

FSO AUDITION REPERTOIRE 2024

STEP 1

Send a resume' with an introductory letter focusing on your performance background. Email to: kbartram@fredericksburgsymphony.org

STEP 2

The FSO will contact you to schedule an audition if appropriate. Auditions are either live or via Zoom.

-REQUIREMENTS-

VIOLIN

Please prepare **a demonstration of a major and minor scale with arpeggios, one etude,** and **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works for the two contrasting pieces include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Bruch — Concerto in G Minor
- Lalo – Symphonie Espagnole
- Mendelssohn – Concerto in E Minor
- Mozart – Concertos No. 3, 4 or 5
- Sibelius — Concerto
- Tchaikovsky — Concerto
- Wieniawski — Concerto No. 2

VIOLA

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- J.C. Bach – Concerto in C Minor
- Bloch – Suite Hebraique
- Handel – Concerto in B Minor
- Hoffmeister – Viola Concerto in D
- Stamitz – Concerto
- Walton – Concerto
- Telemann - Concerto in G Major
- Bartok - Concerto

- Hindemith - Der Schwanendreher Concerto; Sonatas
- Brahms, Clarke, or Bloch - Sonatas
- Bruch - Romanze
- Reger - Sonatas

CELLO

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested repertoire:

- Boccherini – Concerto in B-flat Major
- Haydn – Concerto in C Major
- Elgar – Concerto
- Kabalevsky – Concerto No. 1 (1st movement)
- Lalo – Concerto
- Saint-Saëns – Allegro Appassionato
- Saint-Saëns – Concerto in A Minor (1st movement)
- Shostakovich – Concerto No. 1 (1st movement)

BASS

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Bottesini – Concerto No. 2 in B Minor (or A)
- Dittersdorf – Concerto in E Major (or D)
- Dragonetti – Concerto in A Major (or G)
- Koussevitzky – Concerto in F-sharp Minor (or E)
- Vanhal – Concerto in C Major (or D)
- Bach – unaccompanied Cello Suites (in any key)
- Paganini – Moses Variations

FLUTE

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Bach – Sonatas

- Coleman - "Fanmi Imen"
- Chaminade – Concertino, Op. 107
- Debussy – "Syrinx"
- Faure – Fantasie, Op. 79
- Griffes – "Poem"
- Hoover - "Winter Spirits" or "Kokopeli"
- Ibert – Concerto
- Mozart – Concerto in G or D
- Reinecke - Concerto
- Telemann – Fantasies

OBOE

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Barret – Etudes
- Ferling – Etudes
- Corelli-Barbarolli – Concerto
- Cimarosa – Concerto in C Minor
- Gipps – "Piper of Dreams"
- Haydn – Concerto in C Major
- Kay – Suite in B
- Martinu – Concerto
- Mozart – Concerto in C Major; Quartet in F Major
- Paladilhe – Solo de concert
- Still – "Incantation and Dance"
- Vaughan Williams – Concerto

BASSOON

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Milde – Concert Studies

- Mozart – Concerto, K. 191
- Osborne – Rhapsody
- Telemann – Sonata in F Minor
- Vivaldi – Concerto in E Minor or A Minor
- Weber – Concerto

HORN

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Beethoven – Sonata, Op. 17
- Dukas – "Villanelle"
- Hindemith – Sonata or Concerto
- Jacob – Concerto (one movement)
- Mozart – Concerto (one movement)
- Saint-Saëns – "Romance" or "Morceau de Concert" (first two pages)
- Strauss – Concerto No. 1 or 2 (1st movement)

TRUMPET

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Arutunian – Concerto
- Enesco – "Legend"
- Haydn – Concerto
- Hindemith – Sonata
- Hummel – Concerto
- Tartini – Concerto in D

TROMBONE

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Etudes
 - Marco Bordogni/Joannes Rochut - Melodious Etudes for Trombone
 - Blazhevich Studies
- Solos: Please choose a solo from the list below or one of similar difficulty.
 - Guilmant - Morceau Symphonique
 - Grondahl - Concerto
 - Barat - Andante et Allegro
 - David - Concertino

TUBA

Please prepare **two contrasting pieces** that demonstrate your playing ability and tone. Appropriate works include etudes, solo works, and movements from sonatas or concerti. No accompaniment is necessary.

Suggested Repertoire:

- Etudes
 - Marco Bordogni/Joannes Rochut - Melodious Etudes for Trombone
 - Blazhevich Studies
- Solos: Please choose a solo from the list below or one of similar difficulty.
 - Haddad - Suite for Tuba
 - Barat - Introduction and Dance
 - Vaughan Williams - Concerto
 - Bach - Air and Bouree
 - John Williams - Concerto for Tuba

PERCUSSION

Classical percussionists should prepare materials in **at least two** of the following areas. However, we highly recommend that you demonstrate proficiency in **all four areas**. You should also submit the **video introduction**, which is detailed below. If you are unable to present all of the suggested audition materials, please submit materials that best display your present level and potential.

- Snare drum - Two contrasting etudes/solos
- Keyboard percussion - One etude or solo for two or four mallets
- Timpani - Two contrasting etudes/solos
- Drum set - Demonstrate proficiency in each of the following areas:
 - Jazz - Proficiency of this idiom at various tempos, demonstrating independence
 - Rock/Funk - Proficiency of this idiom incorporating fills/breaks

- Soloing - Trading fours, filling, and improvising over an ostinato

Suggested repertoire:

- Snare Drum:
 - Cirone - Portraits in Rhythm
 - Delecluse - 12 Etudes
 - Whaley - Musical Studies for the Intermediate Snare Drummer
 - Whaley - Recital Solos for Snare Drum
 - Peters - Intermediate or Advanced Snare Drum Studies
 - Aleo - Advanced Etudes for Snare Drum
 - Pratt - 14 Modern Contest Solos
 - Wilcoxon - Modern Rudimental Swing Solos
- Keyboard Percussion:
 - Goldenberg - Modern School
 - Peters - Fundamental Method for Mallets
 - Gottlieb - Masterworks for Marimba
 - Whaley - Fundamental Studies for Mallets
 - McMillian - Masterpieces for Marimba
 - Whaley - Intermediate Studies for the Intermediate Mallet Player
 - Zivkovic - Funny Mallets
 - Quartier - Imagine
 - Faines - Sequential Studies for Four Mallet Marimba
 - Ford - Technique Through Music
- Timpani:
 - Vic Firth - The Solo Timpanist
 - Hochrainer - Etuden for Timpani (book 1, 2 or 3)
 - Goodman - Modern Method for Timpani
 - Beck - Sonata for Timpani
 - Beck - Concepts for Timpani
 - Peters - Fundamental Method for Timpani
 - Peters - Fundamental Solos for Timpani
 - Whaley - Musical Studies for the Intermediate Timpanist