Royal Liverpool Philharmonic Orchestra
Emerging Musicians Fellowship

Cello

First Round *(video audition – in one take in the following order)*

BEETHOVEN	Symphony No. 5, Mvt 2
STRAUSS	Don Juan

Movement 1 exposition of a concerto from the standard repertoire (if Elgar, Mvt 4 start to figure 53) (unaccompanied)

Second Round *(including excerpts from the first round)*

BRAHMS	Symphony No. 2, Mvt 2
SMETANA	Bartered Bride Overture (top line divisi)
MAHLER	Symphony No. 2 Mvt 1* (played with RLPO Double Bass)

Same piece and movement as round 1 (with provided accompanist)

Sightreading may be given

NB: *A=440*

Please prepare sections marked in brackets [ ] where indicated. If no brackets are marked, please prepare entire excerpt.

**to be played alongside RLPO Double Bass*

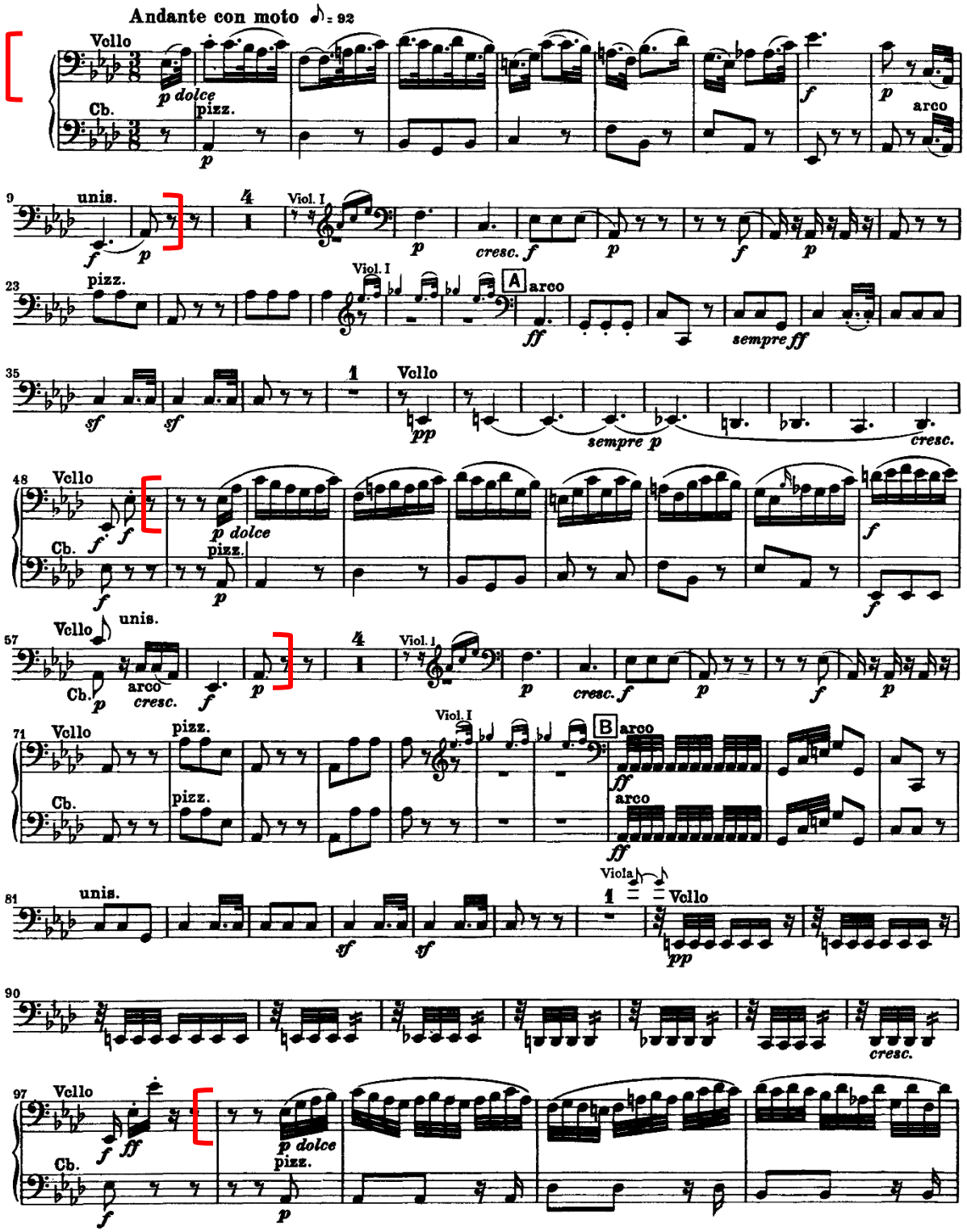
What we expect from the orchestral excerpts…

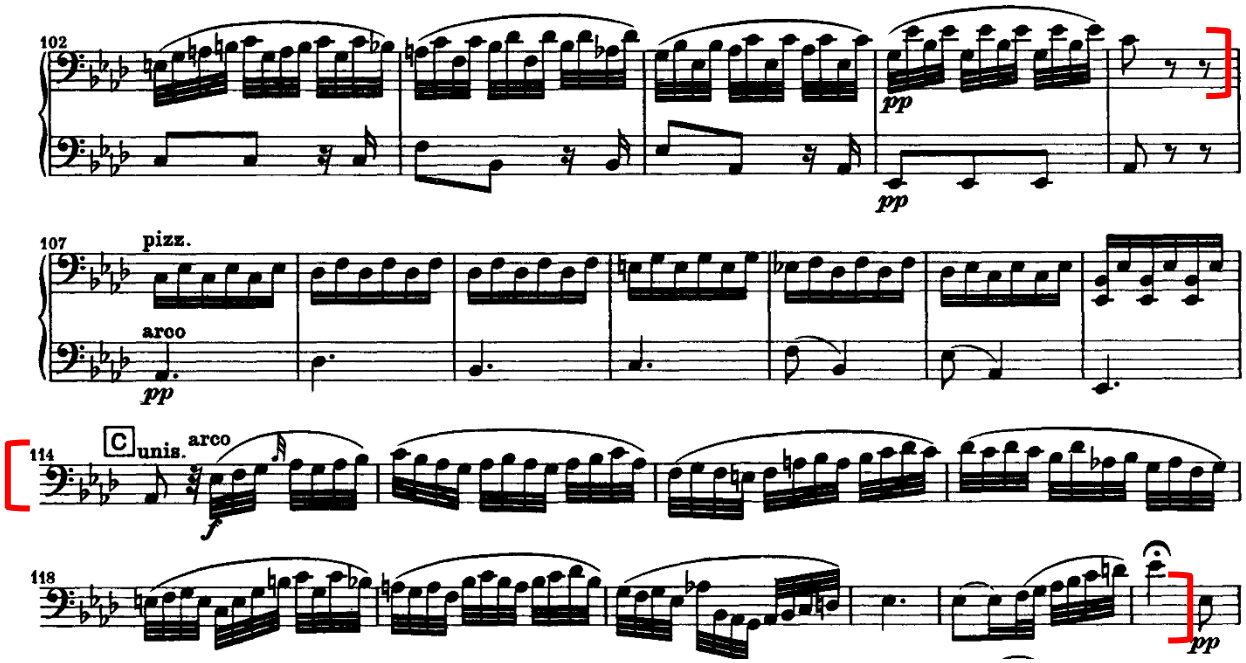
Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract.

Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

BEETHOVEN Symphony No. 5, Mvt 2

Guidance notes: “Attention to rhythm within the legato theme. Make sure the tempo is consistent between the theme and the two variants.”




102
pp
pp
107
pizz.
arco
pp
114
C
unis.
arco
f
118
pp

STRAUSS Don Juan

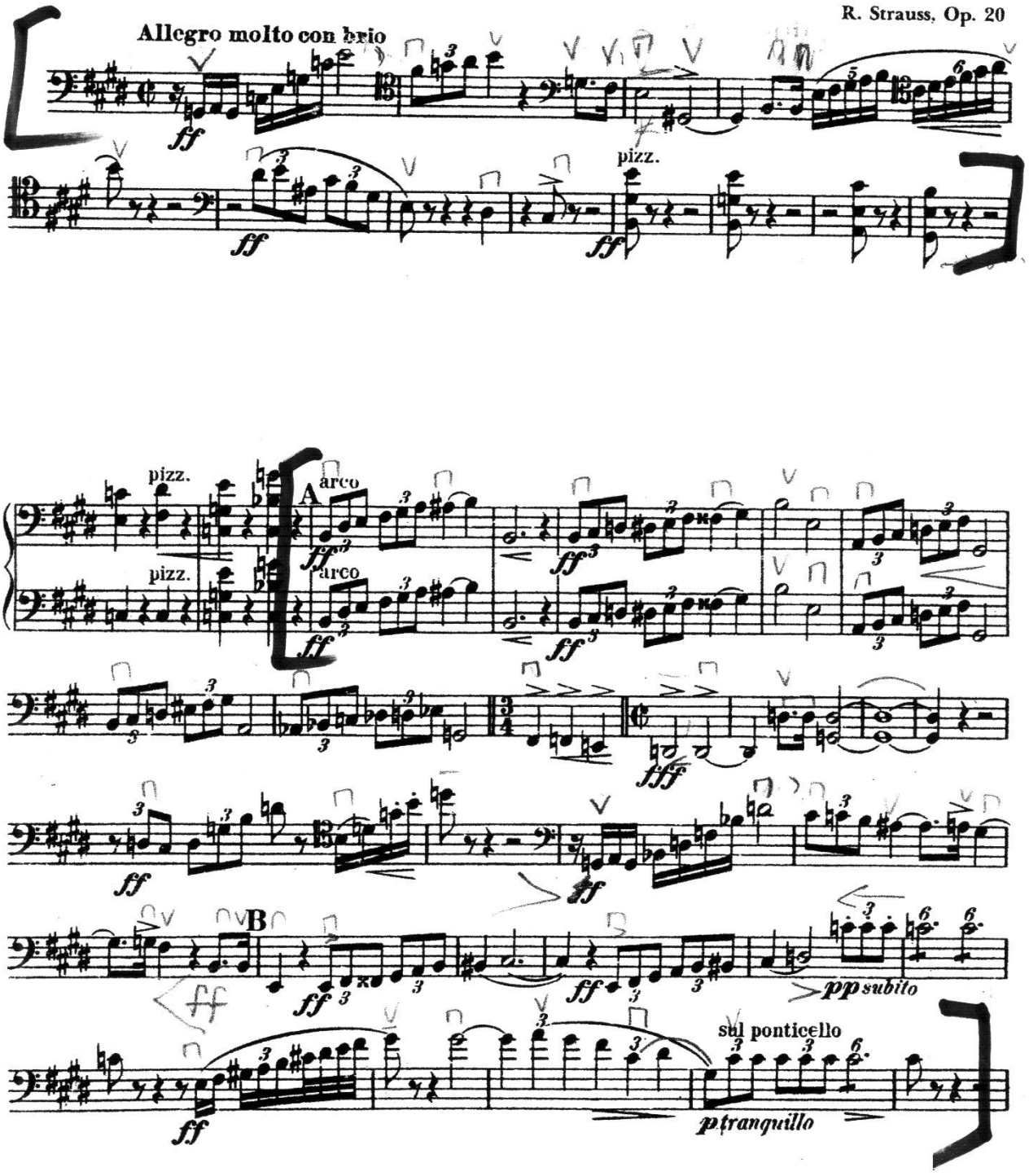
Guidance notes: “Play with clear articulation and flair”

Don Juan

[Symphonic Poem]

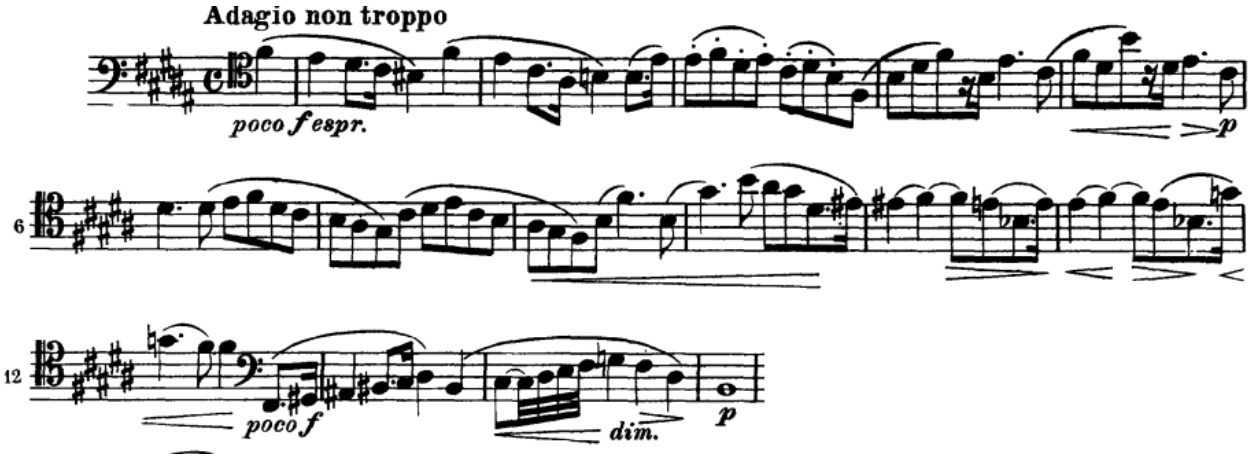
VIOLONCELLO

R. Strauss, Op. 20



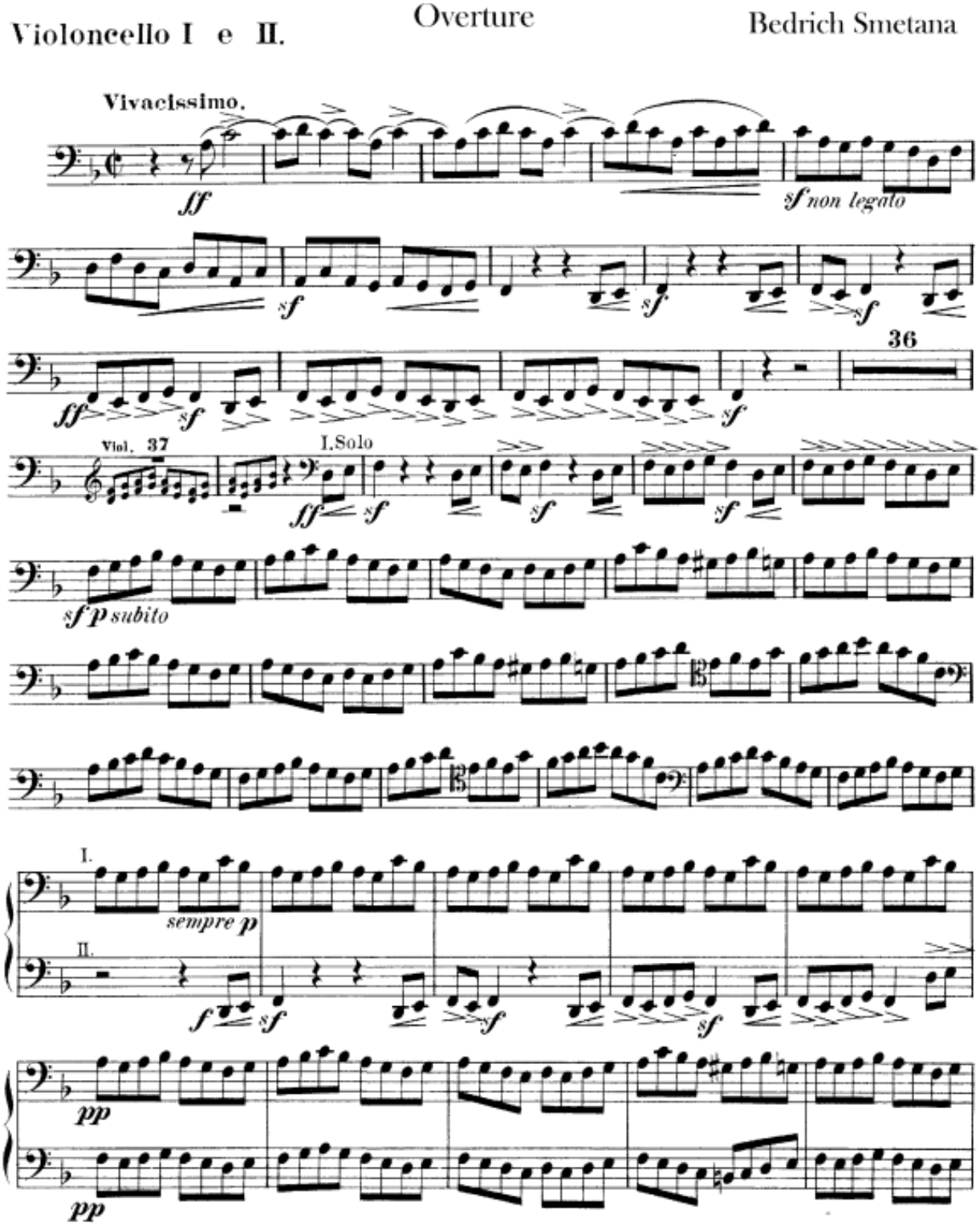
BRAHMS Symphony No. 2, Mvt 2

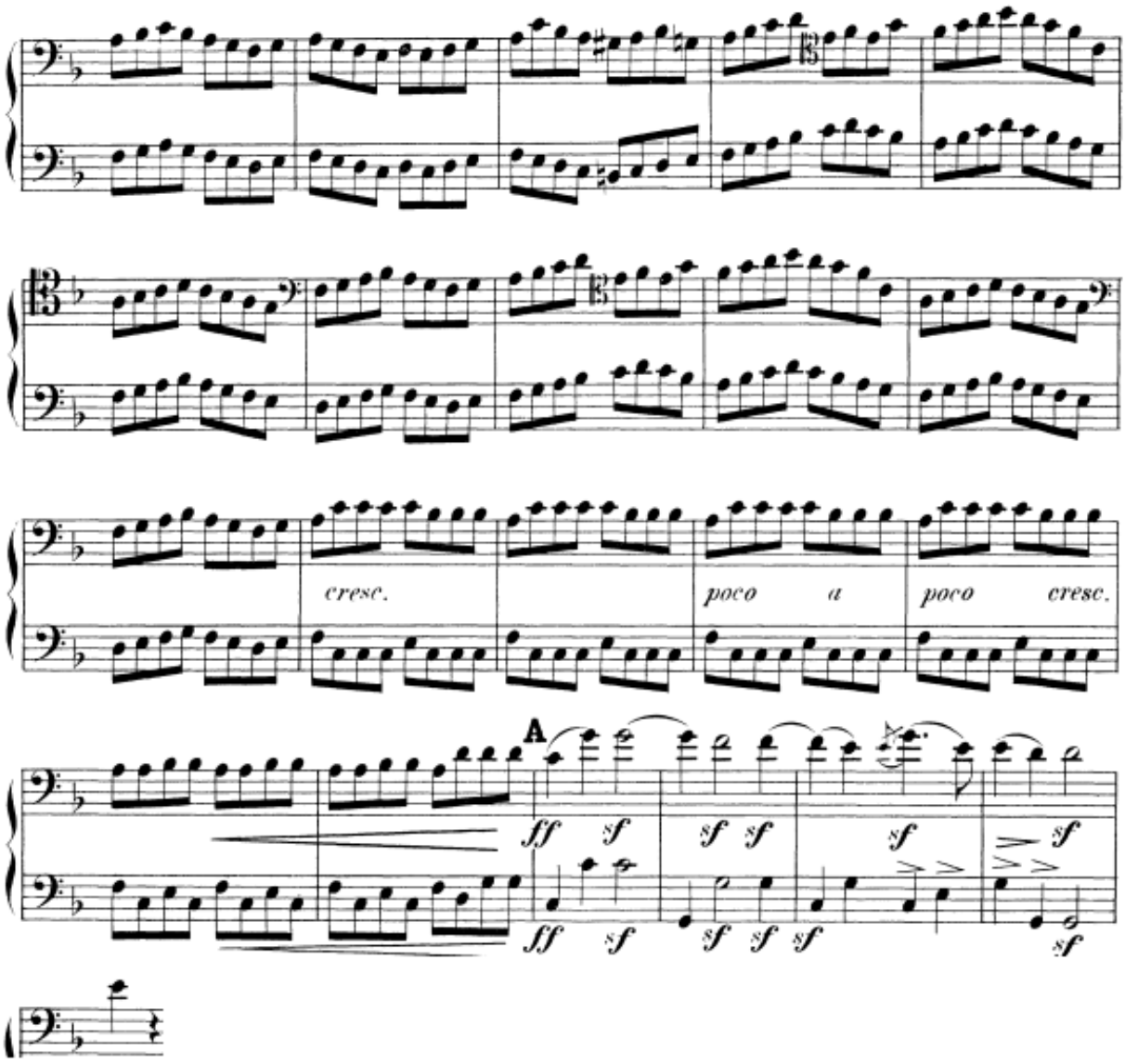
Guidance notes: “Play with a full and sustained sound without pressing or forcing. Aim for a long line”

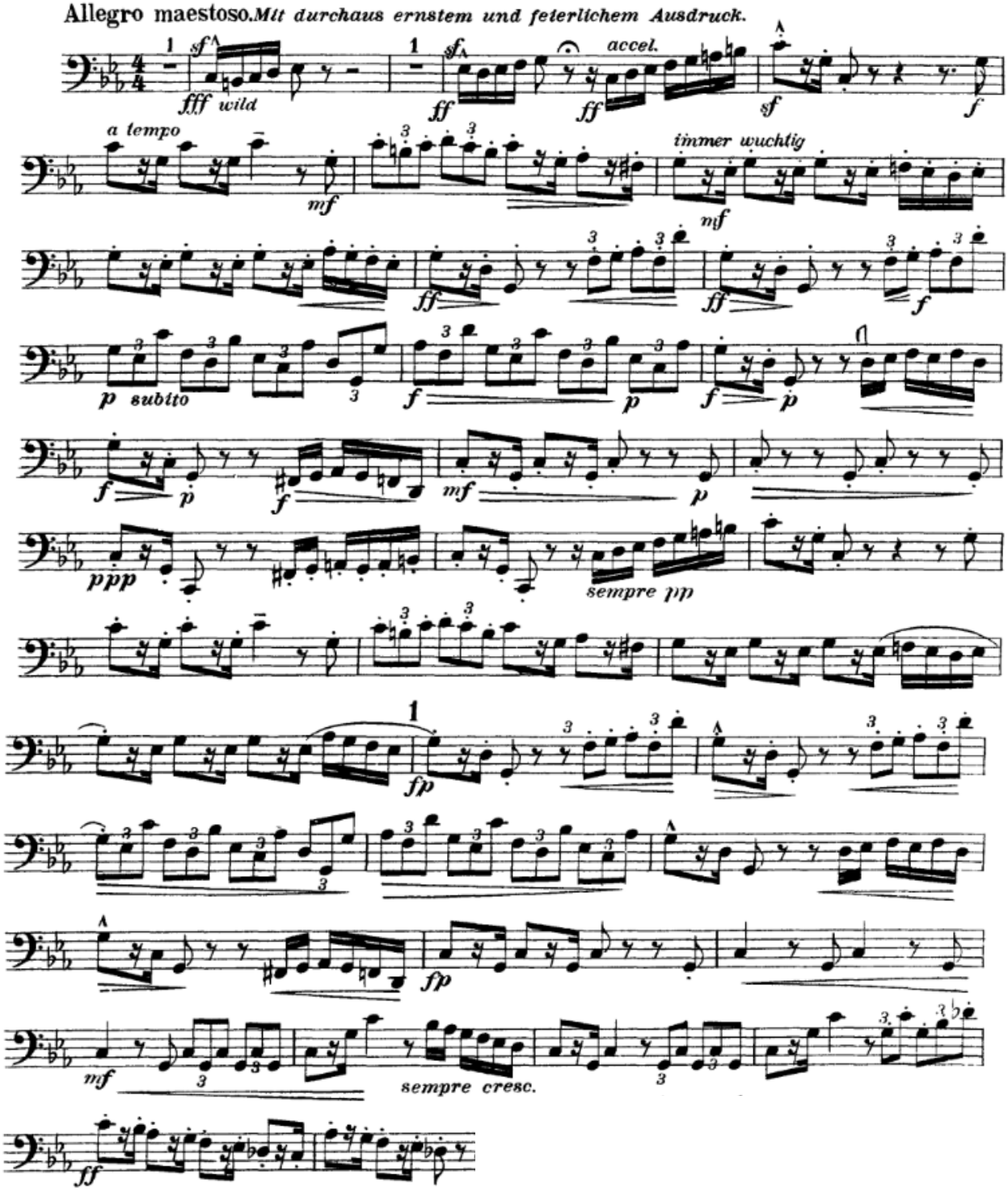


SMETANA Bartered Bride Overture (top line divisi)

Guidance notes: “Absolutely metronomic and clean”




cresc.
poco a
poco cresc.
A
ff sf
sf sf
sf
sf
ff sf
sf sf sf
sf

MAHLER Symphony No. 2 Mvt 1* (played with RLPO Double Bass)

Guidance notes: “Pay attention to all the details in the music. Each candidate should expect to be ‘leading’ the RLPO player with whom they are playing”