Dear UA Cellists:

Welcome to the start of the 2021-22 academic year at the Fred Fox School of Music. The string area is thrilled to have you as part of the school and we look forward to a productive and fulfilling year. Whether you are an undergraduate or graduate student pursuing a performance, music education, instrumental studies, or another academic degree, you will find a home here that challenges, nurtures, and prepares you to make a difference as a musician in the twenty-first century.

The University of Arizona offers two excellent full orchestras, a robust chamber music program, Arizona Baroque Ensemble, competitions, and many other opportunities to collaborate in a vast variety of ways. As with your studio lesson preparation, the faculty demand and expect the highest level of commitment and preparation to all UA ensembles.

- The University of Arizona is home to two orchestras: the Symphony and the Philharmonic. Your audition on will determine which orchestra you are placed in and the seating within that orchestra. Begin thorough preparation on the audition material as soon as possible. View audition requirements and register for your audition time at: [http://ensembleauditions.music.arizona.edu/](http://ensembleauditions.music.arizona.edu/)

- Chamber Music Class meets every Tuesday from 2:00-2:50 in room 114. In addition to the Tuesday master class, ensembles will arrange rehearsals, and will be coached weekly by members of the faculty. Your orchestra audition will determine entry and placement in a chamber ensemble.

Regularly check the String Area bulletin board for updates and announcements. Each semester three String Area recital will be held in Holsclaw Hall.

Sincerely,

Theodore Buchholz, D.M.A.
String Area Coordinator
**Cello Audition Repertoire 2021-22**

**Note:** you do NOT have to prepare both sets of music.
- Cello majors: prepare the Arizona Symphony Orchestra list.
- Non-majors can prepare either the University of Arizona Philharmonic or the Symphony list.

To maximize your experience in this demanding audition setting, prepare the excerpts beyond thoroughly and well ahead of time. Study the full score. Compare various recordings for tempo, style, bowing options, etc. Explore all the resources available such as [www.orchestraexcerpts.com](http://www.orchestraexcerpts.com). Think of audition excerpts as a chance to polish an immaculate, small gem.

Email Dr. Buchholz with any questions: buchholz@arizona.edu.

**Arizona Symphony Orchestra:**
1. Exposition of any concerto, sonata, or a movement from Bach’s *Six Suites for Solo Cello*
2. Rossini: Overture to *William Tell*, Bars 1-47 (solo cello 1 part)
3. Mahler: Symphony #5, Movement V, Bars 423-451

**University of Arizona Philharmonic:**
1. Any solo piece of your choosing
2. Beethoven: Symphony #9, Fourth movement, Bars 8-47
Arizona Symphony Orchestra: Rossini: Overture to William Tell, Bars 1-47 (solo cello 1 part)

- Gorgeous soloist sound
- Expressivity in phrasing, vibrato, and intelligent rubato choices
- Pay careful attention to how you shift, bow decisions, fingering decisions
- Note the trill goes to G natural in bar 39, back to G# in bar 40

https://orchestraexcerpts.com/rossini-william-tell-overture/
Arizona Symphony Orchestra: Mahler: Symphony #5, Movement V, Bars 423-451

Energetic and consistent tempo (half note = 120 BPM)
Clean left hand
Even and controlled spiccato, clear even in pp while in the low register
Explore types of spiccato and how the arm/hand enables that spiccato
https://orchestraexcerpts.com/mahler-symphony-5-mvt-v-reh-17-5m-reh-20/
University of Arizona Philharmonic:
1. Any solo piece of your choosing
2. Beethoven: Symphony #9, Fourth movement, Bars 8-47
   Listen to multiple recordings. You must do so to understand the performance traditions associated with this recitative-like excerpt.

Beethoven: Symphony #9, Fourth movement, Bars 8-47
This excerpt is similar to a recitative. Listen to many recordings to understand the tradition of tempo and timing for this excerpt.
Do not count the 7 bars f rest. Finish bar 16 then after a brief moment proceed to bar 24.
Choose ideal fingerings that are practical yet expressive, in tune, and prevent unwanted glissandi.
Develop an expressive, yet appropriate vibrato for classical Beethoven.
https://orchestraexcerpts.com/beethoven-symphony-9-mvt-iv-mm-1-96/