

Boulder Philharmonic Orchestra: Michael Buttermann, Music Director
Principal Percussion Audition Repertoire, Fall 2018

Snare Drum

Mitchell Peters Prokofiev	<i>Advanced Snare Drum Studies,</i> + <i>Lt. Kije,</i> * <i>Peter and the Wolf,</i> * <i>Fifth Symphony,</i>	No. 9 in 3/8 (in a “one” feel) Birth of Kije Final March [49] II. [32] to the end 3rd mvt. D-G 4th mvt. P-downbeat R & S-U
Rimsky-Korsakov	<i>Scheherazade</i>	

Xylophone

Morris Goldenberg Gershwin	<i>Etude XXVII, Modern School for Xylo.,</i> pg. 84, <i>moderato espressivo</i> + <i>An American in Paris</i>	Play glockenspiel, also. [4] to 5 after [6] 7 before [21] to [21] 2 before [33] to [40] 7 before [62] to [62] [75} through 6 after [75] 4 before [14] to [15] Dance of the Rose Maidens: [1]-[3] [46—48] & [127—149] [57—65] & [87—98] mm. 34-38 & 85-91
Gershwin/Bennett Khatchaturian Stravinsky	+ <i>Porgy and Bess: A Symphonic Picture</i> + <i>Gayane</i> ballet, * <i>L’Oiseau de Feu</i> ballet, * <i>Les Noces</i> ballet,	
John Williams	+ <i>The Cowboys Overture</i>	

Cymbals

Tchaikovsky	<i>Symphonie No. 4</i> <i>Romeo and Juliet Fantasy-Overture</i>	Movement IV
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Glockenspiel

Dukas	<i>L’Apprenti Sorcier</i>	4 after [17]-4 after [19] [22]-[24] 7 after [52]-[53] <i>Finale</i> to act one
Tchaikovsky	<i>Casse-noisette</i> ballet	

Tambourine

Chabrier Stravinsky	<i>España</i> * <i>Petrouchka</i> (1947),	[A]-[B] & [O] to the end [201—206]
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Vibraphone

Bernstein	+Symph. Dances from <i>West Side Story</i>	mm. 569-577 & 582-631
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Bass Drum

Mahler Stravinsky	<i>Symphonie No. 3,</i> * <i>Le Sacre du Printemps,</i>	I., opening until [3] [72–79] & [103–129] & [167–end]
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Triangle

Brahms Tchaikovsky	<i>Symphonie No. 4</i> <i>Casse-noisette</i> ballet,	<i>Finale</i> Act I & <u>Waltz of the Flowers</u>
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Castanets

Debussy	<i>Images: Iberia</i>	
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Marimba

J. S. Bach	<i>Prelude from Cello Suite in G, BWV 1007:</i> Start at the beginning and play thru the high D in m. 22. This is to be played one octave higher than written	
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+ The Boulder Phil will provide PDFs of these excerpts to candidates wishing to receive them.

* These excerpts can be found in Raynor Carroll's books *Orchestral Repertoire for the Snare Drum*, *Orchestral Repertoire for Bass Drum and Cymbals*, *Orchestral Repertoire for the Xylophone Vol. 1 and 2*, and *Orchestral Repertoire for Tambourine, Triangle and Castanets*, as appropriate.

NOTES and INSTRUCTIONS

The preliminary round will be xylophone, snare drum and cymbals—in that order.

Sight-reading will be asked, including new music, pop charts or standard excerpts.

INSTRUMENTS: Triangles, tambourines, castanets, and mallets for bass drum or other instruments will NOT be supplied by the BPO; please bring several of your best (sets). You may choose to use your own snare drum(s) or cymbals, but some will be available. Please bring stands for your snare drum(s) unless you are flying to Colorado—warn us. A proctor will help you carry instruments to the audition room (the CU band room). The specific brands and sizes of the instruments available in both the warm-up and audition rooms will be announced via e-mail on August 3, 2018.

If sections are not specified for a work in the list, any part of the work may be asked. Performance tempi may be specified or conducted. You may play with other musicians.

The works in the list by Mitchell Peters, Morris Goldenberg and J. S. Bach are to be played with appropriate style in your personal interpretation.