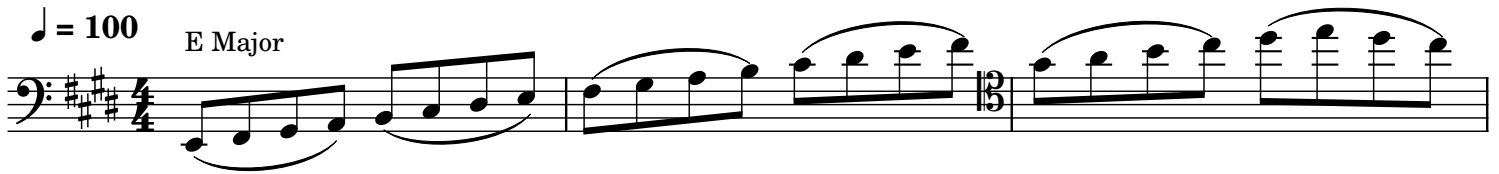


Scales: Cello - Young Artists Orchestra

Perform one of the two major scales AND the A minor scale
(both bowings for each scale)

♩ = 100

E Major



A Melodic Minor



Alternate Bowing

