

Orchestral Rep Class | Wednesday & Friday | 4:30 – 6pm | Choral Suite

These weekly meetings will focus on the preparation and execution of orchestral repertoire – both in an audition and section setting. The semester will be divided into focus on individual excerpts (drawn from standard first-round material as well as summer festival audition requirements) and an examination of prominent section passages...addressing strategies for improved section performance. We will also explore helpful resources for audition preparation and developing a successful audition process. Mock auditions will be scheduled on an ad-hoc basis, and all students are encouraged to participate.

Suggested materials:

- The 100 (Tenor – Megumi Kanda; Bass – Douglas Yeo)
- Subscription to Alessi Music Studios (Orchestra Machine)
- Subscription to Slide School (Archival Classes on Audition Repertoire)
- Subscription to Alessi Music Studios (Orchestra Machine, Monthly Classes, & Guidance from Alessi)

Students will be asked to perform in orchestral sections on specified weeks. These sessions are intended to not only cover repertoire from a section perspective, but to illustrate proper techniques and etiquette when working together on ensemble repertoire. These sections will be given the music well in advance – and are expected to have rehearsed on at least two occasions. These meetings will only be beneficial if everyone is bringing their very best to the table.

There will also be a heavy emphasis on listening, score study, and reading. Recommended recordings should be purchased or checked out from the library. Students will be expected to be familiar with the music (not simply the passage in question) before each weekly session. Familiarize yourselves with the great orchestras and conductors – both current and historical.

NY Philharmonic | Philadelphia Orchestra | Chicago Symphony Orchestra | SF Symphony Orchestra | Berlin Philharmonic | Vienna Phil | Royal Scottish National Orchestra | Royal Concertgebouw – Amsterdam | Munich Philharmonic | London Symphony Orchestra

Leonard Bernstein | Simon Rattle | Neeme Järvi | Giuseppe Sinopoli | Riccardo Muti | Georg Solti | Wolfgang Sawallisch | Zubin Mehta | Charles Dutoit | Lorin Maazel | Herbert Blomstedt | Mariss Jansons | Fritz Reiner | Arturo Toscanini | Claudio Abbado | Valery Gergiev

INDIVIDUAL FESTIVAL EXCERPTS:

- [STS Orchestral Excerpts](#) | [SWTC](#) | [Brevard](#) | [NOI](#) | [NRO](#) | [NEW WORLD](#) | [CHICAGO CIVIC](#)

TENOR TROMBONE:

- Mozart: Requiem, Second Trombone, Tuba Mirum (mm. 1 to 18)
- Berlioz: Hungarian March, 2nd Trombone, (6 before 4 to 3rd bar after 5)
- Ravel: Bolero, 1st Trombone (3rd bar of rehearsal 10 through first beat of rehearsal 11)
- Saint Saëns: Symphony 3, 1st Trombone (letter Q through second bar of letter S)
- Wagner: Ride of the Valkyries, 1st Trombone (pickup to 6 through 3rd bar of 7)

- David: Concertino OR Grøndahl: Concerto, m. 1
- Mahler: Symphony No. 3 (first solo)
- Mahler: Symphony No. 5 (tbn. 2: M1 – 9 after 11 | M2 – 9 before 25)
- Rossini: La Gazza Ladra (ending 30 m. after rehearsal 9)
- Rossini: William Tell
- Strauss: Eine Alpensinfonie (tbn. 2: rehearsal 21 – 22)

BASS TROMBONE

- Bach: Sarabande from Suite No. 5
- Koetsier: Allegro Maestoso
- Sachse: Concertino
- Lebedev: Concerto in One Movement

- Berlioz: Hungarian March (6 before rehearsal 4 to 2 after rehearsal 5)
- Schumann: Symphony No. 3 "Rhenish" (chorale & solo)
- Wagner: Ride of the Valkyries (pickup to 6 through 3rd bar of 7)
- Haydn: The Creation, No. 26 (Beginning to letter C)
- Respighi: Fountains of Rome
- Kodály: Hary Janos (Battle & Defeat of Napoleon)
- Strauss: Ein Heldenleben (rehearsal 61 - 65)
- Franck: Symphony in D minor
- Rossini: William Tell
- Wagner: Lohengrin (rehearsal B - C)
- Respighi: Pines of Rome (Catacombs)
- Verdi: Falstaff (Act III, part 1 - rehearsal 7 | Act III, part 4 - 4 bars after 13 - 20 after 14)

1/21: GRAD AUDITION ORCHESTRAL EXCERPTS:

- VICTOR GUEVARA - UT AUSTIN
- JOSÉ VASQUEZ - UT AUSTIN

• **FESTIVAL EXCERPTS: DECIDE ON FESTIVAL APPLICATIONS**

- JUWAN MURPHY
- JONAH MADARIS
- TRIP DRENNAN

1/28: GRAD SCHOOL MOCK AUDITION:

- VICTOR GUEVARA - UT AUSTIN
- JOSÉ VASQUEZ - UT AUSTIN

• **FESTIVAL EXCERPTS:**

- JUWAN MURPHY
- JONAH MADARIS
- TRIP DRENNAN

2/4: FESTIVAL RECORDINGS BROUGHT INTO CLASS FOR REVIEW

- EVERYONE PARTICIPATES - RECORD & SUBMIT BEST TAKES
 - RESERVE A LARGER SPACE | CHORAL SUITE - EDGE HALL - ORCHESTRA ROOM - BAND HALL
 - UPLOADED TO YOUTUBE (PRIVATE VIDEO) FOR CLASS REVIEW - DUE TUESDAY BEFOREHAND
 - BE PREPARED TO PLAY THIS REP IN CLASS
-

2/11: FESTIVAL RECORDINGS

- OPEN MIC: FESTIVAL AUDITION EXCERPTS
- CONTINUED REVIEW OF RECORDINGS
(SEE POLICIES ON FEB. 4)

* SECTION PLAYING WILL INVOLVE TRADING OFF PARTS

* Begin narrowing down an upcoming professional audition. Aim for May/June, and also include sub-lists and training orchestras.

SECTION PLAYING

- BRAHMS - SYMPHONY NO. 4 (M. 4)
 - BYNUM | MURPHY | DRENNANCHICAGO SYMPHONY ORCHESTRA - BARENBOIM
- RIMSKY KORSAKOV - RUSSIAN EASTER
 - BYNUM | VASQUEZ | GUEVARA
[B - K; M - R; V - END]NEW YORK PHILHARMONIC - TEMIRKINOV
- BERLIOZ - HUNGARIAN MARCH (REH. 4 - END)
 - BYNUM | VASQUEZ | MADARISNEW YORK PHILHARMONIC - BERNSTEIN

2/20 (FRI): READING DISCUSSION

- RALPH SKIANO: BEHIND THE SCREEN
- ADVICE: HECHT / OFT / SPROTT

Be prepared to have a thoughtful conversation about these shared readings. What do you take from this insight? How do you intend to apply this to your process? This is not a lecture class --- group discussion and contribution are necessary.

SECTION PLAYING

- SHOSTAKOVICH - SYMPHONY NO. 5
 - BYNUM | VASQUEZ | GUEVARANEW YORK PHILHARMONIC - BERNSTEIN
- SCHUMANN - SYMPHONY NO. 3 (M. 4)
 - BYNUM | MURPHY | DRENNANPHILADELPHIA ORCHESTRA - SAWALLISCH

2/25: INDIVIDUAL EXCERPTS

- ROSSINI - LA GAZZA LADRA
 - TRIP DRENNAN
- HINDEMITH - SYMPHONIC METAMORPHSIS (M.2)
 - JOSÉ VASQUEZ

SECTION PLAYING

- SCHUBERT - SYMPHONY NO. 9 (M. 1)
 - MURPHY | BYNUM | GUEVARAVIENNA PHILHARMONIC - MUTI
- DVORAK - SYMPHONY NO. 9 (M. 1 & 4)
 - BYNUM | VASQUEZ | MADARISCLEVELAND ORCHESTRA - DOHNANYI

3/4: INDIVIDUAL EXCERPTS

- WAGNER - TANNHÄUSER
 - JUWAN MURPHY
- KODALY - HARY JANOS
 - JONAH MADARIS

SECTION PLAYING

- BRUCKNER - SYMPHONY NO. 7
 - VASQUEZ | BYNUM | DRENNAN | KANE[MVT. I: F - W | MVT. II | MVT. IV: F - S]
MUNICH PHILHARMONIC - CELIBIDACHE
-

3/18: INDIVIDUAL EXCERPTS

- ROSSINI - WILLIAM TELL
 - VICTOR GUEVARA
- RAVEL - BOLERO
 - JOSÉ VASQUEZ

SECTION PLAYING

- MAHLER - SYMPHONY NO. 2 (MVT. I & V)
 - VASQUEZ | MURPHY | BYNUM | MADARIS | KANE
- MUNICH PHILHARMONIC - CELIBIDACHE

3/23 (MON) GUEST ARTIST: PETER STEINER - CLASS / Q&A

- INDIVIDUAL EXCERPTS
 - TRIP DRENNAN
 - JUWAN MURPHY
- SECTION REPERTOIRE: TBD
 - VASQUEZ | MURPHY | MADARIS

3/30 (MON) GUEST ARTIST: PETER STEINER - CLASS / Q&A

- INDIVIDUAL EXCERPTS
 - JOSÉ VASQUEZ
 - VICTOR GUEVARA
- SECTION REPERTOIRE: TBD
 - VASQUEZ | MURPHY | DRENNAN

4/15: READING DISCUSSION

- SHARON SPARROW: SIX WEEKS TO SUCCESS
- ADVICE: WESTON SPROTT / DOUG ROSENTHAL
- NOA KAGEYAMA: BULLETPROOF MUSICIAN

SECTION PLAYING

- HINDEMITH - MATHIS DER MALER
 - BYNUM | VASQUEZ | MADARIS | KANE
- SAN FRANCISCO SYMPHONY - BLOMSTEDT

Be prepared to have a thoughtful conversation about these shared readings. What do you take from this insight? How do you intend to apply this to your process? This is not a lecture class --- group discussion and contribution are necessary.

4/24 (FRI): SECTION READING

- BARTOK: CONCERTO FOR ORCHESTRA
- BERLIOZ: HUNGARIAN MARCH | ROMEO & JULIET
- HINDEMITH: SYMPHONIC METAMORPHOSIS
- LISZT: LES PRELUDES
- MOZART: REQUIEM
- PROKOFIEV - SYMPHONY NO. 5
- TCHAIKOVSKY: SYMPHONY NO. 4 - 6
- BEETHOVEN: SYMPHONY NO. 9
- BRAHMS: SYMPHONY NO. 2
- HOLST - THE PLANETS
- MAHLER: SYMPHONY NO. 3 & 5
- MUSSORGSKY: PICTURES AT AN EXHIBITION
- SHOSTAKOVICH: SYMPHONY NO. 1

We have the Choral Suite reserved on Wednesdays & Fridays from 4:30pm - 6:00pm and will need to use Mondays on occasion (for visiting Guest Artists). Whichever day we use to meet --- please consider using the other to schedule sectional rehearsals to prepare the music for the next class. Ideally your meetings should involve a balanced approach of listening, reading, and cleaning.

ORCHESTRAL REPERTOIRE - GUIDELINES

Importance of Orchestral Study:

- Fundamental Perfection - should be improved BEFOREHAND
- Focuses the mind on a small pocket of music - PERFECTION
- Challenges one's ability to switch styles - AWARENESS

Helpful Advice:

- Study your parts with a musical score - IMSLP
- Listen to the entire piece - Understand your role
 - Multiple recordings - begin to develop an ear for interpretation
 - Recordings should exemplify the best playing of the passage in question
- Compile a list of the excerpts - and collect a sample list of preferred recordings
- Determine WHY this excerpt is revealing - ADDRESS THIS ASPECT
- Use the TUNER, METRONOME, and VIDEO/AUDIO recorder
- **DO NOT** simply repeat the excerpt over and over
 - Focus on your issues within a certain excerpt
 - Go slow and use intelligent practice strategies

REMINDER OF WHAT WINS AUDITIONS:

- TONE - TUNE - TIME: will help you get past prelims
- CONTEXT - CONFIDENCE - CONSISTENCY: will put you in a VERY small group of players

Helpful Resources:

- Orchestral Excerpt Advice & Practice Strategies:
 - ALESSI MUSIC STUDIOS - Joseph Alessi
 - SLIDE SCHOOL - Brian Hecht & Nathan Zgonc
 - Tenor Trombone - Ralph Sauer (LA Philharmonic, retired)
 - Bass Trombone - Jim Markey (Boston Symphony Orchestra)
 - Bass Trombone (Opera) - Paul Pollard (Metropolitan Opera Orch.)
 - Chicago Symphony Section Recordings vol. 1 & 2
 - Pittsburgh Symphony Section Recordings
 - Iceland Symphony Section Recordings
 - STS Videos - Members of ASO, NY Phil, and guests (YouTube)
 - Trombone Excerpts Website: www.tromboneexcerpts.org
 - Multiple clips of prominent excerpt repertoire
 - Compiled as a Doctoral project by Seth Vatt
 - Be sure to listen to complete piece --- these excerpts are a doorway
 - International Trombone Association Journal
 - Currently in every journal - ORCHESTRAL SECTIONAL
 - Advice and perspective on prominent repertoire from prominent players
 - Past Journals - ORCHESTRA SHOWCASE
 - Interviews with Section Members, including:
 - Philadelphia - Dodson, Alessi, Vernon
 - Boston - Barron, Bolter, Yeo
-