

# Ithaca College Summer Music Academy

## 2025 High School Division Orchestra Auditions:

Welcome to the 2025 Ithaca College Summer Music Academy! We are excited that you are joining us this summer and look forward to seeing you on our beautiful campus. It is going to be another exciting and action-packed summer!

All students will play an audition to help SMA faculty seat them in orchestra and place them in a chamber ensemble. The audition is a short 5-minute hearing that will occur on the first Sunday afternoon of SMA. Students will be assigned to an audition room where one or two faculty members will hear them play. Specific information concerning the audition room assignments and the format itself will be provided at the orientation meeting on the first Sunday afternoon of SMA.

The audition performance will consist of two components:

1. Orchestral Excerpts
2. Sight-reading

The orchestral excerpts are selected from pieces that will be performed this summer and can be found on the pages below (see the appropriate pages for your instrument). Please spend time preparing the excerpts before coming to SMA. You can find recordings of all the pieces by searching the title on J.W. Pepper ([www.jwpepper.com](http://www.jwpepper.com)). Do your best to follow the fingerings, bowings, and tempi that are marked. Immediately after you have played through the excerpts for the faculty member(s), you will be asked to perform a brief sight-reading example as the second component of the audition.

We look forward to meeting you at the start of our Summer Music Academy! If you have any questions, please direct them to Academy Director Julie Carr ([sma@ithaca.edu](mailto:sma@ithaca.edu)).

Cassie Sulbarán  
Orchestra Division Coordinator

### **Week 1 Program – Dr. James Mick, Conductor**

Edward Elgar- Serenade for Strings  
Astor Piazzolla/arr. Palmer: Milonga del Ángel  
Emilie Mayer/arr. Taylor: Symphony No. 2, Finale

### **Week 2 Program –Mr. Jonathan Lam, Conductor**

Josef Suk- Serenade for Strings op. 6, mvt. 1  
Edvard Grieg- Peer Gynt Suite 1, mvt. 2- Åses Tod  
Eric Ewazen- Sinfonia for Strings, mvt. 3

## Violin (4 total)

### Excerpt 1

Suk Serenade, mvt. 1. mm. 47-55 (in 4/4 time)

♩ = 120

47 *cresc.* *f* *mf* *cresc.*

52 *ff* *p* *dim.*

*D poco - a - poco - rit.*

### Excerpt 2

Elgar Serenade for Strings, mvt. 2. reh. L-M (in 2/4 time)

♩ = 80

47 *ppp* *cresc.* *f*

53 *ff* *p* *dim.*

*D poco - a - poco - rit.*

### Excerpt 3

Suk Serenade, mvt. 1. mm. 32-38 (in 4/4 time, be mindful of the key change)

$\text{♩} = 120$

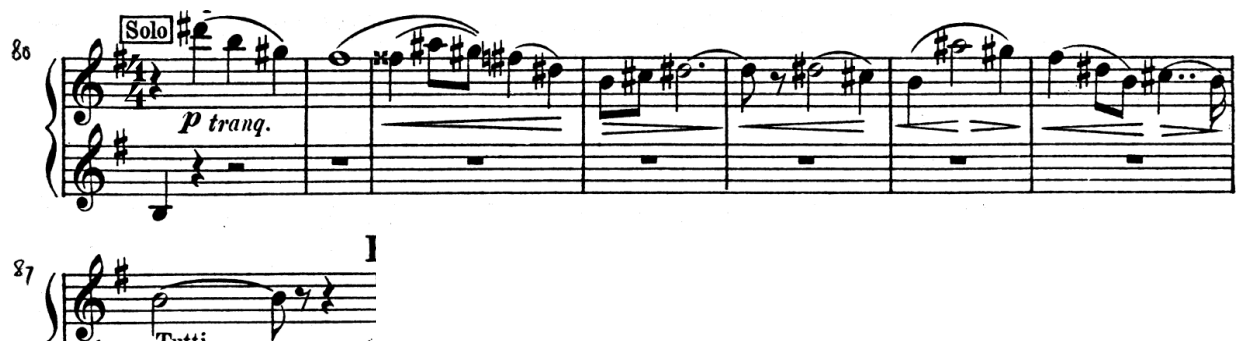


### Excerpt 4

Suk- Serenade mvt. 1. mm. 80-87

*Please prepare this excerpt if you are interested in auditioning for the 1st violin section.*

$\text{♩} = 120$



## Viola (3 Excerpts)

### Excerpt 1

Elgar- Serenade for Strings, mvt. 1. mm. 86-98 (in 6/8 time)

♩ = 100

### Excerpt 2

Suk- Serenade, mvt. 1. mm.17-23

\*take note of the clef, play the top of the divisi line

♩ = 120

### Excerpt 3

Suk- Serenade, mvt. 1. mm. 34-40 (in 4/4 time, take note of the key change)

♩ = 120

## Cello (3 Excerpts)

### Excerpt 1

Elgar Serenade for Strings, mvt. 1 mm. 119-130 (take note of the clef changes)

♩ = 100

### Excerpt 2

Suk- Serenade, mvt. 1. mm. 5-18

♩ = 120

**Andante con moto.**

**1.**

### Excerpt 3

Emilie Mayer Symphony 2, Finale. mm. 8-25 (in 2/4 time)

$\text{♩} = 100$

The musical score is presented in three systems, all in bass clef with a key signature of one flat (B-flat major). The time signature is 2/4, with a tempo marking of  $\text{♩} = 100$ .

**System 1 (Measures 8-13):** The first measure (m. 8) begins with a double bar line, a key signature change to one flat, and a dynamic of *p*. It features a half note G2, a quarter note A2, and a half note Bb2, with a *V* (breath mark) above the Bb. The second measure (m. 9) has a dynamic of *f* and contains a continuous eighth-note pattern. The third measure (m. 10) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The fourth measure (m. 11) has a dynamic of *p* and contains a continuous eighth-note pattern. The fifth measure (m. 12) has a dynamic of *p* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The sixth measure (m. 13) has a dynamic of *p* and contains a continuous eighth-note pattern.

**System 2 (Measures 14-19):** The first measure (m. 14) has a dynamic of *f* and contains a continuous eighth-note pattern. The second measure (m. 15) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The third measure (m. 16) has a dynamic of *f* and contains a continuous eighth-note pattern. The fourth measure (m. 17) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The fifth measure (m. 18) has a dynamic of *f* and contains a continuous eighth-note pattern. The sixth measure (m. 19) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb.

**System 3 (Measures 20-25):** The first measure (m. 20) has a dynamic of *f* and contains a continuous eighth-note pattern. The second measure (m. 21) has a dynamic of *sfz* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The third measure (m. 22) has a dynamic of *f* and contains a continuous eighth-note pattern. The fourth measure (m. 23) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb. The fifth measure (m. 24) has a dynamic of *f* and contains a continuous eighth-note pattern. The sixth measure (m. 25) has a dynamic of *f* and features a half note G2, a quarter note A2, and a half note Bb2, with a *V* above the Bb.

## Bass (3 Excerpts)

### Excerpt 1

Elgar Serenade for Strings, mvt. 3. mm. 12-20

♩ = 100

### Excerpt 2

Emilie Mayer Symphony 2, Finale. mm. 8-25 (in 2/4 time)

♩ = 100

### Excerpt 3

Grieg- Åses Tod, mm. 6-16 (in 4/4 time)

♩ = 55