Oboe Audition Repertoire, Fall Semester, 2016 for UNL Concert Ensembles

Auditions for all UNL concert ensembles (orchestra, wind ensemble and symphonic band) will be held on Tuesday, August 23, from 5:00 till 6:15 pm in room 110. (Room 109 is reserved for warmup.)

All of the excerpts come from a collection “Orchestral Excerpts for Oboe” selected and annotated by John Ferrillo, principal oboe, Boston Symphony Orchestra, published by Theodore Presser Company. Page numbers refer to the pages in the oboe part of the excerpts.

You may also be given a sightreading excerpt.

Only one round of auditions this time.

Excerpt 1: Mendelssohn, Symphony No. 3, “Scottish”, movement 2, pickup to A. (p. 53)

Excerpt 2: Rimsky-Korsakov, Scheherazade, movement 2 at rehearsal A. (p. 70)

Excerpt 3: Ravel, Le Tombeau de Couperin, prelude (Vif) until rehearsal 2, and after rehearsal 8. (p. 64-65)

Excerpt 4: Bach, Brandenburg Concerto No. 1, movement 2, beginning, Adagio. (p. 17)
SYMPHONY NO. 3 IN A MAJOR, "SCOTTISH"

EXCERPT 1: Mvt. 2, pickup to bar 29 through 67; \( \text{j} = 126 \)

Get out your metronome, and hope for a tempo slower than Mendelssohn's \( \text{j} = 126 \)! Besides slowing this down to practice, try to break up your technical problems into components. First, practice just the pickup and 1st downbeat:

The forked F is a cleaner fingering on the downbeat, but the left hand F is more in tune and stronger.

Playing dotted rhythms convincingly usually requires a bit of a lift on the dot, whether or not it is actually indicated, as Mendelssohn does later in this movement (see Excerpt 2).

In auditions without an accompanist, be very careful to count the full length of the sustained notes.

Bar 63 should have \( \text{più f} \) shown below the half note.

\( \text{(The piano accompaniment begins on the pickup to the clarinet cue before [A].)} \)
SCHERERAZADE

NICOLAI RIMSKY-KORSAKOV
(1844-1908)

Excerpt 1: Mvt. 2, [A]-[B]; $J = 112$

This solo is, like the entire composition, episodic. Rimsky-Korsakov indicated $J=112$, but soloists here are generally given wide latitude. You might try a tempo as fast as $J=132$. The character is quicksilver – first lyrical and graceful, then playful and highly characterized, finally, broader and more heroic. Do not allow your dynamics to be too relentlessly loud – take every opportunity to bring them down. You might try a subito $p$ 4 measures before [B] to give yourself room for the last big crescendo. Few orchestral warhorses allow you as much interpretive freedom.

II.

Lento. Recit. Andantino. 1 A Solo

Viol.Cad. 20 ril. dolcespressivost assai

espress. molto

a piacere

ten. B poco più mosso

ril. assai a tempo
I. Prélude

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

(fast page turn in real part!)
Excerpt 2: I. Prélude, 5th bar of [8] through [9]; Vif (J. = 92)

True to form, Ravel has some very difficult wiggling about in the upper register after [8]. It is useful to be able to play both 1st and 2nd parts, since they are dovetailed. This is a particular help in situations where your 2nd Oboe player is getting that special “deer caught in the headlights” look. In today’s major orchestra, all 2nd oboists are more than up to the task. It is rare that an orchestra will ask you to play both lines together, but if you want to be utterly sure...

(The piano accompaniment begins 1 bar before your entrance.)