



Maestro Delta David Gier announces auditions for:

CELLO

Section (Tenure Track)

Saturday, September 14, 2024

Sioux Falls, South Dakota

Compensation: These are **per-service positions**. Section Musician per service rate for 2023-2024 season is \$83.18. Additional payment provided for mileage (40.2 cents/mile, up to 600 total miles round-trip), hotel, and per diem as stated in musician contract

Season: September – May, needed as determined by repertoire

Interested applicants should complete [THIS FORM](#) and email a one-page resume to personnel.manager@sdsymphony.org by **August 16, 2024**.

About the South Dakota Symphony Orchestra

The South Dakota Symphony Orchestra (SDSO) has been called by Alex Ross in The New Yorker “one of the boldest orchestras in America.” It is a dynamic regional orchestra of 83 professional musicians that performs in the 1800-seat, acoustically superb Washington Pavilion in Sioux Falls, South Dakota. The orchestra’s season consists of 7 classical concerts, 3 pops concerts, education concerts, special programs (Lakota Music Project and Bridging Cultures), and regional tours. The SDSO enjoys a growing and diverse audience. Recent and upcoming guest artists include John Corigliano, Emanuel Ax, Reena Esmail, Conrad Tao, Joyce Yang, David Kim, Zhou Long and John Luther Adams. Concerts are broadcast on South Dakota Public Radio, and many are also live-streamed free of charge by South Dakota Public Broadcasting.

Section Cello Audition Requirements

SOLOS

1. First movement exposition of either Dvorak, Schumann, or Haydn D major Cello Concerti (to be performed without accompaniment)

AND

2. Movement of candidate's choice from any Bach Cello Suite

ORCHESTRAL EXCERPTS

| COMPOSER | TITLE | EXCERPT |
|-----------------|---|---|
| 1. Beethoven | Symphony No. 5 in C minor, Mvt. 2 | beginning-- m. 10 mm 49-59; mm 98-106 |
| 2. Brahms | Symphony No. 2 in D Major, Mvt. 2 | mm 1-18 |
| 3. Debussy | La Mer | 2 mm before No. 9--7 mm after 9 (top line) |
| 4. Mendelssohn | Scherzo, <i>A Midsummer Night's Dream</i> | 7 mm before C to Letter D, Letter N to O |
| 5. Mozart | Symphony No. 35 in D. K.385, Mvt 4 | mm 134 – 181 |
| 6. Strauss | Don Juan, Op. 20 | Beginning – 4 before Letter D |
| 7. Verdi | Requiem | nr. 3, Offertorio, mm. 1-28 |

Sight Reading may be requested.

SDSO Official Pitch: A = 440 Hz

Violoncello e Basso

BEETHOVEN: Symphony No. 5

Mvt. II: mm. 1-10; mm. 49-59; mm. 98-106

Andante con moto ♩ = 92

The musical score is divided into three systems, each with a piano accompaniment and a solo instrument part.

System 1 (Measures 1-10):
Piano: Vcllo. (Violoncello) and Cb. (Basso). The Vcllo. part features a melodic line with slurs and accents, starting with a *p dolce pizz.* (piano dolce pizzicato) instruction. The Cb. part provides a rhythmic accompaniment. Dynamics include *p*, *f*, and *p*. The instruction *arco* appears at the end of the system.
Solo: Viol. I (Violino I). The part begins with a *unis.* (unison) instruction and a *f* dynamic, followed by a *p* dynamic. A 4-measure rest is indicated. The part then continues with dynamics of *p*, *cresc. f*, *p*, *f*, and *p*.

System 2 (Measures 49-59):
Piano: Vcllo. and Cb. The Vcllo. part continues with a melodic line, featuring a *p dolce pizz.* instruction. Dynamics include *f*, *f*, *p*, and *f*.
Solo: Viol. I. The part begins with a *unis.* instruction and a *f* dynamic, followed by a *p* dynamic. A 4-measure rest is indicated. The part then continues with dynamics of *p*, *cresc. f*, *p*, *f*, and *p*.

System 3 (Measures 98-106):
Piano: Vcllo. and Cb. The Vcllo. part features a melodic line with slurs and accents, including a triplet of notes. Dynamics include *f*, *ff*, and *p*. The instruction *p dolce pizz.* is present.
Solo: Viol. I. The part begins with a *unis.* instruction and a *f* dynamic, followed by a *p* dynamic. A 4-measure rest is indicated. The part then continues with dynamics of *p*, *cresc. f*, *p*, *f*, and *p*.

Violoncello

BRAHMS: Symphony No. 2

Mvt. II: mm. 1-18

Adagio non troppo

The musical score is written for the Violoncello part of the second movement of Brahms' Symphony No. 2. It consists of three staves of music. The first staff begins with a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked "Adagio non troppo". The first staff contains measures 1 through 5, with a dynamic marking of "poco f espr." and a hairpin crescendo leading to a dynamic of "p" at the end. The second staff contains measures 6 through 11, with a dynamic marking of "poco f" and a hairpin crescendo leading to a dynamic of "p". The third staff contains measures 12 through 18, with dynamic markings of "poco f", "dim.", "p", and "dim.". A box labeled "A" is placed above measure 15. The staff ends with a first ending bracket labeled "Fl. I" and a 4-measure rest.

2 before Reh. 9 to 7 after Reh. 9 (top line)

Un peu plus mouvementé

9

1-2 3-4 5-6 7-8 9-10-11-12 13-14 15-16

p *sfz* *p* *mf* *f* *p*

16 tres rythmés

mf *mf* *f* *ff* *dim.*

mf *mf* *f* *ff* *dim.*

p

En animant

p *pizz.* *arco* *pizz.*

pp *pp* *pp* *p cresc.*

pizz. *arco* *pizz.*

p *pp* *pp* *p cresc.*

pizz. *arco* *pizz.*

Violoncello und Kontrabaß

MENDELSSOHN: Midsummer Night's Dream
Scherzo: 7 before Letter C to Letter D; Letter N to Letter O

Allegro vivace

12

Fl. I

Clar. I

p

22 **A**

cresc.

35 **B**

p

cresc.

51

sf

sf

sf

p

sf

65 **C**

pizz.

arco

pp

pizz.

p

76

84

p

91 **D**

20

Clar. I

E

p

cresc.

arco

p

cresc.

119

f

cresc.

ff

sf

7

274 **M** arco
psf cresc. *sf* *sf* *p* *fsf*

284

295 **N**
p pizz.

304

312

320

336 **P** pizz. 1 2 3 4 5 6 7 8 9 10 11
p *sempre più pp*

351 12 13 14 15 16 17 18 19 20 **Q** 1 1 2 3 4 5
dim.

369 6 7 8 9 arco pizz.
pp

Violoncello e Basso

MOZART: Symphony No. 35

Mvt. IV: mm. 134-181

Presto

134

139

147

152

158

163

168

173

178

p

f

sf

p

fp

DON JUAN

Violoncello

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

The score is written for a single cello. It begins with a forte (*ff*) dynamic and a tempo of *Allegro, molto con brio*. The first staff contains a series of eighth notes and triplets. The second staff continues with similar rhythmic patterns, including a *pizz.* (pizzicato) instruction. The third staff shows a change in texture with *arco* (arco) and *mf* (mezzo-forte) dynamics. The fourth staff features *ff* (fortissimo) dynamics and *arco* markings. The fifth staff includes *fff* (fortississimo) dynamics and a 3/4 time signature change. The sixth staff returns to 2/4 time with *ff* dynamics. The seventh staff is marked with *ff* and includes a section labeled 'B'. The eighth staff transitions to *pp subito* (pianissimo subito) and *tranquillo* (triplets). The ninth and tenth staves conclude with *p* (piano) dynamics and *sul ponticello* markings.

Violoncello

molto Vivo

f *p* *espr.* *p* *cresc.* *rapidamente* *ff* *tranquillo* *sfz* *ppp* *tranquillo* *ppp* *tranquillo* *2* *pp* *7* *p* *vierfach geteilt* *cresc.* *pp* *espr.* *pp* *espr.* *cresc.* *dim* *pp* *poco a poco più vivente* *pp* *espr.* *dim.* *pp* *espr.* *cresc.* *molto espr.* *f*

Verdi: Requiem

Offertorio: mm. 1 - 28

Nr. 3. Offertorio

Andante mosso (♩=66)

9

dolce

un poco marcato

ppp

p

19

più marcato

f

ppp