

sarasota music festival™

a program of the sarasota orchestra

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AUDITION REQUIREMENTS -- Postmarked by: February 1, 2010

Applicants must submit a high quality recording representative of their best work. Selection of participants is based largely on this recording. Even if they have previously been a Festival participant it is necessary to submit a recording. All recordings must be a full-size CD (unedited).

Please be sure **NAME and INSTRUMENT** appears on the actual CD and a card with the recording contains the following:

APPLICANT 2010 SARASOTA MUSIC FESTIVAL

NAME

INSTRUMENT

SELECTIONS (in the order they are recorded; these **must** adhere to listed repertoire requirements)

Recording should be at proper mid-range levels, on both channels, and should indicate date of recording of each selection.

PLEASE LISTEN TO THE RECORDING BEFORE SENDING TO ENSURE PROPER RECORDING LEVELS AND BALANCE.

The following is a list of audition requirements by instrument:

- STRING and PIANO recordings should not exceed 30 minutes
- WIND and BRASS recordings should not exceed 15 minutes (total).
- "Chamber Music" implies trio or larger and should include all musicians as scored (not just your part).
- "Work of your choice" may be sonata, etude, concerto, excerpt, etc.
- If not indicated, accompaniment is optional.

VIOLIN

- 1) Two contrasting movements from Bach Sonatas and Partitas
- 2) First movement of any of the 5 Mozart Concerti
- 3) The first movement from any violin concerto written between 1850 and 1950 (accompaniment required).

VIOLA

- 1) Contrasting movements from the Bach Cello Suites.
- 2) A work of your choice.

CELLO

- 1) Two contrasting movements from one of the Bach Cello Suites.
- 2) **One** of the following
 - a) The first movement of Dvořák, Haydn D Major, or Schumann concerto.
 - b) The first **and** second movements (or last movement) of Elgar Concerto
 - c) The second **and** third movements of Saint Saëns Concerto #1 in A minor, Op. 33.
 - d) The first **or** second movement of Prokofiev *Symphonie Concertante*
 - e) Tchaikovsky *Rococo Variations*: complete

BASS

- 1) A movement from any Bach Cello Suite, no repeats.
- 2) First movement exposition of a standard concerto for double bass, plus cadenza (if any)
- 3) Two of the following orchestral excerpts:
 - a) Beethoven Symphony No. 5, 3rd movement, Trio to 24 after B (79 bars with upbeat) without repeats.
 - b) Mozart Symphony No. 40, 1st movement, 14 bars after exposition repeat or 20 bars before C, (25 bars)
 - c) Brahms Symphony No. 1, 1st movement, E to first note of first ending, (29 bars)
 - d) Strauss *Ein Heldenleben*, number 9 to number 11 (15 bars)
 - e) Prokofiev Quintet, Op. 39, 5th movement, measure 62 to 64

PIANO

- 1) A Bach Prelude and Fugue from *The Well-Tempered Clavier*.
- 2) One movement from a late 18th century or any 19th century sonata.
- 3) A Romantic or French selection of any length showing pianistic virtuosity.
- 4) A chamber music performance (one movement).

FLUTE

- 1) A movement of any J. S. Bach sonata without repeats.
- 2) The first movement exposition of either Mozart concerto.
- 3) A chamber music work of your choice.

OBOE

- 1) Mozart Oboe Concerto, movement 2, beginning to measure 40
- 2) Britten, *Six Metamorphoses After Ovid*, movements 1 and 4 "Pan" and "Bacchus"
- 3) Barber *Summer Music* for Woodwind Quintet, rehearsal numbers 2-7
- 4) Ravel *Le Tombeau de Couperin*, opening solo

CLARINET

- 1) The first movement exposition of the Mozart concerto.
- 2) Stravinsky *Three Pieces*, 2nd and 3rd movements.
- 3) A piece of your choice, solo or chamber music.

BASSOON

- 1) The first movement exposition of the Mozart concerto.
- 2) The following orchestral excerpts:
 - Tchaikovsky Symphony No. 4, 2nd movement solo
 - Mozart *Marriage of Figaro* overture, measures 139-171
 - Ravel *Bolero*, solo
 - Tchaikovsky Symphony No. 6, movement. 4, beginning to measure 36
 - Berlioz *Symphonie Fantastique*, movement 4, rehearsal number 52 to 53 (measures 49-62)
 - Berlioz *Symphonie Fantastique*, movement 5, rehearsal numbers 63 to 64 (measures 47-61)
- 3) One movement from a work of your choice, preferably with piano accompaniment.

HORN

- 1) The first movement exposition of Mozart Concerto K.417 or K.495.
- 2) The following orchestral excerpts:
 - Strauss *Till Eulenspiegel*, opening solo
 - Strauss *Ein Heldenleben*, opening 17 bars
 - Shostakovich Symphony No. 5, 1st movement low register unison
 - Brahms Symphony No. 3, 3rd movement solo
 - Bach Brandenburg Concerto No. 1, Trio II, without repeats