



colorado symphony
association affiliate

2021-2022

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

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

Prepare the enclosed excerpts from:

- **Holst: *St. Paul's Suite*, mvt. IV reh. 5 to measure 137**

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

Prepare the enclosed excerpts from:

- **Glinka: *Ruslan and Ludmilla Overture*, beg. to measure 19 AND measure 81 to 105**
- **Schubert: *Symphony No. 8*, mvt. I measure 73 to 93**

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

Prepare the enclosed excerpts from:

- **Beethoven: *Symphony no. 9*, mvt. IV, measure 8 to 90 (skip rests/long tones) AND mvt. IV, measure 140 to 164**

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

3. Please prepare a scale 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. 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.

SE:

Holst: *St. Paul's Suite*, mvt. IV reh. 5 to measure 137

The musical score is arranged in five staves. The top four staves are bass clefs, and the bottom staff is a grand staff (treble and bass clefs). The music features complex rhythmic patterns and dynamic markings.

Staff 1: Bass clef, contains a sequence of notes with a bracketed section containing the notation $\boxed{5} \text{ n n v v n n}$.

Staff 2: Bass clef, contains a sequence of notes with a *v* marking.

Staff 3: Bass clef, contains a sequence of notes with a bracketed section containing the notation $\boxed{6} \text{ n n v v}$ and the marking *sempre ff*.

Staff 4: Bass clef, contains a sequence of notes with a *v* marking.

Staff 5: Grand staff (treble and bass clefs), contains a sequence of chords with the marking *div. p cresc. poco a poco*.

CO:

Overture Ruslan and Ludmilla

Mikhail Glinka

Violincello

Presto $\text{♩} = 135$.

The musical score is written for Violoncello in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of Presto (♩ = 135). The score consists of 12 staves of music. The first staff starts with a dynamic of *ff* and includes accents and slurs. The second staff continues with similar articulation. The third staff features a dynamic of *f* and includes a fermata. The fourth staff has a dynamic of *sf*. The fifth and sixth staves are crossed out with a large 'X' and contain dynamics of *sf* and *sfz*. The seventh staff is marked 'A' and includes dynamics of *sf*, *mf*, and *ff*, with performance instructions for *pizz.* and *arco.*. The eighth staff includes dynamics of *sf*, *f*, *mf*, *sf*, *f*, and *mf*, with *pizz.* and *arco.* markings. The ninth staff is marked 'arco' and has a dynamic of *ff*. The tenth staff includes dynamics of *ff* and *mf cantabile.*. The eleventh staff has dynamics of *ff* and *mf*. The twelfth staff ends with a dynamic of *mf* and a fermata.

Symphony No. 8 in B minor

“Unfinished”

Violoncello

Franz Schubert

D. 759

CO:

Schubert: Symphony No. 8, mvt. I measure 73 to 93

53

65

76

84

89

1 B

decresc.

G. P. *ffz*

fz *fz* *cresc.* *fz* *p*

f *ff*

fz *fz* *fz*

fz *fz* *fz* *C* 2

Detailed description: This is a page of a musical score for the Violoncello part of Schubert's Symphony No. 8, first movement. The score covers measures 53 to 93. It is written in bass clef with a key signature of two sharps (F# and C#). The music features a variety of dynamics and articulations. Measure 53 starts with a forte (*fz*) dynamic and includes accents. Measure 65 shows a crescendo (*cresc.*) leading to a forte (*fz*) dynamic, followed by a first ending bracketed section marked piano (*p*). Measure 76 begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) dynamic. Measure 84 features a forte (*fz*) dynamic and includes a first ending bracketed section. Measure 89 continues with a forte (*fz*) dynamic and includes a first ending bracketed section marked *C* and a second ending bracketed section marked 2. The score includes various musical notations such as slurs, accents, and dynamic markings.

YAO:

Beethoven: Symphony no. 9, mvt. IV, measure 8 to 90 (skip rests/long tones)

Presto $\text{♩} = 96$

Legni

11

Fag.

dim. *p*

22

Fag.

f

Allegro ma non troppo $\text{♩} = 88$

30

div. *pp*

Tempo I

38

unis. *f* *ff* *ritard.* *dim.*

poco Adagio

45

Vello. **Vivace**

Tempo I

56

Vello arco C-B. *f* *dim.* **Adagio cantabile** Fag. I

Tempo I Allegro

65

p *cresc.* *ff*

Allegro assai $\text{♩} = 80$

75

Fag. I *f* *f* **Tempo I Allegro**

84

Fag.

YAO:

Beethoven: Symphony no. 9, mvt. IV, measure 140 to 164

131

cresc. *p*

cresc. *p*

This system contains measures 131 through 139. The upper staff features a complex, multi-measure rest followed by a series of sixteenth-note runs. The lower staff provides a harmonic accompaniment with sustained notes and moving lines. Dynamic markings include *cresc.* and *p*.

140

A

This system contains measures 140 through 149. A bracket labeled 'A' encompasses measures 140-142. The upper staff continues with sixteenth-note patterns, while the lower staff has a more active line. Dynamics are *cresc.* and *p*.

150

cresc. *p*

cresc.

This system contains measures 150 through 159. Arrows point to the beginning of measure 150 in both staves. The upper staff has a multi-measure rest followed by sixteenth-note runs. The lower staff has a steady accompaniment. Dynamics include *cresc.* and *p*.

160

B

f

f

This system contains measures 160 through 168. Arrows point to the beginning of measure 160 in both staves. A bracket labeled 'B' encompasses measures 160-162. The upper staff features sixteenth-note runs, and the lower staff has a rhythmic accompaniment. Dynamics include *f*.

169

unis.

This system contains measure 169. The upper staff has a multi-measure rest followed by a melodic line. The lower staff has a rhythmic accompaniment. The marking *unis.* is present.

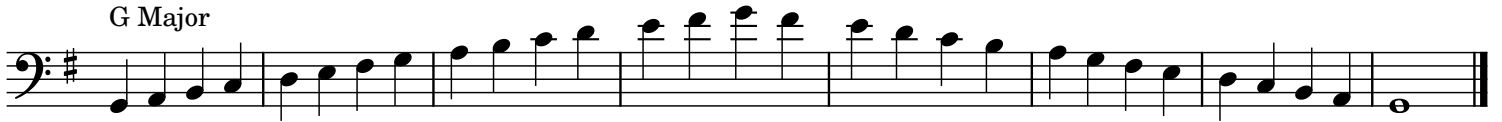
Scales: Cello - String Ensemble

CHOOSE 1

♩ = 120
D Major



G Major



Scales: Cello - Conservatory Orchestra

CHOOSE 1--perform both bowings

♩ = 120

D Major



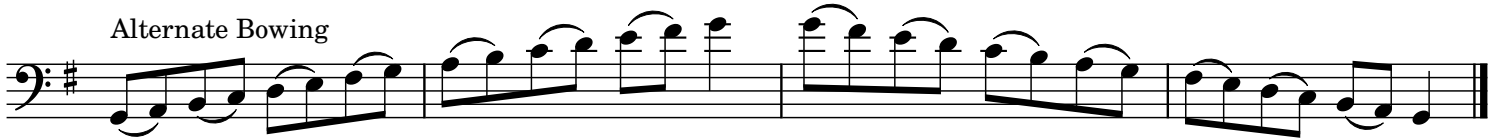
Alternate Bowing



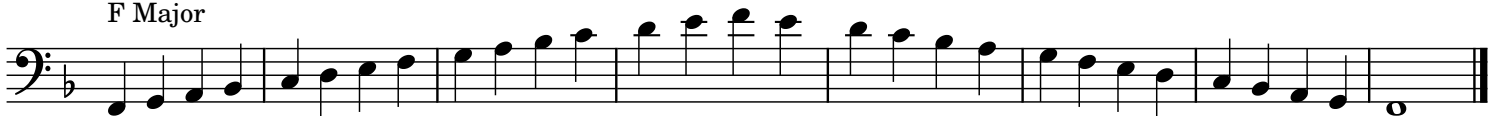
G Major



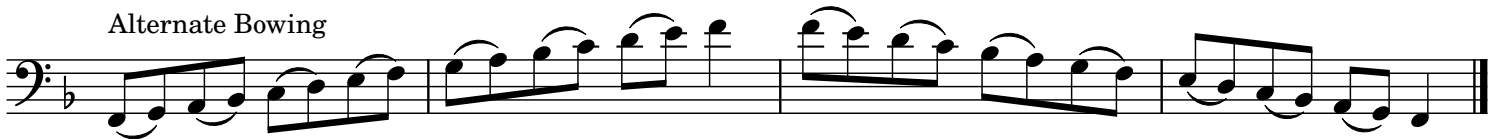
Alternate Bowing



F Major



Alternate Bowing

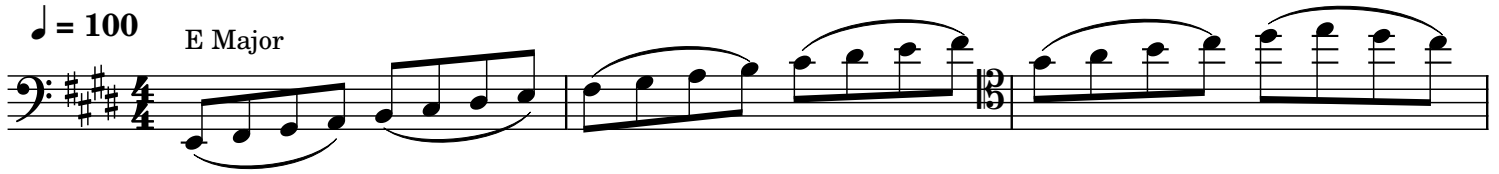


Scales: Cello - Young Artists Orchestra

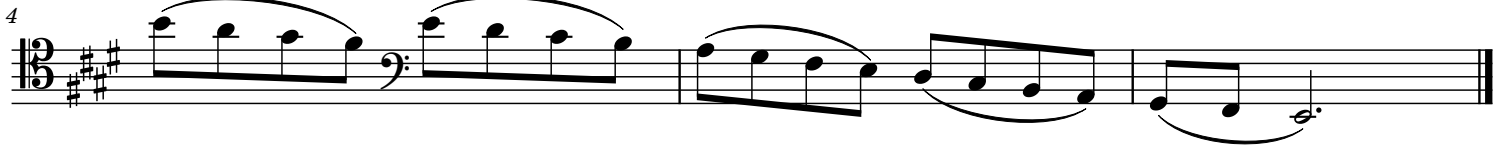
Perform one of the two major scales AND the A minor scale
(both bowings for each scale)

♩ = 100

E Major



4



Alternate Bowing



3



E \flat Major



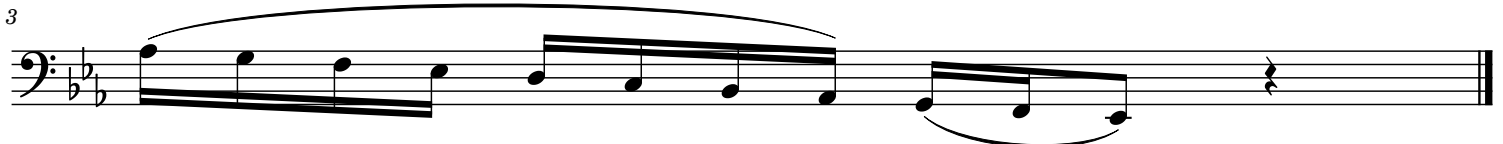
4



Alternate Bowing



3



A Melodic Minor

First system of musical notation for A Melodic Minor. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a treble clef, indicating it is the lower voice. The music features a sequence of eighth notes with slurs and accents, including sharps and naturals, across both staves.

4

Second system of musical notation for A Melodic Minor. It consists of two staves: a treble staff on the left and a bass staff on the right. The treble staff begins with a treble clef, and the bass staff begins with a bass clef. The music continues with eighth notes, slurs, and accents, ending with a double bar line.

Alternate Bowing

First system of musical notation for Alternate Bowing. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a treble clef. The music features eighth notes with slurs and accents, including sharps and naturals, across both staves.

3

Second system of musical notation for Alternate Bowing. It consists of two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a bass clef. The music continues with eighth notes, slurs, and accents, ending with a double bar line.