Fall 2015 Ensemble Auditions
Oboe

You should download 5 pages of excerpts. Practice bracketed measures. Your packet should contain:

1. Debussy, La Mer
2. R. Strauss, Don Juan (slow solo)
3. Ravel, Tombeau (opening solo)
4. Bach, Cantata #56

Sign-up sheets will be posted the weekend before classes. Auditions will be behind a screen (blind). Prepare all of the above selections. Be sure to find good recordings for aural study. Sight-reading will be a component of the audition.

Good luck, and have fun practicing over the summer!

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Excerpt 1: Mvt. 2 “Jeux de vagues,” [17]-[18]; $\downarrow = 54-58$

Make sure there is plenty of “jeux” in this. As tricky as it is, it should have a playful, will o’ the wisp quality. The left hand D#/Eb, if it is in tune, is a good alternative here – you can keep the Ab key depressed (as with a C#/D# trill). You may be asked to play the 2nd Oboe part in the 8th measure of [17].

The overlapping slurs and tie in the 6th bar of [17] indicates a continuous slur with no rearticulation. Be aware that the grace note in this bar is missing from most editions of the score, but it is correct.

(The piano accompaniment begins right on [17].)

Excerpt 2: Mvt. 2 “Jeux de vagues,” [25] through 6th bar of [25]; $\downarrow = 112$

I have made an earnest attempt to track down authoritative articulations for this movement, and I am grateful to Marie Rolf of The Eastman School of Music for her time and expertise. There are apparently conflicts between the first score, the extracted parts, and later revisions, including a score which Debussy presented to the composer Edgard Varèse. These conflicts might be Debussy’s intentional “mismatches” of articulation, or ambiguities in the conventions of music notation in France during Debussy’s lifetime, or simply mistakes.

Debussy was known for changing his mind about many details, so one may be skeptical about the pursuit of a final version. There is an amusing anecdote about Ernest Ansermet, conductor of the Orchestre de la Suisse Romande, who complained to Debussy about a marked change in requested tempos between one day and the next in rehearsal.
The most curious of these conflicts is the re-articulated D♯ in the 2nd and 3rd bars of [25], in stark contrast with the similar passage after [17]. This re-articulated notation recurs after [28], doubled by clarinet. Although there is no authoritative source to justify this, the D♯ is often tied by oboists (including myself). If articulated, it must be done discreetly, without breaking the phrase, and consequently, this effect is easily lost.

Those who do not triple-tongue might add slurs as needed in the 4th bar of [25] and similar passages.

The piano accompaniment begins right on [25].

Excerpt 3: Mvt. 2 “Jeux de vagues,” [34] to 1 bar before [35];  \( \dot{=} \) 138

Staccato dots over your triplets are not in the score or earlier editions of the parts, but they now appear in the rected Kalmus edition, presumably to match the strings. At this tempo it may be a moot point.

The piano accompaniment begins right on [34].
**DON QUIXOTE**

**RICHARD STRAUSS**

(1864-1949)

**Excerpt 1: bars 1-5; \( \frac{j}{4} = 88 \)**

This excerpt begins with a tricky off-the-beat solo entrance in unison with the flute. Hopefully your maestro will give a clear preparation, but you should also practice starting alone with your flutist; physical cueing, including breathing, will facilitate a solid entrance.

There should be no articulation marks on the A in bar 2.

The tempo marking means: Moderato tempo (chivalrous and gallant)

**Introduction.**

_Maessiges Zeitmaess (ritterlisch, galant)_

\[ \text{dim.} \]
(*) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

(fast page turn in real part!)
Cantata No. 56, "Ich will den Kreuzstab gerne tragen"

Johann Sebastian Bach
(1685-1750)

3. "Endlich, endlich wird mein Joch," bars 1-10; suggested tempo \( j = 72-80 \)

We have a tendency to play Bach in a somewhat lugubrious fashion. This piece should sound upbeat without sounding driven.

The above edition matches the Bach Gesellschaft, but I would suggest the following articulation and phrasing scheme.