Dear Candidate,

Thank you for your interest in auditioning for the Victoria Symphony! While our profession is competitive and demanding, I want to humanize this experience a little bit by being transparent about what I will be listening for.

First and foremost, I want to hear your musicianship. Solve the technical problems in service of your love for the music and to realize your artistic vision with integrity.

Second, the position is primarily for English horn, so I will be listening to find someone who has invested time and energy into solving the problems of the English horn, including even tone and intonation throughout the range. That said, the winning candidate will also likely be given the opportunity to play principal or 2nd on occasion. As such, we'll hear some oboe excerpts to get a sense of the strengths and limitations there too. While most excerpts allow you to convey your musical personality, note that the Dvorak 7 (2nd oboe) excerpt is there for you to show off your ability to blend and be a part of the wallpaper.

Finally, I acknowledge the unfortunate reality that auditions must have an excerpt list that allows us to very quickly assess strengths and limitations. It takes great courage and vulnerability to show up for an audition. Remember why you play music, work hard, play with love and care, and come do your best! (Know that all auditionees will be considered for the sub list too.)

Wishing you great reeds, Jennifer Bernard Principal Oboe

Victoria Symphony English horn/Oboe audition

[No solo; excerpts only]

English horn excerpts

Hector Berlioz: Roman Carnival Overture

Andante sostenuto through 7 after rehearsal [2]

Antonin Dvorak: Symphony No. 9

II. Largo, m. 7 - 18

Manuel de Falla: The Three-Cornered Hat, Suite No. 2

II. Danse du meunier, measures 7-14

Giachino Rossini: William Tell Overture

Andante, 20 bars before [G] through downbeat of 18 bars after [H]

Igor Stravinsky: Rite of Spring

Part I: The Adoration of the Earth [2] through downbeat of [4]

Oboe 1 excerpts

Maurice Ravel: Le Tombeau de Couperin

I. Prelude, beginning through 6 bars before rehearsal [5] - NO REPEAT, just go to 2nd ending

Giachino Rossini: La Scala di Seta Overture

Beginning through downbeat of rehearsal [3]

Oboe 2 excerpts

Bela Bartok: Concerto for Orchestra

II. Measures 25-44

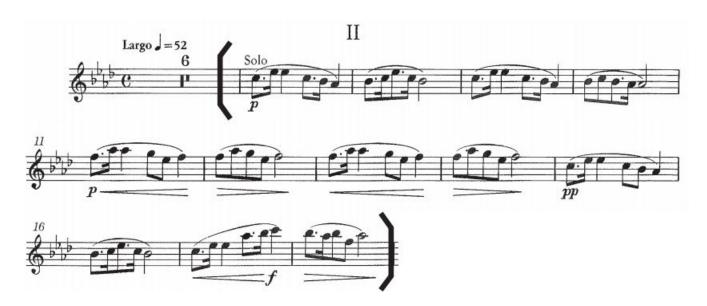
Antonin Dvorak: Symphony No. 7

II. Poco Adagio, measures 1-8

Hector Berlioz: Roman Carnival Overture Andante sostenuto through 7 after rehearsal [2]



Antonin Dvorak: Symphony No. 9 II. Largo, m. 7 – 18



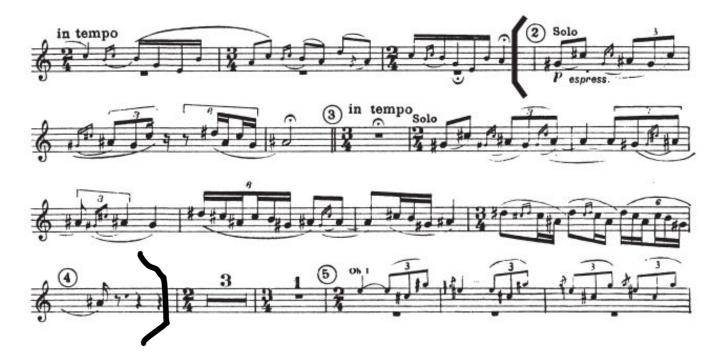
Manuel de Falla: The Three-Cornered Hat, Suite No. 2

II. Danse du meunier, measures 7-14



Igor Stravinsky: Rite of Spring

Part I: The Adoration of the Earth [2] through downbeat of [4]



Giachino Rossini: William Tell Overture

Andante, 20 bars before [G] through downbeat of 18 bars after [H]

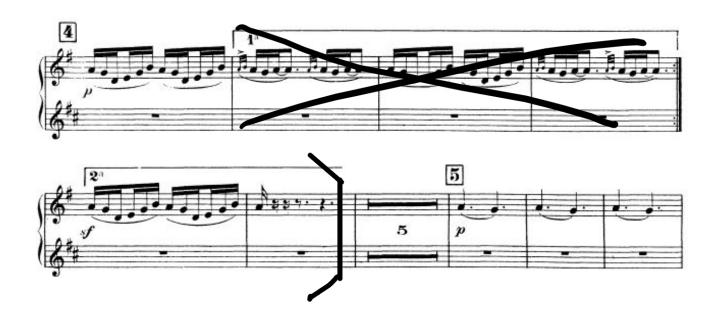


Maurice Ravel: Le Tombeau de Couperin (Oboe 1)

I. Prelude, beginning through 6 bars before rehearsal [5] - NO REPEAT, just go to 2nd ending



(*) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.



Giachino Rossini: La Scala di Seta Overture (Oboe 1) Beginning through downbeat of rehearsal [3]

Allegro vivace



Bela Bartok: Concerto for Orchestra (Oboe 2)

II. Measures 25-44



Antonin Dvorak: Symphony No. 7 (Oboe 2)
II. Poco Adagio, measures 1-8

