The University of Melbourne Orchestral Ensembles
2020 Auditions: Cello

Please prepare all excerpts as instructed.

Need help preparing for your audition? Start now, by:

• Listening to the pieces in their entirety, with full scores. Recordings of some of these excerpts are available online. Listen to the orchestras that you’ve heard of (Berlin, Vienna, New York, Chicago etc). Scores are available in the music library, or through web resources such as:
  • http://imslp.org/
  • http://archives.nyphil.org/

• The New York Philharmonic archive website is a very useful bowing resource for you to observe alternate bowings of standard repertoire.

• Do the dirty work of sorting out tempos, all of the notes, intervals and rhythms first. Do all of this AWAY from your instrument.

• Once you’ve got the tempo, notes, intervals, rhythms sorted, record yourself playing ONE phrase of an excerpt. Listen to the professional version, and then listen back to your version. Name something specific that is better about the professional recording. Learn to do that specific thing. Repeat process until they are the same.

• Once you have the excerpts to a solid level of performance, record three of them in a row. Take a break, then come back and listen. Write down several specific things you know you need to fix, then spend 10 minutes working fix ONE of those specific things.

• Take several excerpts (random order) and perform as a pretend audition. Always record these mock auditions. Sometimes play them in front of your parents, or sibling, or even your dog! No comments needed, just an audience.

• Repeat every day (after a nice warm-up). Use the recording to decide what basics you’ll work on tonight or tomorrow morning before your next mock audition.
EXCERPT OVERVIEW

**BEETHOVEN** Symphony No. 5  
Mvt II, pickups to mm. 1 - 10  
Mvt III, mm. 141 – 218 (no repeats)

**BEETHOVEN** Symphony No. 6  
Mvt V, mm. 133 – 164 (upper line)

**BEETHOVEN** Coriolanus Overture  
mm. 56 - 72  
mm. 102 - 154

**BERLIOZ** Symphonie Fantastique  
Mvt V, 1 measure after Fig. 78 - 1 measure after Fig. 80

**MAHLER** Symphony No. 5  
Mvt V, Pickup to Fig. 2 - 3 measures before Fig. 3

**MENDELSSOHN** A Midsummer Night’s Dream  
Scherzo, Fig. N - Fig. O (upper line only)

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**PRINCIPAL CALLBACKS**

Applicants who score a high mark in their cello audition may be recalled, at a later date, to audition for a Principal position. If you receive a call back, please prepare the above repertoire PLUS the following important solos:

**BRAHMS** Piano Concerto No. 2  
Selections from Mvt III

**STRAUSS** Don Quixote  
Solo, 4 measures before Fig. 13 - Fig. 14  
Finale
BEETHOVEN Symphony No. 5

Excerpt 1
Mvt II, pickups to mm. 1 - 10 (upper line)

Excerpt 2
Mvt III, mm. 141 - 218 (no repeats)
BEETHOVEN Symphony No. 6
Mvt V, mm. 133 - 164 (upper line)
BEETHOVEN Coriolanus Overture

Excerpt 1

mm. 56 - 72
Excerpt 2
mm. 102 – 154 (upper line)
BERLIOZ Symphonie Fantastique
Mvt V, 1 measure after Fig. 78 - 1 measure after Fig. 80

sul ponticello
MAHLER Symphony No. 5
Mvt V, pick-up to Fig. 2 - 3 measures before Fig. 3
MENDELSSOHN A Midsummer Night's Dream

Scherzo, Fig. N - Fig. O (upper line)
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BRAHMS Piano Concerto No. 2
Selections from Mvt III
STRAUSS Don Quixote

Excerpt 1
Solo, 4 measures before Fig. 13 - Fig. 14