

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]

Corno ingl.
Andante sostenuto (♩ = 52)
solo
mf espress.

The score for the English Horn part begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante sostenuto' with a quarter note equal to 52 beats per minute. The first measure is marked with a '1' and a bracket. The second measure is marked 'solo' and 'mf espress.'. The third measure is marked 'cresc.' and 'f'. The fourth measure is marked '1' and 'f'. The fifth measure is marked '7' and '2'. The sixth measure is marked 'mf'. The seventh measure is marked 'cresc.' and 'f'. The eighth measure is marked '1' and 'f'. The score ends with a double bar line and a repeat sign.

Antonin Dvorak: Symphony No. 9

II. Largo, m. 7 – 18

Largo ♩ = 52
6
Solo
p

II

The score for the second movement of Dvorak's Symphony No. 9 begins with a treble clef and a key signature of two flats (Bb, Eb). The tempo is marked 'Largo' with a quarter note equal to 52 beats per minute. The first measure is marked '6' and 'Solo'. The second measure is marked 'p'. The third measure is marked 'p'. The fourth measure is marked 'p'. The fifth measure is marked 'p'. The sixth measure is marked 'pp'. The seventh measure is marked 'f'. The eighth measure is marked 'f'. The ninth measure is marked 'f'. The score ends with a double bar line and a repeat sign.

Manuel de Falla: The Three-Cornered Hat, Suite No. 2
 II. Danse du meunier, measures 7-14

Handwritten musical score for Manuel de Falla's 'The Three-Cornered Hat, Suite No. 2, II. Danse du meunier, measures 7-14'. The score is written on two staves in G major (one sharp) and 3/4 time. The first staff (measures 7-10) is marked 'Solo' and contains triplet eighth notes and a quintuplet eighth note. The second staff (measures 11-14) is marked with dynamics *f*, *p*, *cresc.*, *f*, *ff*, and *stacc.*. It features sixteenth-note runs, triplet eighth notes, and a final triplet quarter note. A large bracket on the right side of the second staff indicates the end of the section.

Igor Stravinsky: Rite of Spring
 Part I: The Adoration of the Earth [2] through downbeat of [4]

Handwritten musical score for Igor Stravinsky's 'Rite of Spring, Part I: The Adoration of the Earth'. The score is written on four staves in G major (one sharp) and 3/4 time. The tempo is marked 'in tempo'. The first staff (measures 1-4) is marked 'Solo' and 'p espress.'. The second staff (measures 5-8) is marked 'Solo' and 'in tempo'. The third staff (measures 9-12) continues the melodic line. The fourth staff (measures 13-16) is marked with a large bracket on the left and contains triplet eighth notes and a quarter note. The score ends with a double bar line.

Giachino Rossini: William Tell Overture
Andante, 20 bars before [G] through downbeat of 18 bars after [H]

CORNO INGLESE
Andante
SOLO
p dolce

5 G H

Allegro vivace
24
prendere l' OBOE

Maurice Ravel: Le Tombeau de Couperin (Oboe 1)

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

→ (★) **HAUTOIS** **Vif. ♩ = 92** *pp*

~~COR ANGLAIS (2^d Hautbois)~~

1 *pp* *mp*

COR A.

p

2 **3** *mp*

7

HAUTOB. *mf* *f* *ff*

V. S.

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

4

1^a

p

Handwritten musical notation for system 4. The first staff (treble clef) contains a piano (*p*) dynamic marking and a first ending bracket labeled "1^a" over the last two measures. The second staff (bass clef) contains whole rests. A large "X" is drawn over the entire system.

2^a

5

f

p

Handwritten musical notation for system 5. The first staff (treble clef) contains a forte (*f*) dynamic marking and a second ending bracket labeled "2^a" over the last two measures. The second staff (bass clef) contains whole rests. A large bracket is drawn over the first two measures of the first staff.

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

Allegro vivace

Andantino

ff *p dolce*

10 *p*

17 *Allegro*

22 15 *p*

43

49 3

The musical score is written for Oboe 1. It begins with a 3-measure rest, followed by a half note G4, a quarter note A4, and a half note B4. The tempo changes from Allegro vivace to Andantino. The score includes various dynamics (ff, p, dolce) and articulations (accents, slurs). Rehearsal marks 1, 2, and 3 are indicated. The score ends with a double bar line and a repeat sign.

Bela Bartok: Concerto for Orchestra (Oboe 2)
 II. Measures 25-44

Allegro scherzando

The score consists of five staves of music. The first staff shows measures 7, 9, 17, 1, and 4. The second staff is marked 'Ist Bsn.' and includes measures 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, and 44. The third staff continues the melody with measures 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

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

Poco Adagio .

The score consists of one staff of music. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Poco Adagio'. The dynamics range from *pp* (pianissimo) to *p* (piano). The articulation includes *legato* and *dim.* (diminuendo). The score ends with a first ending bracket.