

SUNY Fredonia School of Music

Euphonium Seating Auditions, Fall 2025

Thoughts on Preparation from Dr. Hotaling:

As you prepare this audition packet, I encourage (nay, urge!) you to listen to high-quality recordings of each of these works. Where possible, I have provided hyperlinks to some favorite recordings of mine (accessible by clicking on titles underlined and listed in blue), but feel free to do some perusing of your own on YouTube to find different performances that might offer new sounds or perspectives! Some of these excerpts are technically challenging. Do not try to start playing them at the tempos listed; start slow, get things to a point where they sound clean and feel comfortable, then increase the tempo as the sound becomes more fluent.

Bordogni étude- These Bordogni études are originally vocalises, written for voice and to be sung on a neutral syllable, focusing on fluid airflow and consistency of sound in all registers. Our focus on euphonium should be in the same area(s). Connect all slurred lines without interruption, and work toward creativity in your dynamics and rubato. Don't let the tempo fool you- this etude requires precise fingers and flexibility!

Hindemith; "March" from *Symphonic Metamorphosis*- This excerpt is from the end of the final movement of a major, high-energy work. As such, it demands high energy and technical precision from the performer. Your stylistic approach should be informed by listening. Be sure to differentiate at rehearsal mark K between the sound of the half note-quarter note moments and the half note-eighth note (eighth rest) rhythms.

Grainger, *Colonial Song*- Grainger is known for being *very* specific with his markings (dynamics, articulations, tempi). Try to be as literal as possible with all of these provided opportunities / encouragements to create musical moments. Though labeled "solo," this excerpt is a nice duo moment with trumpet. Blend and balance are critical, even as an imagined element while playing alone. Again, let your listening inform your performance!

Respighi; *The Pines of Rome*- This excerpt is a darker reiteration of an earlier trumpet solo. The style should be largely in line with how the trumpet performs this solo; some words I would use are "broad" and "regal." *The Pines of Rome*, as a tone poem, is also a programmatic piece, which means the music is attempting to depict or evoke certain imagery. You should do some research on the piece- and this movement in particular- to get a better sense of what you should be trying to accomplish/evoke musically.

Sousa; *The Fairest of the Fair*- Capturing the march style of this excerpt is crucial. As opposed to the orchestrally-informed Hindemith and Respighi excerpts which have a generally broader style, this march requires lightness and buoyancy. All connected, melodic playing should be saved for the *Trio* section, which should be graceful and singing.

Excerpt #1: Marco Bordogni- Etude No. 61 from *120 Melodious Etudes* (trans. Rochut)

Recommended Metronome: ♪ = 112

No. 61

dolce

p



Recommended Metronome: $\text{♩} = 76$

♩ = 148-152

I

mp *f*

J

mf *cresc.* *f*

K

ff *f* *cresc.* *ff*

L

ff *3*

Excerpt #3: [Percy Grainger- Colonial Song](#)

Recommended Metronome: ♩ = 80

Fairly slow Solo
mp molto espress.
rit. *cresc.* *più rit.* *(più mosso)* *a tempo* **29** *mf* molto espress.
molto rit. *cresc. appass.*
36 *a tempo* *(poco meno)* *f*
ff *appass.* *meno mosso* **44** *ff* **40**
cresc. *fff*

Excerpt #4: [Ottorino Respighi- "The Pines Near a Catacomb"](#) from *The Pines of Rome* (Duker)

Recommended Metronome: ♩ = 72

ff *3* *3*
12 *ff* *f* *dim. poco a poco*

Excerpt #5: [John Philip Sousa- The Fairest of the Fair](#) (no repeats)

Recommended Metronome: ♩ = 120

ff *f* *mf* *f* *mf* *mf* *mf* *TRIO* *p* *ff*