

Dear Senior Symphony Musicians,

You are among the few excellent musicians selected to be a member of Senior Symphony during the 66th season of the Milwaukee Youth Symphony Orchestra. I am proud of you. I feel honored to be the Music Director of our flagship orchestra filled with such incredible young people. You have my sincerest congratulations and my respect for the thoughtful study you have given to both your instrument and to classical music.

Earlier this month, you received playing requirements for your in-person seating auditions with me. This communication will share some of those details again as well as additional notes for you to consider before the auditions (Wednesday, August 25- Sunday, August 29, 2021, at the Milwaukee Youth Arts Center).

You will receive your individual assigned audition appointment date and time during the first week of August.

Senior Symphony Seating Auditions will consist of 5 components in this order:

- I. Brief greeting
- II. Solo. 2-3 minutes. Your choice should demonstrate your best knowledge, abilities, and strengths.
- III. Excerpts. You will be asked to play passages from the music I emailed you to prepare in full—and included here.
- IV. Scales. You will be asked to play at least 2 scales in any key, major or minor. Perform scales as you have been instructed by your private teacher.
- V. Short conversation about this season!

Special Notes:

- **Concertmasters, Principals, and Section Leadership:** I will address these opportunities in a separate communication.
- **Flutists:** If you play the piccolo, please prepare a very brief solo to perform after the flute portion of your audition.
- **Oboists:** We would like to know in advance if you play English horn and/or own or have access to one. If you are interested in playing English horn this season, email Operations Director [Marna Bestul](mailto:marnabestul@myso.org) at marnabestul@myso.org and Orchestra Manager [Lisa Werner](mailto:lisawerner@myso.org) at lisawerner@myso.org.
- **Clarinetists:** You will likely need A Clarinets. We also would like to know in advance if you play E-flat or bass clarinet and/or own or have access to either. Email Marna Bestul and Lisa Werner.
- **Bassoonists:** Email Lisa Werner if you are interested in playing (or learning) contra bassoon this season.
- **Trumpet** players: All players need to have C trumpets and should be able to transpose. Please bring both C and B-flat trumpets to the audition.
- **Pianists:** if you would like to play piano in any of our pieces this season, email Lisa Werner.

If you have any questions about the seating audition requirements, please email me at cartersimmons@myso.org.

On your audition day, we recommend arriving at MYAC at least 30 minutes prior to your appointment time to allow time to park, check in at our registration table, and have your photo taken. Please be warmed up, tuned, and ready to play 15 minutes prior to the scheduled audition time. Please note that schedules can vary, and unexpected waiting time may be encountered.

Parking is available in the MYAC parking lot, in the Milwaukee Public Schools parking lot at the southwest corner of Galena Street and Vel R. Phillips Avenue, and on the surrounding streets (see [map](#)).

I look forward to seeing you soon.

Carter Simmons
Music Director, Senior Symphony

Measures 57-59 of the Fagotti I and III part. The score consists of six staves. The first two staves are for the first and third flutes. The third and fourth staves are for the first and second flutes. The fifth and sixth staves are for the bassoon and contrabassoon. The music is in 3/4 time and features various dynamics including *ff*, *p*, *pp*, *f*, *dim.*, and *pp*. Measure numbers 57, 58, and 59 are indicated in boxes. Performance markings include *rall. poco* and *a tempo*.

V.

Hexensabbath.

Songe d'une nuit du Sabbat. A witches' sabbath.

Measures 60-62 of the Hexensabbath section. The score consists of four staves. The first staff is for the Basses (Bassi). The second staff is for the Clarinet (Clar.). The third and fourth staves are for the bassoon and contrabassoon. The music is in 6/8 time and features various dynamics including *poco f > p*, *f*, *p*, *sf > p*, and *sf > pp*. Measure numbers 60, 61, and 62 are indicated in boxes. Performance markings include *Larghetto* (♩ = 63), *Allegro* (♩ = 112), and *Allegro assai* (♩ = 87). The section concludes with a double bar line and a repeat sign.

Fagotti I e III.

63 Allegro. (♩ = 104)

4 Clar.

a 2.

64

cresc.

ff

65

2 (♩ = ♩)

ff

ff

f > p

15

ppp

Viol.

66 sempre a 2. senza accel.

(Campane) (Glocken.)

14

Viol.

67

Viol.

68

14

69

Viol. II.

f cresc. - - - - - *ff*

Hexenrundtanz.
Ronde du Sabbat.
Witches' round dance.
Poco meno mosso.

10 Viol. I. 11 12 *ff* *f*

70

71

72

73

p cresc. - - - - - *ff* *f*

74

75

9 76 1. *pp* *poco f*

77

12 78 16 79 6

dimin. - - - - - *ppp*

Detailed description: This page of a musical score for the Fagotti I and III parts of Berlioz's 'Symphonie Fantastique' covers measures 70 through 79. The music is in a 6/8 time signature and features a variety of dynamic markings and articulations. Measure 70 begins with a forte crescendo leading to fortissimo. The piece is titled 'Hexenrundtanz' (Witches' round dance) and is marked 'Poco meno mosso'. The score includes a first violin part starting at measure 10. Measures 71-74 are characterized by strong fortissimo dynamics and complex rhythmic patterns, including triplets and sixteenth-note runs. Measure 75 shows a dynamic shift to piano, followed by a return to fortissimo in measure 76. Measure 77 is marked piano, and the piece concludes in measure 79 with a very soft piano (ppp) dynamic and a decrescendo. The page number 9 is located in the top right corner.

Berlioz — Symphonie Fantastique

10

Fagotti I e III.

Viol. *a 2.*

mf *cresc. molto* *ff*

ff

82 *4* **83** *3* *I.* *tr.* *tr.* *mf*

p leggiero **84** *a 2.* *ff*

ff *fff* *f* *a 2.*

poco animato **85** *1* *3* *ff* *f* *ff*

86 *ff*