

CHARLOTTESVILLE
SYMPHONY
AT THE UNIVERSITY OF VIRGINIA

2024 CELLO AUDITIONS – SOLO & EXCERPT REQUIREMENTS

Please prepare the following:

1. A solo piece of your choice.
 - a. Your solo should be 3-5 minutes in length.
 - b. Your solo should demonstrate a range of playing styles.
 - c. Solo pieces or a single movement from a Bach suite, concerto, sonata, etc. are all appropriate choices.
 - d. You should feel confident that your solo is performance ready.
2. Beethoven, Symphony No. 5: Movement II, bars 1-10, 49-59 & 98-106 (page 2)
3. Prokofiev, *Romeo and Juliet*: III. Friar Laurence, rehearsal 22 through rehearsal 24 with downbeat pizzicato only (page 3)

AUDITION GUIDELINES

The following guidelines are offered to help you prepare the best possible audition:

1. Listen to several recordings of the works from which your required excerpts are taken. This will give you a general idea of tempo and style, and provide context for each excerpt.
2. Play mock auditions for your teacher or friends before playing the Charlottesville Symphony audition. This can help you work out issues related to nervousness and will give you a good preview of what the audition experience might feel like.
3. Try recording yourself playing your solo piece (if required) and excerpts. Listen to your recordings and be critical of your performances.

On audition day:

1. Symphony auditions are not “blind” so please dress as you would for an interview or important meeting.
2. Arrive in time to unpack and tune before entering the audition room. Be ready to play once you walk through the doors.
3. Remember that the people listening to your audition have taken plenty of auditions themselves and understand how difficult they can be. Try to remain relaxed and give it your best shot!

Good luck!

Cello Excerpts

Beethoven: Symphony No. 5 (second movement: 1–10)

Andante con moto $\text{♩} = 92$

Vello
Cb. *p dolce*
pizz.
p
f
p arco
9 unis.
f *p*

Beethoven: Symphony No. 5 (second movement: 49–59)

Vello
Cb. *p dolce*
pizz.
f
57 Vello unis.
Cb. *p* arco *cresc.* *f* *p*

Beethoven: Symphony No. 5 (second movement: 98–106)

97 Vello
Cb. *f ff*
p dolce
pizz.
p
102 unis.
pp
pp

#2 Prokofiev: Romeo and Juliet, Suite No. 2

(III. Friar Laurence, rehearsal number 22 – rehearsal number 24, with downbeat pizzicato only)

Andante espressivo, Quarter note = 50-62

The image shows a musical score for the piece "III. Friar Laurence" from Prokofiev's "Romeo and Juliet, Suite No. 2". The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is "Andante espressivo" with a quarter note equal to 50-62 beats. The score is divided into three rehearsal numbers: 22, 23, and 24.

Rehearsal 22 (measures 1-4) is marked *arco* and *mf molto cantabile*. It begins with a red bracket on the left. The first staff is in treble clef, and the second staff is in bass clef. The music consists of a melodic line in the treble and a supporting line in the bass.

Rehearsal 23 (measures 5-8) is marked *f espressivo*. It begins with a red bracket on the left. The first staff is in treble clef, and the second staff is in bass clef. A dynamic marking *p* is shown with a hairpin leading to *f*. The music continues with melodic and harmonic development.

Rehearsal 24 (measures 9-12) is marked *pizz.* and *p*. It begins with a red bracket on the left. The first staff is in bass clef, and the second staff is in bass clef. The music is characterized by a pizzicato texture. A dynamic marking *mf* is shown with a hairpin leading to *f* and then *p*. The piece concludes with a fermata and a final dynamic marking *p*.