

# Sunderman Conservatory

## Spring 2022 Tenor Trombone audition excerpts

Prepare **three** out of these four excerpts:

- 1) Rossini- "La Gazza Ladra" Overture
  - a. Reh. C to 25 after C.
  - b. Reh. F to 17 after F.
- 2) Saint-Saens- Symphony No. 3
  - a. Reh. Q to second measure of Reh. S
- 3) Copland- Symphony No. 3
  - a. Reh. 6 to Reh. 10
- 4) Strauss- Ein Heldenleben
  - a. Three measures before Reh. 64 through sixth measure of Reh. 65
  - b. Second measure after Reh. 69 through tenth measure after Reh. 73.



## GIOACHINO ANTONIO ROSSINI (1782–1868)

At the peak of his career, the Italian master of comic opera Gioachino Rossini produced two dozen works in just eight years, usually just in the nick of time. As Rossini's fame spread he accepted invitations from Paris and London to produce new works, and he soon became a wealthy man. His writing developed a grander dramatic character with increased use of the chorus, theatrical spectacle and complex vocal ensemble writing. Even his overtures grew from the standard formula heard in *La gazza ladra* to the solemnity of the cello quintet that introduced *Guillaume Tell* to the Parisian audience a dozen years later.

He spent the greater half of his life in retirement, revered for his achievements and, despite frequent illness, still composing mostly smaller works for piano, chamber ensembles, solo voices and the church. Rossini's legacy founded the Conservatorio Statale di Musica "Gioachino Rossini" (originally the Liceo musicale Rossini) in Pesaro Italy.

### La gazza ladra: Overture (1817)

Auditions: *Yes*

Errors: *No*

Premiered in 1817, Rossini revised his overture to *La gazza ladra* for subsequent productions in 1818, 1819, 1820, and 1866. It is important to be familiar with the multiple versions of this work. Here, we refer to the one-trombone version without triplet upbeats.

Play the quarter-note triads with energy and an upward direction. Release the tied notes accurately. The descending eighth-note scales should be played with a clean articulation while keeping a good body of sound. Stay relaxed when playing these scales so you never rush or play too heavily. When the octave leap occurs, keep your sound consistent.

**C**

In the final five measures of this excerpt, it is helpful to lightly emphasize the down beats to secure a steady eighth-note flow.

**F**

Before breaths, hold your notes as long as possible to avoid interrupting the phrase. Your breaths should be quick enough to keep the music strictly in time.

**Q** Poco adagio

*p* *poco cresc.*

**R** 2 11

**S** *pp*

At this canonic passage, play clear, accented, and sustained notes. The entrance after Rehearsal Letter **EE** is a trombone section soli. Feel the down beats to place the syncopations accurately. The *Più allegro* is an important moment for trombones in this work, it is the transition leading to the *molto allegro*. Create an arch to let this one-measure phrase soar.

*f* **EE** 13

*ff* **FF** 2

*string.*

**Più all°** 2

*ff* *Une mesure comme 3 du mouv' précédant*

*molto all°*

**Gg**

## Symphony No. 3 (1946)

Auditions: *Rarely*Errors: *Yes*

In Movement Two, four measures before Rehearsal No. 34, the fourth-beat should be the note  $B^b$ .

Commissioned by Serge Koussevitzky and the Boston Symphony Orchestra, Symphony No. 3 is considered to be an essential American symphonic work and is Copland's most famous. It was written at the end of World War II (1944–46) and in the more traditional format. Copland composed it with Koussevitzky's character in mind, "I knew exactly the kind of music he enjoyed conducting and the sentiments he brought with it, and I knew the sound of his orchestra, so I had every reason to do my darnedest to write a symphony in the grand manner."

Play the following soli passage from Movement One in a stately character. Use a clear articulation and play very tenuto. The first trombone solo, four measures after Rehearsal No. 10, is accompanied by a flute obbligato. Play this in a simple and dolce style. Do not move the slide too early on the quarter-notes and keep the line as clean as possible.

**6** Più mosso ancora (♩ = 92)  
soli  
*f marc.*

**7** *ff marc.*

**8** *marc.*

(♩ = 108)

**9**

*ff*

**10** Meno mosso (♩ = 76)  
Solo  
*p dolce*

**11**

**12**

# Ein Heldenleben, Op. 40 (1898)

Auditions: *Yes*

Errors: *No*

Ein Heldenleben, *A Hero's Life*, is one of the great Strauss tone poems. It has six sections, played without breaks. This passage from the section *The Hero at Battle*, must be played with an intense rhythmic drive. In the third and seventh measures after Rehearsal No. 45, do not be late for the triplets on beat two as you release the ties.

45

This passage is often required at principal trombone auditions. Many rhythmic changes occur in this excerpt that present challenges: tied notes, duplets, and off-beats all answer to an unwavering pulse and steadfast tempo. Blow through the quarter-notes to add direction in the third measure of Rehearsal No. 62. All dotted-eighth sixteenth rhythms demand forward direction with energy and clarity. The slurs must not be broken through interval shifts unless indicated. Keep a pulse that's unshakable. *Practice with a metronome.*

62

63

64

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