

Spring 2023 UTSA Orchestra Auditions

UTSA Orchestra

Troy Peters, conductor

rehearses Monday, Wednesday, Friday 12:00-1:30 p.m.

full symphony orchestra, open to music majors and to non-majors

All new musicians must audition at the beginning of the spring semester to join orchestra—musicians who played during the fall 2022 semester are not required to audition again this semester. String audition information is below. Woodwind, brass, and percussion players should audition through the UTSA Bands audition process—more information is at <http://www.utsabands.org/auditions>.

Before auditioning, all string players are asked to enroll in MUS 3831 (UTSA Orchestra-MWF 12:00 to 1:30 pm) to hold a place in the ensemble.

There are two options for string players auditioning this fall:

1. Submit a video audition no later than noon on Wednesday, January 18. You may submit your video via Google Drive link or unlisted YouTube link to troy.peters@utsa.edu.
2. Play an in-person audition at the UTSA Department of Music on Wednesday, January 13, between noon and 1:30 p.m. To schedule an in-person audition, email Troy Peters at troy.peters@utsa.edu with your availability.

For the audition (whether in-person or via video), all students should play:

1. a two- to three-minute selection from a solo work of your choice
2. the audition excerpt for your instrument:
 - a. VIOLIN Rimsky-Korsakov *Capriccio espagnol*, Violin I part, from the ninth bar of X (marked Coda) to the end (at a tempo of quarter note = 138-144, moving to a tempo of quarter note = 152 at the Presto)
 - b. VIOLA Rimsky-Korsakov *Capriccio espagnol*, from the ninth bar of X (marked Coda) to the end (at a tempo of quarter note = 138-144, moving to a tempo of quarter note = 152 at the Presto)
 - c. CELLO Rimsky-Korsakov *Capriccio espagnol*, from D to the downbeat of the 35th bar of E (at a tempo of eighth note = 88 throughout)
 - d. DOUBLE BASS Rimsky-Korsakov *Capriccio espagnol*, from the ninth bar of X (marked Coda) to the end (at a tempo of quarter note = 138-144, moving to a tempo of quarter note = 152 at the Presto)
 - e. HARP Rimsky-Korsakov *Capriccio espagnol*, cadenza between L and M

VIDEO TIPS: Make sure we can see your face, both hands, and your whole instrument in the shot. Try not to have windows behind you—windows should be behind the camera instead, so that the lighting will be better. Avoid shooting up at yourself from below. Please identify yourself by name before you play and be sure to mention the

composer and title of your solo piece. Turn off ceiling fans and minimize ambient noise while shooting video.

Email troy.peters@utsa.edu with any questions. We look forward to working with you!

VIOLIN I.

W

X

Coda. play double-stops when possible
Vivo. (Tempo di comincio.)

V

V

Y

pizz.

arco

Presto.

VIOLA.

X *tr*
 Coda. play top notes in div., play chords when possible
 Vivo. (Tempo di comincio.)
 ff
 arco *fz*
 pizz.
 arco
 pizz.
 Presto.
 V

The score is written for Viola in 3/4 time, key of D major. It begins with a Coda section marked "Vivo. (Tempo di comincio.)" and includes handwritten instructions: "Coda. play top notes in div., play chords when possible". The Coda section features a series of chords and melodic lines, with dynamic markings such as *ff* and *fz*. The section concludes with a *pizz.* (pizzicato) marking. The score then transitions into a *Presto.* section, characterized by rapid sixteenth-note passages and chords. The Viola part is marked with various articulations, including accents and slurs, and concludes with a final chord.

VIOLONCELLO.

II. Variazioni.

Andante con moto.

arco 1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17

p

cantabile

E Poco meno mosso.

pp

Tempo I.

p

divisi

DOUBLE BASS.

1

1 arco

ff forarco

V

W

X

Coda.
Vivo, Tempo di comincio.

Y

pizz.

Z

Presto.

Fine

Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Arpa.

Cadenza V.

m.d.

con forza

*glissando
ad libit.*

al tempo

All.

The musical score is written for a single harp. It begins with a Cadenza V. section marked 'm.d.' and 'con forza'. The second system features a 'glissando ad libit.' section. The third system is a continuous glissando. The fourth system is marked 'al tempo' and 'All.', with a '5' in the bass line. The fifth and sixth systems are bass line accompaniment with a '6' at the end of the sixth system.