

Format: Online Submission, MP4 Format

Preparation:

Audition instructions can be found on the BSO website (www.bellinghamsymphony.org). Please read the audition instructions carefully and prepare the appropriate selections. Plan to play the selections in the order listed. Suggested metronome markings are included in some of the listed excerpts. If metronome markings are not included in a particular excerpt, you must use your best judgement (based on standard practice and recordings) to choose a tempo.

If auditioning for a Principal or Assistant Principal position, **a resume must be submitted and is due 5:00pm September 24th.**

Please submit audition forms and video submissions to the Operations Manager by 5:00pm October 1st to be considered. Email materials to operations@bellinghamsymphony.org.

Audition Process:

Your audition will be heard by the music director, the audition committee, and a representative principal player of your instrument. Please know if you are auditioning for Assistant Concertmaster, the audition for the final two candidates in the final round will not be behind a screen.

For the audition video, please be mindful of the following:

- The video must be in MP4 format, and be one continuous take. Please do not speak during your video.
- Make sure your body is visible in your video, as we will need to watch how you play if you are selected as one of the final two candidates.
- For the first round of auditions, the audio will be extracted from your video submission and sent to the audition committee to ensure the process is blind. Once the committee has decided on their top two selections, the committee will receive the submission with video+audio of those candidates.

Audition Results: The Operations Manager will notify you of the results of your audition after the audition committee has deliberated and come to a decision.

Note to Students Auditioning for BSO: In order to participate in the BSO, you must continue your participation in your school orchestra or band or have permission from your high school music director.

About the BSO: The Bellingham Symphony Orchestra is an all-volunteer orchestra that performs 7 full concerts each year at the Mount Baker Theatre. For the 2020-2021 season, we will be providing online concerts and online recordings. BSO Members are expected to participate in recordings. For more information, please visit www.bellinghamsymphony.org.



Audition Form

Please fill out and submit to the Operations Manager (operations@bellingshamsymphony.org).

Please note: A music performance resume is also a requirement for those auditioning for principal or assistant principal positions.

Name: _____

Instrument: _____

Contact information

Phone: _____

Email: _____

Address: _____

How many years have you played your primary instrument? _____

Do you play any other instruments? _____

Please briefly provide some information about your musical training:

Please briefly provide some information about groups with whom you have performed and when:

Please describe any special musical accomplishments or awards you have received:



For pdfs of excerpts, contact operations@bellingshamsymphony.org

**Violin - Assistant Concertmaster / Assistant Principal
Second**

1. Beethoven: Symphony no. 3, mvt III, mm 1-69 and 93-165 (going to the 2nd time bar)
2. Brahms: Symphony no. 2, mvt 1, mm 44-100 **and** 118-136
3. Mendelssohn: Scherzo from "Midsummer Night's Dream," mm 17-99
4. Mozart: Symphony No. 39, mvt II (Andante) beginning - mm 54 (no repeats) **AND** mvt IV, beginning until letter A
5. Rimsky-Korsakov: "Scheherazade" mvt I, solo beginning in bar 14 (4 bars) **AND** mvt IV, mm 8 and 9
6. Solo work (please see below)*

In addition to five excerpts, violin auditions will also be required to play the following:

Assistant Concertmaster: An exposition from a major concerto such as Beethoven, Brahms, Sibelius, Mozart 3, 4, or 5, et cetera.

Assistant Principal Second: A solo work of your choice.

*Please send PDF copies of your chosen solo work to operations@bellingshamsymphony.org when submitting audition materials.

Assistant Principal Bass

1. Beethoven: Symphony no. 5, mvt III, mm 1-100
2. Beethoven: Symphony no. 9, mvt IV, mm 8-30 and then 38-90
3. Wagner: Overture to Die Meistersinger von Nürnberg, mm 158-207 (downbeat only)
4. Prokofiev: Lieutenant Kije, mvt I, mm 1 until reh 16
5. 1 minute solo of your choice*



Helpful Hints for Preparing an Audition

by the BSO Audition Committee

As a community orchestra committed to ongoing growth in quality and repertoire and to serving an important role in the cultural life of our community, auditions are an important way for us to add new talented players and to tap the artistic resources of our community. Although a number of our players have quite accomplished and extensive musical résumés, many others have developed their skills through experience primarily in our orchestra, and a number of young players from our community have gone on from our orchestra to professional careers. We frequently audition players who, although they may seem very musical, have not had much experience in auditioning. Some come poorly prepared to show their true capabilities, and we have come to recognize that many such players would benefit from knowing specifically what our audition committee will be expecting and listening for during the audition. We hope these suggestions and observations can be useful to you in your preparation for the audition, and in your overall musical growth.

1. Play what is on the page. This includes note values, dynamics, articulations and accents, and the indicated tempo markings. Rests should be observed at full value unless excluded from the excerpt. The ability to play accurately is essential to good orchestral ensemble, and judges will be listening for discipline in observation of the markings. The tempi will be at common performance tempi, and it is important for you to be able to demonstrate facility with the excerpts at those tempi.
2. Play rhythmic subdivisions accurately. Make sure you figure these out in all your excerpts. Working with a metronome can be very helpful.
3. Intonation is important, and you should be working with a tuner to dial this in.
4. If you are not familiar with the pieces you are auditioning on, listen to them. Recordings abound, and your playing will improve immensely as you hear your part within the whole. If you can, borrow a score or a full part and listen with that to hear your own part better.
5. Let your solo sing. A solo should allow you to display some of your technical and/or lyrical prowess and give us an idea of your ability to play expressively, within the limit of one minute. A short simple piece may be more effective than a minute of music extracted from a tour de force.