

CHARLOTTESVILLE
SYMPHONY
AT THE UNIVERSITY OF VIRGINIA

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. Excerpt from Mozart Symphony No. 35, Movement IV (see page 2).
3. Excerpt from Elgar *Enigma Variations* (see 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. You might find that you become your own best teacher!

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!

Mozart Symphony No. 35, Movement IV

134

p

Musical staff 134-141: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. The staff contains a melodic line with slurs and a dynamic marking of *p* (piano) at the end.

142

Musical staff 142-150: Continuation of the melodic line from the previous staff, featuring slurs and a dynamic marking of *p* (piano).

151

Musical staff 151-159: Continuation of the melodic line, featuring slurs and a dynamic marking of *p* (piano).

160

Musical staff 160-167: Continuation of the melodic line, featuring slurs and a dynamic marking of *p* (piano).

168

Musical staff 168-176: Continuation of the melodic line, featuring slurs and a dynamic marking of *p* (piano).

177

Musical staff 177-184: Continuation of the melodic line, featuring slurs and a dynamic marking of *p* (piano).

Elgar Enigma Variations

52 *Andante. ad lib.*
SOLO. *p* *molto espress.* *pp* *largamente espress.*
TUTTI. *pp*

cresc. f *dim.*

53 *cresc.* *f* *dim.* *p cantabile*

cresc. *ff* *dim.* *p* *dim.*

54 *pp* *cresc.*

mf *cresc.* *ff* *sf* *dim. molto*
sul A. - *largamente*

SOLO. *p* *pp* *rit.* *pp* *dim..* *ppp*
TUTTI. *p* *pp* *lunga.* *rit.* *attacca.*