

# sarasota music festival™

a program of the sarasota orchestra

TEL: 941-487-2730

EMAIL: [rmccabe@sarasotaorchestra.org](mailto:rmccabe@sarasotaorchestra.org)

WEBSITE: [www.sarasotamusicfestival.org](http://www.sarasotamusicfestival.org)

## AUDITION REQUIREMENTS – Deadline: February 1, 2012 (\$60 application fee)

**LATE APPLICATION DEADLINE**—is determined by instrument. All instruments are currently taking applications until Feb. 8<sup>th</sup>. Previously some instruments have accepted late applications until the end of February. If you need more time, please email [rmccabe@sarasotaorchestra.org](mailto:rmccabe@sarasotaorchestra.org) to find out the final date for each instrument.

**All applications (regardless of entry date) are given equal consideration.**  
Late application fee is \$75.

### The following is a list of audition requirements by instrument:

- If not indicated, accompaniment is optional.
- “Work of your choice” may be sonata, etude, concerto, excerpt, etc.
- Chamber Music” implies trio or larger and should include all musicians as scored (not just your part).
- Each piece can be a separate audio file

#### 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, 1<sup>st</sup> movement, 14 bars after exposition repeat or 20 bars before C, (25 bars)
  - c) Brahms Symphony No. 1, 1<sup>st</sup> 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, 5<sup>th</sup> movement, measure 62 to 64

#### PIANO

- 1) A Bach Prelude and Fugue from *The Well-Tempered Clavier*.
- 2) One movement from a late 18<sup>th</sup> century or any 19<sup>th</sup> century sonata.
- 3) A Romantic or French selection of any length showing pianistic virtuosity.
- 4) A chamber music performance (one movement).  
*No substitute pieces for the piano requirements will be accepted.*

**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 (just the oboe part)
- 4) Ravel *Le Tombeau de Couperin*, opening solo

**CLARINET**

- 1) The first movement exposition of the Mozart concerto.
- 2) Stravinsky *Three Pieces*, 2<sup>nd</sup> and 3<sup>rd</sup> 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, 2<sup>nd</sup> 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, 3<sup>rd</sup> movement solo
  - Bach Brandenburg Concerto No. 1, Trio II, without repeats