



Spring 2022
Large Ensemble Auditions
OBOE

Excerpts:

Symphony No. 3 in A Major, "Scottish"

Felix Mendelssohn

Mvt. 2, Vivace non troppo, pickup to letter A through the downbeat of letter B.

Mvt. 4, 21 measures after rehearsal E through the downbeat of letter F.

Overture to "La Scala Di Seta" (The Silken Ladder)

Gioacchino Rossini

Measure 4 through the fermata after Rehearsal 1.

Pickup to rehearsal 2 through downbeat quarter note of rehearsal 3.

Audition Format:

Video (Following the video round, an in-person audition will occur in the first studio class session.)

Video auditions are due January 18.

(Multiple submissions may be submitted to Dr. Cyzak and you will receive helpful commentary after each submission revision. Your final date to revise submission of recorded audition is Jan. 18. Submit early and often. Please do not wait until the last minute to submit this audition. Focus on quality playing over quality audio/video.)

January 20 will be in-studio live audition.

Submit your video to Dr. Cyzak via david.cyzak@mtsu.edu via unlisted YouTube link or a Microsoft One Drive shareable link.

Dr. David Cyzak (*see-zak)
Asst. Professor of Oboe & Music Industry
Middle Tennessee State University
david.cyzak@mtsu.edu
cell: 262.496.3431
office: 615.898.2903

SYMPHONY NO. 3 IN A MAJOR, "SCOTTISH"

FELIX MENDELSSOHN
(1809-1847)

Excerpt 1: Mvt. 2, pickup to bar 29 through 67; ♩ = 126

Get out your metronome, and hope for a tempo slower than Mendelssohn's ♩ = 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 *più f* shown below the half note.

(The piano accompaniment begins on the pickup to the clarinet cue before [A].)

Vivace non troppo. ♩ = 126.

Excerpt 2: Mvt. 2, pickup to bar 82 through 100; ♩ = 126

In bars 91-96, Mendelssohn actually indicates where he wants the lift on dotted rhythms most pronounced, actually showing rests rather than a dot. Be aware that the clarinet fills in intervening 16ths before and after [C] during your sustained notes. It is well worth working up this passage under tempo with the principal clarinet and flute.

Towards the end of this excerpt, in the section with the repeated note articulations, try playing the following before playing it as written:

(The piano accompaniment begins with the pickup to the 15th bar of the long rest after [B].)

66 *ff* **B** 15 *pp* *f* *p* *ff*
 69 *p* *pp*
 95 *pp*

Excerpt 3: Mvt. 4, bars 165-182; $\text{♩} = 126$

Be aware that you dovetail with the flute between bars 176 and 182.

(The piano accompaniment begins right on the 18th bar of the long rest before [E].)

144 *ff* **E** 20 *p*

(left-right page break)

178 *p* *cresc.*
 180 *dim.* **F**

PICTURES AT AN EXHIBITION

MODEST MUSSORGSKY
(1839-1881)

Orchestrated by MAURICE RAVEL
(1875-1937)

Excerpt 1: III. Tuileries, beginning through [35]; suggested tempo $\text{♩} = 120-126$

There is not much to say, other than use your metronome, and put the emphasis on character rather than a quick tempo. Make sure that your F \sharp -G \sharp adjustment is solid, and it will help your legato in this passage, as you can then keep the G \sharp key down for most of the 16th-note passages.

In bars 2, 4, 6, and later recurrences of this figure, the full score has a slur over the entire 1st beat, unlike the part shown here. Also note that the 1st Flute is in unison with you but tongues every note in this bar while you slur each beat.

Although conductors may push the tempo of this movement in performance, be sure to hold back your tempo at auditions to avoid rushing.

OVERTURE TO "LA SCALA DI SETA"

GIOACCHINO ROSSINI
(1792-1868)

Excerpt 1: pickup to bar 6 through [1]; suggested tempo ♩ = 58-60

I have always thought oboists fret far too much over the articulated Allegro section of this overture, not paying enough attention to the opening. The opening is a classic coloratura part that should be played freely. There should be a beautifully sustained arch to the opening phrases, reaching through the sustained notes and over the 16ths that follow them.

I interpret the turns in the first two phrases rather liberally, having been influenced and inspired by the bel canto singers I worked with at the Metropolitan Opera. I believe the turns should be played late, as follows, and not in too measured a way:



Also, make sure to practice finishing the first two phrases without the turn, creating a nice taper down to the low note. Take time at top of the phrase beginning 4 measures before [1].

Three bars before [1] there is a grupetto (turn) sign over the C, missing in this part shown below. You also may want to add a turn in bar 12, on the 8th-note D.

The English translation of the opera's title is "The Silken Ladder."

(Your pickup begins the excerpt, and the accompaniment enters right on bar 6.)

All^o: vivace

Andantino
a 2

I.

ff *p dolce*

I.

p

[1]

Excerpt 2: 4 bars before [2] through [3]; suggested tempo $\text{♩} = 120-126$

It is a reasonable expectation to be able to play the Allegro at $\text{♩} = 126$. However, cleanliness and stability of tempo are most important. Rushing the repeated articulated notes in the 11th and 12th measures of [2] is a particular problem.

If you find that you can't reliably articulate at $\text{♩} = 120$ with a single-tongue, you should contemplate learning to double-tongue this passage.

(Note the piano accompaniment begins 4 bars before [2], or 3 bars before the music shown below.)

SOLO I. 2

p

3

Any of the following slurs may be added – I find the last of them particularly useful when approaching the low C. It is not uncommon to see the first 3 notes slurred as well.

SOLO I. 2

p

3