



colorado symphony
association affiliate

2024-2025

Horn
Audition
Packet

Orchestras

Young Artists Orchestra (YAO)

The Young Artists Orchestra (YAO), the most advanced of our ensembles, is composed of approximately 70 to 80 members and performs four to six concerts annually, including one side-by-side concert with the Colorado Symphony. Concerts are performed in venues such as Boettcher Concert Hall, area churches, and Gates Concert Hall at The Newman Center. Students receive occasional coachings from Colorado Symphony Members or university faculty throughout the season and attend a weekend retreat in September. Recent repertoire includes Sibelius: Symphony no. 2, Bernstein: *Symphonic Dances from West Side Story*, Jennifer Higdon: *Cold Mountain Suite*, and Beethoven: Symphony No. 3.

Placement in YAO is determined by audition. Membership is open to musicians between the ages of 12 and 23. YAO rehearses Saturday mornings from 9:00am-12:30pm at the University of Denver's Lamont School of Music (2344 E Iliff Ave, Denver).

Conservatory Orchestra (CO)

The Conservatory Orchestra (CO) is our intermediate ensemble for students who aspire to grow musically towards YAO. Composed of approximately 60 to 70 members, the Conservatory Orchestra performs three to four concerts annually in conjunction with the String Ensemble. Concerts are performed in venues such as Gates Concert Hall at The Newman Center, area churches, and Boettcher Concert Hall. Students receive occasional coachings throughout the season from Colorado Symphony Members or university faculty and attend a weekend retreat in September. Recent repertoire includes Sarasate: *Zigeunerweisen*, Arturo Márquez: *Conga del Fuego Nuevo*, Price: Symphony no. 1 (mvt. II, III), and Copland: "Hoedown" from *Rodeo*.

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).

Audition Requirements

1. Scales:

- **Conservatory Orchestra:** Prepare 2-octave major scales up to 3 sharps and 3 flats. Judges will select a scale at the audition.
- **Young Artists Orchestra:** Prepare 2-octave major and melodic minor scales up to 3 sharps and 3 flats (in transposed pitch), both tongued and slurred, played in 16th notes no slower than quarter equals 60 bpm. Judges will select a scale at the audition.

2. A one-minute excerpt of a solo piece or etude showing your highest level of development both technically and musically.

3. Orchestral excerpt(s) as defined below.

- CANDIDATES APPLYING FOR **CONSERVATORY ORCHESTRA** prepare the enclosed excerpts from:
 - **Humperdinck: *Hansel & Gretel* Prelude reh. A to 5 measures before reh. D**
 - **Smetana: *The Moldau*, measure 80 to reh. C (downbeat)**
- CANDIDATES APPLYING FOR **YOUNG ARTISTS ORCHESTRA** prepare the enclosed excerpts from:
 - **Beethoven: *Symphony no. 7*, mvt. I measure 84 to 108**
 - **Strauss: *Don Juan*, 19 after reh. N to reh. P**

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

4. Possible sight-reading as determined by the audition committee.

The excerpts are meant to challenge your musicianship. Below are a few suggestions to assist your audition preparation.

- **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. Frequently, 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.
- **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!
- **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:

Humperdinck: *Hansel & Gretel* Prelude reh. A to 5 measures before reh. D

En Fa A
sehr weich

B
p cresc. f p

C
p

D *Munter. poco riten. f*

pp

CO:

Smetana: *The Moldau*, measure 80 to reh. C (downbeat)

HORN I in F

The Two Sources of the Moldau

Allegro (a 2 batt.) commodo non agitato

32 Fl.I. Fl.II

40 Viol.I *Sva* 2 *2^{da}* Viol.I *p cresc.*

57 *cresc. sf*

67 Fl.I Ob.1 3 *sf cresc. sf ff p*

80 **Hunt in the Forest** *f*

87 *sf ff*

96 *sf sf sf* **C**

YAO:

Beethoven: Symphony no. 7, mvt. I measure 84 to 108

(in A)

81 *f > p* [*f* *sf sf sf sf sf* *ff*]

94 *p* *cresc.* 1 2 3 4 5

106 6 7 8 [*ff* *f* *1*]

Viol. I

YAO:

Strauss: *Don Juan*, 19 after reh. N to reh. P
(in F)

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Corno I.

The musical score for Corno I consists of three staves. The first staff begins with the tempo marking *a tempo* and the instruction *senza sord.* (without mutes). The music starts with a dynamic of *f* (forte) and is marked *mollo espr. marc.* (moderately expressive, marcato). The melody features a series of eighth and sixteenth notes, with a *ff* (fortissimo) dynamic marking. The second staff contains triplet markings (3) and dynamic markings *p* (piano) and *ff*. The third staff continues the melody with *ff* dynamics and includes a bracketed section with a *p* dynamic marking.