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colorado symphony  
association affiliate

**2020-2021**

**Harp**  
**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 Dvorak *Symphony no. 9*, 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 an overnight 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 Central Presbyterian Church 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 solo piece or etude (excerpt) no longer than 1 minute that best demonstrates your highest level of musicianship and technique.
2. Orchestral excerpt(s) as defined below.

a. CANDIDATES APPLYING FOR THE CONSERVATORY ORCHESTRA

Prepare the enclosed excerpts from:

- Tchaikovsky: *The Nutcracker* (Cadenza from “The Waltz of the Flowers)  
\*\*OR\*\*
- Debussy: *La Mer*
- Rimsky Korsakov: *Capriccio Espagnol*

b. CANDIDATES APPLYING FOR THE 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*  
\*\*OR\*\*
- Debussy: *La Mer*
- Rimsky Korsakov: *Capriccio Espagnol*

*\*Note: if you are auditioning for more than one orchestra, please prepare the required excerpts for the higher level orchestra. (\*\*Harps have the option to play the second set of excerpts provided for EITHER orchestra. \*\*)*

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

## Tchaikovsky: *Nutcracker* (Waltz of the flowers)

7 *ff* 3 3 6

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

19

23

26 8<sup>va</sup>

29 rit. 4 16 16 *a tempo* A

Detailed description: This page of a musical score contains measures 7 through 32 of the 'Waltz of the flowers' from Tchaikovsky's Nutcracker. The score is written for piano in G major and 3/4 time. It begins with a dynamic marking of *ff* and includes a triplet of eighth notes. A large bracket groups measures 16 through 26, which are marked as a 'Solo (In tempo)' and 'Cadenza ad libitum'. The solo section features intricate piano techniques, including sixteenth-note runs and a final flourish marked '8<sup>va</sup>'. The score concludes with a *rit.* (ritardando) section of four measures, followed by a repeat sign and a final section of two measures marked 'A' and 'a tempo'.

YAO:

Verdi: *Overture to La Forza del Destino*

2

Harp I.

A guitar-like fretboard diagram is shown at the top left, with a box labeled 'G' indicating a G chord. Below it, the first system of music for Harp I is written on a grand staff. The tempo is marked 'Allegro brillante'. The music features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The right hand plays a melodic line with eighth notes, while the left hand provides a harmonic accompaniment. The first measure of the right hand contains a triplet of eighth notes.

The second system of musical notation for Harp I, continuing the piece. It consists of a grand staff with treble and bass clefs, maintaining the key signature of two sharps and 3/4 time. The right hand continues the melodic line with eighth notes, and the left hand provides accompaniment.

The third system of musical notation for Harp I, continuing the piece. It consists of a grand staff with treble and bass clefs, maintaining the key signature of two sharps and 3/4 time. The right hand continues the melodic line with eighth notes, and the left hand provides accompaniment.

The fourth system of musical notation for Harp I, continuing the piece. It consists of a grand staff with treble and bass clefs, maintaining the key signature of two sharps and 3/4 time. The right hand continues the melodic line with eighth notes, and the left hand provides accompaniment. Handwritten circled notes are present in the bass line: E#, E#, B#, B#, and A#.

The fifth system of musical notation for Harp I, continuing the piece. It consists of a grand staff with treble and bass clefs, maintaining the key signature of two sharps and 3/4 time. The right hand continues the melodic line with eighth notes, and the left hand provides accompaniment. Handwritten circled notes are present in the bass line: A#, B#, B#, and B#.

Harp I

3

Musical staff 1: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Circled chord symbols: B $\flat$  and G $\sharp$ .

Musical staff 2: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Circled chord symbols: D $\sharp$  and E $\flat$ .

Musical staff 3: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Fingerings: I, J, L, M. Numbers: 9, 10, 14, 12, 6.

Ritendo grandioso

Musical staff 4: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Marking: VI I.

N Tempo I (Allegro brillante)

Musical staff 5: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line. Marking: p.

Musical staff 6: Treble and bass clefs. Treble clef contains a melodic line. Bass clef contains a bass line.

# DYAO HARP EXCERPTS

## Excerpt 1: Debussy - La Mer (I)

# 1

Claude Debussy  
La Mer

HARPES I

### N° 1. De l'aube à midi sur la mer

*Très lent*

The score is divided into three systems. The first system features two harp parts, labeled '1<sup>ère</sup> HARPE' and '2<sup>de</sup> HARPE', and a vocal line. The harp parts consist of six measures of chords, with dynamics marked *pp*. The vocal line begins at measure 5 with the lyrics 'vous', 'Alton', and 'velles'. The second system, marked with a circled '2', shows the harps playing a melodic line with dynamics *pp*, *p*, and *p poco cresc.*. The third system continues the harp parts with dynamics *pp* and *p poco cresc.*, and includes a bass line with notes numbered 1 through 8.

1<sup>ère</sup> HARPE

2<sup>de</sup> HARPE

vous Alton velles

1

2 HARPES

1 2 3 4 5 6 7 8

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

Debussy — La Mer  
HARPES

2

Modéré, sans lenteur (dans un rythme très souple)

1

*f* *p* *pp* *mf*

2

*mf* *mf*

8

Detailed description: This system contains the first four measures of the piece. Harp 1 (labeled '1') plays a melodic line starting with a forte (*f*) dynamic, followed by piano (*p*), pianissimo (*pp*), and mezzo-forte (*mf*). Harp 2 (labeled '2') provides accompaniment, starting with mezzo-forte (*mf*) and later moving to a higher register marked with an '8' and a dashed line.

3

1

*pp*

Detailed description: This system contains measures 5 through 8. Harp 1 (labeled '1') plays a continuous, flowing melodic line in the lower register, marked with pianissimo (*pp*). The dynamics are consistent throughout this section.

1

*più pp* *p* *mf* *p*

2

*mf*

8

Detailed description: This system contains measures 9 through 12. Harp 1 (labeled '1') features a melodic line with dynamics ranging from *più pp* to *p*, *mf*, and *p*. Harp 2 (labeled '2') has a more active role, with dynamics of *mf* and a section marked with an '8' and a dashed line.



Debussy — La Mer

HARPES

1 *pp* *p* *p* *p*

1 *pp* *pp* *pp*

Un peu animé 5 au Mouvt

1 *pp* *pp* *pp* *pp*

2 *pp* *pp* *pp* *pp*

6 Cédez un peu

1 *più pp* *pp* *pp*

2 *più pp* *pp* *pp*

# #2

## Harp Excerpts

Rimsky-Korsakov: *Capriccio Espagnol* (fourth movement: Cadenza)

The image displays four systems of musical notation for harp. The first system is a standard staff with treble and bass clefs, containing a melodic line with triplets and a bass line. A box highlights a section labeled "Cadenza V. m.d." with the instruction "con forza". The second system features a treble clef and a bass line, with a large, shaded area representing a glissando. The instruction "glissando ad libit." is written above this area. The third system is a treble clef staff with a dense, shaded area representing a glissando. The fourth system is a treble clef staff with a shaded area representing a glissando.