

# CHARLOTTESVILLE SYMPHONY

AT THE UNIVERSITY OF VIRGINIA

## BASSOON AUDITIONS – SOLO & EXCERPT REQUIREMENTS

Please prepare the following:

1. Mozart *Bassoon Concerto*, K. 191: Mvmt. I exposition or equivalent 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. You should feel confident that your solo is performance ready.
2. Berlioz *Symphonie Fantastique*, Mvmt IV, 11<sup>th</sup> bar Rehearsal 50 through downbeat Rehearsal 53.
3. Berlioz *Symphonie Fantastique*, Mvmt V, 8<sup>th</sup> bar Rehearsal 63 through 4<sup>th</sup> bar Rehearsal 64.
4. Berlioz *Symphonie Fantastique*, Mvmt V, 3<sup>rd</sup> bar Rehearsal 76 through 11<sup>th</sup> bar Rehearsal 77.
5. Berlioz *Symphonie Fantastique*, Mvmt V, 4<sup>th</sup> bar Rehearsal 83 through 17<sup>th</sup> bar Rehearsal 83
6. Mozart *Overture to Don Giovanni*, mm. 38-55.

## 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, warm up 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!

# 1. SOLO

## 2. Berlioz *Symphony Fantastique*

**30** - 8 -

Fagotti II e IV.

II.

*p*

**Soli. a 2.**

*mf*

*cresc.*

6 **51**

5 II.

*f*

**52** a 2. Soli.

*p*

**53**

Fagotti II e IV.

63 Allegro. (♩ = 104)

4 Clar.

Musical score for measures 63-64. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. Measure 63 begins with a first ending bracket labeled 'a 2.' and a dynamic marking of *mf*. The music consists of eighth-note patterns. Measure 64 continues the pattern and includes trills (*tr*) and a dynamic marking of *cresc.* leading to a *ff* dynamic.

Musical score for measures 75-79. Measure 75 starts with a first ending bracket and a dynamic marking of *ff*. Measure 76 includes a dynamic marking of *p* and a *ff* dynamic. Measure 77 features a first ending bracket and a *ppp* dynamic. Measure 78 has a dynamic marking of *poco f*. Measure 79 includes a dynamic marking of *dimin.* and a *pp* dynamic.

Musical score for measures 82-84. Measure 82 starts with a first ending bracket and a dynamic marking of *f*. Measure 83 includes a dynamic marking of *mf* and trills (*tr*). Measure 84 features a dynamic marking of *mf* and a first ending bracket labeled 'a 2.'.

