

YOUTH ORCHESTRA OF THE AMERICAS – AUDITION INSTRUCTIONS
***ALL DVD VIDEOS WITH COMPLETE APPLICATION MUST BE RECEIVED IN**
YOA HEADQUARTERS ON OR BEFORE JANUARY 15 2010.

Mailing Address:

Youth Orchestra of the Americas Auditions
1001 19th St. N, 16th Floor
Arlington, Virginia 22209
USA
PHONE: +1 (703) 236 0010

GENERAL INSTRUCTIONS:

All applicants must proceed according to the following general instructions.

- The camera/microphone is to be placed 8 feet (2.5 meters) high in front of the player.
- The player should stand 7 feet (1.75 meters) away from the microphone.
- Every audition should begin with an announcement of the musicians name and country, followed by the performance of all excerpts/works performed according to the listed order, without interruption and/or talking in between.
- Please, read carefully the excerpt lists bellow, and do not hesitate to contact us if you have any questions (mmontano@yoa.org)

ORQUESTA JUVENIL DE LAS AMERICAS – INSTRUCCIONES
PRELIMINARES DE AUDICION – TODOS LOS DVDS Y
VIDEOS DEBEN SER RECIBIDOS EN LAS OFICINAS DE LA OJA A MAS
TARDAR EL 15 DE ENERO DEL 2010.

Direccion:

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Arlington, Virginia 22209
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INSTRUCCIONES GENERALES:

Todos los aplicantes deben proceder de acuerdo a las siguientes instrucciones generales.

- La cámara/micrófono debe estar ubicada 2,5 metros encima y en frente del músico.
- El músico debe ubicarse a 1,75 metros del micrófono.
- Cada audición debe empezar con unas palabras indicando el nombre y el país del

aplicante. Debe estar seguido por los extractos orquestales y las obras de acuerdo a la lista a continuación sin interrumpir y/o hablar entre ellas.
•Por favor lea cuidadosamente las instrucciones específicas de cada instrumento y no dude en contactarnos si tiene alguna pregunta (mmontano@yoa.org).

INSTRUMENT REPERTOIRE (please download .ZIP file for PDF copies of each instrument)

VIOLIN:

1. R. Strauss: "Don Juan" from bar 1 until the end of 1st. page
2. S. Prokofiev: Classical Symphony, I Mvt. (Allegro) from bar 1 until 4 bars after rehearsal number 8
3. W. A. Mozart: Symphony No. 35, K. 385, (Haffner). I Mvt. (Allegro con spirito) from bar 1 to bar 73
4. Brahms: Violin and Violoncello Concert, Op. 102, I Mvt. (Allegro) from letter A (bar 57) to letter D (bar 112)
5. Free piece of your choice / Obra libre (approximate 2 minutes long)

VIOLA:

1. H. Berlioz: Roman Carnival, from 1 bar after rehearsal #1 to downbeat of rehearsal #3
2. D. Shostakovich: Symphony Nr. 5, I Mvt. from rehearsal No. 15 to rehearsal No. 17
3. B. Smetana: Bartered Bride Overture, 1st page
4. F. Mendelssohn: A Midsummer's Night Dream, *Scherzo*, 1st page
5. Free piece of your choice / Obra libre (approximate 2 minutes long)

CELLO:

1. W. A. Mozart: Symphony No. 35, K. 385, (Haffner) (given excerpt)
2. J. Brahms: Symphony Nr. 2, Adagio non troppo, from the beginning to 1 bar after A
3. P. I. Tchaikovsky: Symphony n. 6, Allegro con grazia (given excerpt, without repeat)
4. S. Prokofiev: Romeo and Juliet (given excerpt)

5. J. S. Bach: Allemande from any of the 6 Suites for solo cello (without repeats)

DOUBLE BASS:

1. W. A. Mozart: Symphony No. 40, 1 Mvt., bars 114-138 and 191-220
2. R. Strauss: Death and Transfiguration, from 10 bars before E to 2 bars before F
3. S. Prokofiev: Romeo and Juliet, Suite No. 2, Op. 64, V, from 4 bars after rehearsal 49 to 1 bar after rehearsal 50.
4. A solo work of the player's choice with or without orchestral accompaniment such as a concerto movement including a cadenza, a sonata, a solo Bach, etc. / Una obra libre con o sin acompañamiento de piano como por ejemplo un movimiento de un concierto con cadencia, una sonata, o Bach solo, etc.

FLUTE:

1. L. V. Beethoven: Leonore Overture No. 3, beginning to bar 24 and bars 328-360
2. J. Brahms: Symphony No. 4, IV Mvt. from bar 93 to 105
3. C. Debussy: Prélude à l'après-midi d'un faune, beginning to rehearsal #1 and from rehearsal #2 to #3
4. C. Saint-Saëns: Carnival of the Animals: Volière (entire)
5. I. Stravinsky: Firebird Suite (1919 version), Variation de l'oiseau de feu (entire)
6. A melody or folk tune from your native country OR a solo work or orchestral excerpt of your choice not to exceed 3 minutes in length / Una melodía folclórica de tu país O una pieza solista o un extracto orquestal de tu elección (máximo 3 minutos)

OBOE:

1. P. I. Tchaikovsky: Symphony No. 4, II Mvt. (beginning solo); III Mov. (first solo)
2. J. Brahms: Symphony No. 1, II Mvt. (first solo)
3. J. Brahms: Symphony No. 2, III Mvt. (first solo)
4. One non-classical work of the candidate's choice, representing that candidate's home country culture in a popular or folk style / Una obra no clásica libre que represente la cultura de tu país en estilo popular o folclórico

CLARINET:

1. A 2-3 minute piece of your choice that will show your musicianship and personality.

It can be a movement or part of a movement from a concerto, sonata, solo piece, an

improvisation, or a piece in the style of your native country. Please identify what the

piece is. / Una obra libre de 3-5 minutos que muestre tu musicalidad y personalidad. Puede ser un pedazo de un concierto, una sonata, una pieza para oboe solo, una improvisacion, o una pieza en el stilo de de la cultura de tu paiz.

2. L. V. Beethoven: Symphony No.6

I Movement, from 2 before K to the end

II Movement, from 1 before D to 2 before E

3. F. Mendelssohn: Scherzo from A Midsummernight's Dream, bars 1-48

4. I. Stravinsky: Firebird Suite (1919), Variation (Complete)

5. F. Schubert: Symphony No. 8

II Movement, measures 66-83

BASSOON:

1. W. A. Mozart: Bassoon Concerto, I movement

2. P. I. Tchaikovsky: Symphony No. 6, IV movement, from the beginning until 7 bars after B

3. L. V. Beethoven: Violin Concerto, from pickup to 12 bars after C to 12 bars before D

4. A melody or folk tune from your native country OR a solo work or orchestral excerpt

of your choice not to exceed 2 minutes in length / Una melodia folclorica de tu pais Q una pieza para fagot solista o un extracto orquestal de tu eleccion (maximo 2 minutos)

FRENCH HORN:

1. R. Strauss: Till Eulenspiegel (First horn opening solo)

2. D. Shostakovich: Symphony No. 5, I movement, low tutti from third measure after #17 to one after #21 (first horn part)

3. M. Ravel: Pavane pour une Infante Défunte (first horn solo)

4. A melody or folk tune from your native country OR a solo work or orchestral excerpt

of your choice not to exceed 2 minutes in length / Una melodia folclorica de tu pais Q una pieza solista o un extracto orquestal de tu eleccion (maximo 2 minutos)

TRUMPET:

1. G. Mahler: Symphony No. 5 (given excerpt)
2. L. van Beethoven: "Leonore Overture No. 2" (given excerpts)
3. I. Stravinsky: Petruschka (given excerpt)
4. An improvisation, folk tune, or sample of current classical repertoire, accompanied or not, about 3 minutes long. / Una improvisacion, melodia folclorica, o un obra del repertorio clasico de tu eleccion, maximo 3 minutos

TENOR TROMBONE:

1. W. A. Mozart: Requiem Mass, Tuba Mirum (beginning to bar 34)
2. H. Berlioz: Marche Hongroise (Hungarian March from "The Damnation of Faust Op.24') (from bar 94 to bar 112)
3. Free excerpt of your choice representing your country or culture (2 min. maximum) / Obra libre que represente tu paiz o cultura (2 min. maximo)

BASS TOMBONE:

1. J. Haydn: The Creation, No. 26 Chorus (beginning to bar 13)
2. Hector Berlioz: Marche Hongroise (Hungarian March from "The Damnation of Faust Op.24') (from bar 89 to bar 114)
3. Free excerpt of your choice representing your country or culture (2 min. maximum) / Obra libre que represente tu paiz o cultura (2 min. maximo)

TUBA:

1. H. Berlioz: The Damnation of Faust, scene I, from rehearsal #20 to the end (bar 156)
2. R. Wagner: Die Meistersinger von Nurnberg (given excerpt)
3. Free excerpt of your choice representing your country or culture (2 min. maximum) / Obra libre que represente tu paiz o cultura (2 min. maximo)

PERCUSSION -

Applicants should perform the following works in the order below, according to the position they are auditioning for (i.e. Percussion or Timpani). Cuts/Edits are acceptable, but must only be made between pieces, and not within them. Aplicantes deben grabar las obras en el orden dado de acuerdo a la posicion que esten aplicando (percusion o timpani). Pueden haber cortes entre obra y obra.

***Applicants may audition for Percussion or Timpani, or may apply for both Percussion and Timpani if they would like to be considered in both categories.*

***Aplicantes pueden aplicar para percusion o timpani o para los dos percusion y*

timpani si quieren ser considerados para las dos categorias.

“PERCUSSION” AUDITION REPERTOIRE:

XYLOPHONE

George Gershwin: Porgy and Bess (Overture)
- m. 4 to m.18

Aram Khachaturian: Dance of the Rose Maidens
- #1 to #3
- #8 to the end

D. Kabalevsky: Colas Breugnon Overture (2 measures after #9 to #12; 1 measure before #36 to 1 measure before #37)

*This excerpt needs to be requested via email to mmontano@yoa.org
<<mailto:mmontano@yoa.org>>

GLOCKENSPIEL

Ottorino Respighi: Pines of Rome*
- I Mvt. (Pines of the Villa Borghese)

Beginning to 21 measures after #2; 13 measures after #7 to the end of the movement

*This excerpt needs to be requested via email to mmontano@yoa.org
<<mailto:mmontano@yoa.org>>

W. A. Mozart: The Magic Flute (Finale from Act I of the Opera)
Entire excerpt in "Allegro" section

P. Dukas: The Sorcerer's Apprentice
-4 measures after #17 to 4 measures after #19; #22 to #24

SNARE DRUM

N. Rimsky-Korsakov: Scheherezade

-III Movement (letter D to letter E)

-IV Movement (1 measure before letter C to letter D; 4 measures before letter N to 19

measures after letter N; and letter P to letter R)

S. Prokofiev: Lieutenant Kijé

I Movement, /The Birth of Kijé ,/ #1 to #3

ff roll (concert style) - 10 seconds

pp roll (concert style) - 10 seconds

pp cresc-ff-decresc pp roll (10 seconds total)

TAMBOURINE

A. Dvorak: Carnival Overture

- Beginning to 5 measures after letter A
- 17 measures after letter K to 26 measures after letter K
- Letter T to the end

Emmanuel Chabrier: España, Rhapsody for Orchestra

- 25 measures after letter A to 1 measure before letter B
- Letter L to 4 measures before letter M

ff roll (5 seconds)

pp roll (5 seconds)

pp cresc-ff-decresc pp roll (10 seconds total)

CYMBALS

S. Rachmaninoff: Piano Concerto No. 2

- #32 to 13 measures after #32

P. I. Tchaikovsky: Symphony No. 4

Mvt. IV Finale

- First 8 measures
- 16 measures after letter H to the end

P. I. Tchaikovsky: Romeo and Juliet

- 2 measures before letter O to 12 measures after letter O

Single crashes:

4 half notes ff - quarter=100

4 half notes mp - quarter=100

OTHERS

Demonstrate your own abilities on Latin and / or Brazilian percussion with your choice of

instruments from the following list: congas, timbales, bongo, tambora, maracas, pandeiro,

repinique, tamborim, caixa. Please choose 2 (two) instruments to perform on and play

for a maximum of 1 (one) minute on each instrument.

Demuestre su habilidad en percusion Latina o Brasileira en su eleccion de instrumento de la siguiente lista: congas, timbales, bongo, tambora, maracas, pandeiro,

repinique, tamborim, caixa. Escoja 2 instrumentos y toque por un máximo de un minuto cada uno.

Play a solo of your choice (maximum length not to exceed 3 minutes) on one of the following instruments / toque un solo de su elección en un instrumento de los siguientes (máximo 3 minutos):

Marimba

Vibraphone

Xylophone

Timpani

Snare Drum

Note: published, unpublished, original, or improvised materials will all be considered appropriate, as well as a 3-minute section from a longer work.

“TIMPANI” AUDITION REPERTOIRE:

Paul Hindemith: Symphonic Metamorphoses*

- 5 measures after letter S to 1 measure before letter T

- 7 measures after letter Y to the end

*This excerpt needs to be requested via email to mmontano@yoa.org

[<mailto:mmontano@yoa.org>](mailto:mmontano@yoa.org)

P. I. Tchaikovsky: Symphony No.4

- Mvt. I (letter T to 1 measure before letter V)

W. A. Mozart: Symphony No. 39

- Beginning to measure 16

L. V. Beethoven: Symphony No. 9

Mvt. I

- Pick up to measure 17 to measure 35

- Measure 297 to measure 345

L. V. Beethoven Symphony No. 7

Mvt. I

- Measure 89 to measure 110

E. Elgar: Enigma Variations

- Var. VII, Troyte (Beginning to #25)

- Var. XI, G.R.S. (2 measures before #50 to the end of the variation)

Carlos Chávez: Toccata

- #40 to #42

- #55 to 2 measures after #62

PIANO:

1. Any Chopin Etude except Op. 10 #3 or Op. 25 #1 and #2 / Cualquier estudio de Chopin excluyendo Op. 10 #3 or Op. 25 #1 and #2
2. Any chamber music piece (trio or bigger group), 1st. movement.
3. Arturo Marquez: Danzon No. 2*
 - From 74 to 121
 - From 164 to 198
 - From 282 to 345

***This excerpts needs to be requested via email to mmontano@yoa.org**

HARP:

1. G. Donizetti: Solo from Lucia Di Lammermoor, No. 2, Scena E Cavatina
2. H. Berlioz: Symphony Fantastique, 2nd Movement, from beginning to #23
3. N. Rimsky-Korsakov: Cappricio Espagnole (Cadenza and Fandango Asturiano)
- 4. B. Britten: Young Person's Guide to the Orchestra (Variation I and fugue up to K)***
- 5. M. Ravel: Tzigane (Cadenza)***

***This excerpts needs to be requested via email to mmontano@yoa.org**

Note: Tchaikovsky excerpt from the Waltz of the Flowers is not part of the YOA 2009 audition. / El extracto orquestal del Vals de las Flores de Tchaikovsky no es parte de la audicion de la OJA para 2010.