

Dear UA Cellists:

Welcome to the start of the 2025-26 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 and Arizona Contemporary ensembles, concerto 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/>
- Chamber Music Class meets every Tuesday from 2:00-3:00 in room 106. 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 2025-26

**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 beautifully polish a small gem.

Email Dr. Buchholz with any questions: [buchholz@arizona.edu](mailto:buchholz@arizona.edu).

### Fall 2025

#### Arizona Symphony Orchestra:

1. Exposition of any concerto, a movement from the Bach Suites, or a comparable solo
2. Amy Beach *Symphony in E Minor*, 3<sup>rd</sup> Movement: Bars 19-39 (the upper part in tenor clef)
3. Ludwig van Beethoven *Symphony No. 5*, 3<sup>rd</sup> Movement: Bars 140-218 (no repeat needed)
4. Pyotr Tchaikovsky *Symphony No. 4*, 2<sup>nd</sup> Movement: 21 Before A to letter A

#### University of Arizona Philharmonic:

1. Any solo piece of your choosing
2. Ludwig van Beethoven *Symphony No. 5*, 3<sup>rd</sup> Movement: Bars 140-218 (no repeat needed)

**Arizona Symphony Orchestra:**

1. Exposition of any concerto, a movement from the Bach Suites, or a comparable solo
2. Amy Beach *Symphony in E Minor*, 3<sup>rd</sup> Movement: Bars 19-39 (the upper part in tenor clef)

*Lento con molto espressione. (♩ = 72.)* III.

The score is written in tenor clef and includes various musical notations such as dynamics (*f*, *mf*, *p*, *pp*, *ff*), articulation (accents, slurs), and performance instructions (*pizz.*, *arco*, *ben espress.*, *rit.*, *a tempo*). Red handwritten annotations include "1.", "4.", "5.", "V", "n", "3", "4", "U.H.", and "3tr". A large black bracket on the right side of the score spans from the third system to the eighth system.

### 3. Beethoven *Symphony No. 5*, 3<sup>rd</sup> Movement: Bars 140-218 (no repeat needed)

Dotted half note = approximately 88.

Be exact with clarity and precision of 8<sup>th</sup> notes, articulations, and add musicality and phrasing.

Do not rush the longer valued notes.

The image displays a musical score for the third movement of Beethoven's Symphony No. 5, specifically bars 140 through 218. The score is written for three parts: Violoncello (Vcllo), Contrabasso (Cb.), and Bassoon (Fag.). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *dimin.* (diminuendo). There are also articulation marks and fingerings indicated by numbers. A large bracket on the right side of the score spans from bar 140 to bar 218, indicating the section to be played. The score is in 3/4 time and features a key signature of one flat (B-flat).



#### 4. Tchaikovsky *Symphony No. 4*, 2<sup>nd</sup> Movement: 21 Before A to letter A

Find the best fingering to preserve the elegant sorrow of the character.

Meticulously follow the phrasing.

Listen for careful B-flat minor intonation.

## II

Andantino in modo di canzona

The musical score is written for a single melodic line in B-flat minor, 2/4 time. It begins with a first ending bracket labeled '1' and 'pizz.' (pizzicato), followed by a 'P' (piano) dynamic. The score includes several measures of music with various articulations and dynamics. A second ending bracket labeled 'IIa' and 'p grazioso' (piano, graceful) is present. The score also features a 'mf' (mezzo-forte) dynamic, a 'sf' (sforzando) dynamic, and a 'ff' (fortissimo) dynamic. A 'cresc.' (crescendo) marking is also present. The score concludes with a 'dim.' (diminuendo) marking and a 'B' section marked with a '2' (second ending). A handwritten note 'D string.....to the end' is written below the staff.

1 *pizz.*  
*P*

*arco*  
*IIa p grazioso*

*espr.*  
*D string.....to the end*

*A*  
*mf*

*sf*

*mf cresc.*

*f*  
*ff*

*B*  
*dim.*  
*mf*  
*2*

**University of Arizona Philharmonic:**

1. Any solo piece of your choosing
2. Ludwig van Beethoven *Symphony No. 5*, 3<sup>rd</sup> Movement: Bars 140-218 (no repeat needed)

Dotted half note = approximately 88.

Be exact with clarity and precision of 8<sup>th</sup> notes, articulations, and add musicality and phrasing.

Do not rush the longer valued notes.

137 unis. *p* *f* *marcato*

147 *p* *f*

158 *f* *1. 2.*

166 *f*

176 *f*

188 Vcllo *f* *1 x 3 4* *1* *o* *1 4 3* *1 3* *B* *f*

198 unis. *dimin.* *p* *f*

207 *sempre più p* *f* *8*