

## AUDITION REPERTOIRE

## LUCERNE FESTIVAL ACADEMY 2023

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## Flute | Piccolo | Alto Flute

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works (keyboard accompaniment - where appropriate - is encouraged, but not required):*

- C.P.E. Bach: Sonata in A minor, 1st **and** 2nd mvts
- J.S. Bach: Partita in A minor, 2nd **and** 3rd mvts
- Georg Philipp Telemann: **any** of the 12 Fantasias for solo flute

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio: *Sequenza I* (Universal Edition)
- Brian Ferneyhough: *Cassandra's Dream Song* (Edition Peters)
- Cristóbal Halffter: *Debla* [Solo VI] (Universal Edition)
- Toshio Hosokawa: *Vertical Song I* (Schott)
- Philippe Hurel: *Loops I*, 2nd **and** 3rd movements (Henry Lemoine)
- Michael Jarrell: *Le point est la source de tout...* (Épitome II) (Henry Lemoine)
- Bruno Mantovani: *Früh* (Henry Lemoine)
- Enno Poppe: **any** of the *17 Etüden für die Flöte*, 3rd book (Ricordi)

*\*A solo work of similar difficulty and scope written within the last 50 years may be submitted in place of one of the works listed above. Please submit a PDF of the score for the chosen piece. If any logistical or financial problems arise while acquiring scores, please contact us at [leaders@lucernefestival.ch](mailto:leaders@lucernefestival.ch).*

### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take:*

- Pierre Boulez: *Dérive I* [mm. 41-46]
- Wolfgang Rihm: *Jagden und Formen* [m. 1131, beat 3 - m. 1165, flute I]
- Claude Vivier: *Siddhartha* [mm. 316-331, **piccolo**]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please submit the score with the recording.

### Optional doubling instrument: Piccolo or Alto Flute

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

*Please be aware that piccolo, alto flute, and bass flute assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments as needed.*

## Oboe | English Horn

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works (keyboard accompaniment is encouraged but not required):*

- Henri Dutilleux: Sonata, 1st **and** 2nd movements
- Clara Schumann: *Romances*, 1st **and** 2nd movements
- Mozart: Oboe Concerto, 1st movement, Exposition **and** 2nd movement, mm. 11-40

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio: *Sequenza VII* (Universal Edition)
- Du Yun: Duet for Oboe and Tam-tam from *Angel's Bone* (no Tam-tam required) (Composers Edition)
- Suzanne Farrin: *l'onde della non vostra* from *Dolce la Morte* (Composers Edition)
- Toshio Hosokawa: *Spell Song* (Schott)
- Liza Lim: *Gyfu* (Ricordi)
- Friedrich Schenker: *Monolog* (Breitkopf & Härtel)

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### Excerpt from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take:*

- George Lewis: *The Will to Adorn* [mm. 199-214]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

### Optional doubling instrument: English Horn

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

*Please be aware that English Horn assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments as needed.*

## Clarinet | Bass Clarinet | E-flat Clarinet

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works (piano accompaniment is required for Debussy and is encouraged but not required for Mozart and Weber):*

- Debussy: *Première Rhapsodie*, L.116 [beginning to m. **83**]. [Please indicate the edition used.]
- Mozart: *Clarinet Concerto*, KV 622 [Mvt I: mm. 49-154 **and** Mvt. III: mm. 1-97], (Bärenreiter)
- Stravinsky: *Trois pièces pour clarinette solo* (Chester)
- Weber: *Clarinet Concerto No. 1*, Op. 73 [Mvt. I: mm. 47-145]

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score)*

- Luciano Berio: *Sequenza IXa* (UE)
- Pierre Boulez: *Domaines* (UE)
- Elliott Carter: *Gra* (Boosey & Hawkes)
- Ann Cleare: *Eyam I (it takes an ocean not to)* (<https://annclarecomposer.com/contact/>)
- Franco Donatoni: *Clair* (Ricordi)
- Gérard Grisey: *Charme* (Ricordi)
- Heinz Holliger: *Contrechant* (Schott)
- Michael Jarrell: *Assonance (Bb Clarinet version)* (Henry Lemoine)
- Helmut Lachenmann: *Dal Niente (Interior III)* (Breitkopf and Härtel)
- Liza Lim: *Sonorous Body* (Ricordi)
- Bruno Mantovani: *Bug* (Henry Lemoine)
- Per Nørgård: *Within the Fairy Ring and Out of it* (Edition Wilhelm Hansen Copenhagen)
- Giacinto Scelsi: *Preghiera per un'ombra* (Salabert)
- Karlheinz Stockhausen: *Harlekin* (with choreography) (Stockhausen Stiftung)
- Jörg Widmann: *Fünf Bruchstücke* (Schott)

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(Clarinet requirements continue on next page)

# LUCERNE FESTIVAL

(Clarinet cont'd.)

## Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order).*

*Candidates must record the excerpts for **either** E-flat or Bass Clarinet, **or** both.*

## Doubling Instrument (record **E-flat or Bass Clarinet** excerpts)

- Stravinsky: *Le Sacre du printemps* (E-flat clarinet, record excerpts *in order*)
  - Reh. 4 to Reh. 12
  - 2 after Reh. 56 to Reh. 57
  - Reh. 72 to Reh. 75
  - Reh. 184 to Reh. 186
- Stravinsky: *Le Sacre du printemps* (Bass clarinet, record excerpts *in order*)
  - Reh. 11 to Reh. 12
  - Reh. 48 to 49
  - 1 before Reh. 141 to Reh. 142
- Wolfgang Rihm: *Jagden und Formen* (Bass clarinet) [mm. 392-393, m. 649 to downbeat of m. 679]

## Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Optional doubling instrument: E-flat and Bass Clarinet

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

*Please be aware that Eb and Bass Clarinet assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments as needed.*

## Bassoon | Contrabassoon | Contraforte

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works (piano accompaniment encouraged but not required):*

- Johann Nepomuk Hummel: Concerto in F major, 1st movement
- Wolfgang Amadeus Mozart: Concerto in B-flat major, K.191, 1st movement with cadenza
- Camille Saint-Saëns: Sonata for Bassoon and Piano in G, Op. 168, 1st **and** 2nd movements
- Carl Maria von Weber: Concerto in F, Op. 75, 1st Movement

### Contemporary repertoire

*One of the following works\*:*

- Pierluigi Billone: *Blaues Fragment* (Uwe Henze)
- Pierluigi Billone: *Legno.Edre: Il.Edre* (<https://www.pierluigibillone.com/en/contact/>)
- Milica Djordjevic: *Nailing Clouds* (<http://www.milicadjordjevic.com/contact.html>)
- Tonia Ko: *Tilt* (Composers Edition)
- Liza Lim: *Axis Mundi* (Ricordi)
- Olga Neuwirth: *Torsion* (Boosey & Hawkes)
- Karlheinz Stockhausen: *In Freundschaft*, edition for bassoon (Stockhausen Edition)
- Tôn-Thât Tiêt: *Jeu des cinq éléments II* (Jobert)
- Isang Yun: *Monolog* (Bote & Bock)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order).*

- Stravinsky: *Le Sacre du printemps* [Beginning to 2 before Reh. 4, bassoon I]
- Hilda Paredes: *Demente Cuerda* [mm. 195-202]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

### Option doubling instrument: Contrabassoon/contraforte

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. Please submit the score with the recording.

*Please be aware that contrabassoon assignments are made on a rotational basis at the Lucerne Festival Academy. The Lucerne Festival will provide instruments as needed.*

## Horn

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### Standard repertoire

*One of the following works:*

- Mozart: Horn Concerto No. 4, K495, first movement and cadenza [with piano]
- Mozart Horn Concerto No.2, K417: [with piano]
- Richard Strauss: Horn Concerto No. 1, first movement [with piano]
- Hermann Neuling: Bagatelle [with piano]

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Peter Maxwell Davies: *Sea Eagle* (Schirmer), two movements
- Tansy Davies: *Yoik* (Faber)
- Juliana Hodkinson: *All My Friends Really Are Superheroes* (Wilhelm Hansen)
- Heinz Holliger: *Cynddaredd-Brenddwyd (Fury-Dream)* (Schott)
- Nina Šenk: *One's Song* (Edicije DSS)
- Jörg Widmann: *Air* (Schott)
- Karlheinz Stockhausen: *In Freundschaft*, edition for horn (Stockhausen Edition)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Anton Webern: *Passacaglia* [1 before Reh. 15 to Reh. 19, horn I]

and

- Peter Ruzicka: *Spiral*, Horn I [mm. 4-35, Cadenza: m. 176a for five bars, "Fluido" (quarter = 76) until tempo change (quarter = 54)]

OR

Peter Ruzicka: *Spiral*, Horn IV [mm. 4-35, Cadenza: m. 176a for eight bars, "Fluido" (quarter = 76) until tempo change (quarter = 54)]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Trumpet

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### Standard repertoire

*One of the following works:*

- Haydn: Concerto, 1st **and** 2nd movements [with piano accompaniment]
- Hummel: Concerto, 1st **and** 2nd movements [with piano accompaniment]
- Gisondi - J.S. Bach: No. 12

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio: *Sequenza X* (Universal Edition)
- Mauricio Kagel: *Morceau de Concours (for solo trumpet)* (Universal Edition)
- Olga Neuwirth: *Laki* (Bote & Bock / Boosey & Hawkes)
- Giacinto Scelsi: *Quattro Pezzi per Tromba Sola* (Editions Salabert)
- Tōru Takemitsu: *Paths* (Schott)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Stravinsky: *Le Sacre du printemps*
  - Trumpet I [1 before Reh. 85 to Reh. 87]
  - Piccolo trumpet [1 before Reh. 11 to Reh. 12]
  - Piccolo trumpet [Reh. 70 to Reh. 71]
- Moliner: *Estructura IV* (Trumpet 1 -piccolo) [Reh. B4 to Reh. B5, with repeat]
- Poppe: *Speicher IV* (Trumpet in Bb) [mm. 87-106, m. 259 to end]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.



## Trombone

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### Standard repertoire

*One of the following works:*

- Roger Boutry: Concerto [with piano accompaniment] (Leduc)
- Paul Creston: *Fantasy, Op. 42* [with piano accompaniment] (Schirmer)
- Henri Dutilleux: *Choral Cadence et Fugato* for trombone and piano [with piano accompaniment] (Leduc)
- Bernard Krol: *Capriccio da camera* (Simrock)
- Henri Tomasi: Concerto, 1st **and** 2nd movements (Leduc)

### Contemporary solo pieces

*One of the following works\* (submit a PDF of the score):*

- Carlos Roqué Alsina: *Consecuencia, Op. 17* (Boosey & Hawkes)
- Luciano Berio: *Sequenza V* (Universal Edition) *N.B. octave transposition of the vocal part is welcome if applicable*
- Arnulf Hermann: *Roor* (Peters)
- Yu Kuwabara: *Rattling Darkness* (2015/18) (Edition Gravis)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- György Ligeti: Violinkonzert [Mvt. II. *Aria, Hoquetus, Choral*: mm. 84-129]
- Wolfgang Rihm: *Jagden und Formen* [mm. 962-971]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

### Optional doubling instrument: Bass trumpet

- Igor Stravinsky, *Le Sacre du printemps* (Bass trumpet) [Reh. 132 to five after Reh. 132, Reh 183 to 1 after Reh. 186]

## Bass Trombone

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works:*

- Georges Barboteu: *Romantic Flash* (Editions Choudens Boosey & Hawkes)
- Eugène Bozza: *New Orleans* (Leduc)
- Pierre Lantier: *Introduction, Romance et Allegro* (Editions Lemoine)

### Contemporary solo pieces

*One of the following works\* (submit a PDF of the score):*

- Claude Ballif: *Solfeggietto No. 7* (3 movements of the candidate's choice) (Durand)
- Marc-André Dalbavie: *Interlude II* (Editions Jobert)
- Franco Donatoni: *Scaglia* (Ricordi)
- Giacinto Scelsi: *Maknongan* (Salabert)
- Daniel Schnyder: *subZERO*, 3rd movement (Williams Music Publishing)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take:*

- John Adams, *City Noir* [mm. 102-114]
- Igor Stravinsky, *Le Sacre du printemps* [1 after Reh. 115 to 3 after Reh. 116]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Tuba

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works:*

- Hindemith: Sonata for tuba and piano (Schott), 1st movement [with piano]

*or*

- Transcription of one or more movements (total ca. 5 minutes) from solo works by J.S. Bach (e.g. BWV 1007 - 1012, 1013), Telemann (e.g. TWV 40:2-13) or Handel (e.g. HWV 367b) [without accompaniment]

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Asia Ahmetjanova: *ALEPH* (Gravis)
- Judith Bingham: *Der Spuk* (Peters)
- Franco Donatoni: *CHE* (Ricordi)
- Dmitri Kourliandski: *Tube Space* (Editions BIM)
- Marta Ptaszyńska: *Two Poems* (Polish Music Publishers)
- Giacinto Scelsi: *Maknongan* (Salabert)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Helmut Lachenmann: *Concertini* (Briefkopf) [mm. 464-482]
- György Ligeti: *Melodien* (Schott) [mm. 55-71]
- Liza Lim: *Speak, Be Silent* (Ricordi) [mm. 72-76]
- Wolfgang Rihm: *Jagden und Formen* (Universal) [mm. 1169-1178]
- Igor Stravinsky: *Le sacre du printemps* (Kalmus) [Tuba II: Reh. 57 to 1 after Reh. 59, Reh. 110 to Reh. 114]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Percussion

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Snare drum

- Jacques Delécluse: *Douze Études* pour Caisse-Claire, Nr. 9 (Leduc)

### Marimba OR Vibraphone

*One of the following works:*

- Jacob Druckman: *Reflections on the Nature of Water* (4th movement plus 1 additional movement) for Marimba (Boosey & Hawkes)
- Bruno Mantovani: *Moi, jeu ...* for Marimba (Henry Lemoine)
- Franco Donatoni: *Omar*, 1st or 2nd movement for Vibraphone (Ricordi)
- Philippe Hurel: *Loops II* for Vibraphone (Henry Lemoine)
- Philippe Manoury: *Le livre des claviers*, Pièce IV for Vibraphone (Amphion)

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### Optional: Multi-Percussion Setup

One piece of solo or chamber music (one to nine performers) written since 1945 for a multi-percussion setup, not longer than 10 minutes. An excerpt from a longer piece is acceptable. Please include a PDF of the score.

## Piano

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

- The first movement of one of the following sonatas by Beethoven: Op. 2 (no. 2, no. 3), Op. 7, Op. 10 (no. 3), Op. 22, 31 (no. 1, no. 3), Op. 53, Op. 57, Op. 79, Op. 81a, Op. 90, Op. 106, Op. 111

*and*

- Schoenberg: Gigue from Suite, op. 25 (Universal Edition)

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Thomas Adès: *Blanca Variations* (Faber)
- Pierre Boulez: Sonata no.1 (Universal Edition); *12 Notations* (complete) (Universal Edition); *Incises*
- Luciano Berio: *Sequenza IV* (Universal Edition)
- Elliott Carter: *90+* (Boosey & Hawkes)
- Unsuk Chin: Any *two* of the etudes (Boosey & Hawkes)
- Franco Donatoni: *Rima* (Boosey & Hawkes)
- Michael Finnissy: *Snowdrift* (Edition Modern)
- Tania León: *Homenatge* (Peer Music)
- Olga Neuwirth: *Trurl-Tichy-Tinkle* (Ricordi)
- Gabriela Ortiz: *Estudios entre Preludios* (one *Preludio* and *Estudio* from nos. 1-3) (Contact the composer via [gabrielaortiz.com](http://gabrielaortiz.com))
- Kaija Saariaho: *Ballade* (Chester)
- Rebecca Saunders: *Shadow* (Edition Peters)
- Salvatore Sciarrino: Sonata no. 2 (Ricordi)
- Ana Sokolovic : *Trois études* (Boosey)

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- One **chamber music** work composed after 1945, preferably trio or larger formation, but duos also acceptable. Audio is acceptable but video is highly preferred. Please include a PDF of the score.

## Harp

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

*One of the following works:*

- C.P.E. Bach: *Sonata in G major*, Wq 139, 1st and 2nd movement (Zingel)
- J.S. Bach: *French Suite No. 2, 3 or 6*, four movements of the candidate's choice
- Benjamin Britten: *Suite for Harp*, Overture, Toccata, Nocturne, and Fugue (Faber Music)
- André Caplet: *Divertissements – à la française and à l'espagnole* (Durand, Suvini Zerboni)
- Gabriel Fauré: *Impromptu in D flat major*, Op. 86 (Durand)
- Paul Hindemith: *Sonata* (Schott)
- Louis Spohr: *Fantasy in C minor*

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Benjamin Attahir: *De l'obscurité* (Lyon and Healy)
- Luciano Berio: *Sequenza II* (Universal Edition)
- Harrison Birtwistle: *Crowd* (Boosey & Hawkes)
- Elliot Carter: *Bariolage* (Boosey & Hawkes)
- Franco Donatoni: *Marches No. 1 and 2* (Ricordi)
- Heinz Holliger: *Partita 2 - Fughetta cromatica and Epilogue* (Schott)
- Heinz Holliger: *Präludium, Arioso, und Passacaglia* (Schott)
- Michael Jarrell: *Offrande* (Lemoine)
- Bruno Mantovani: *Tocar* (Lemoine)
- Goffredo Petrassi: *Flou* (Suvini Zerboni)
- Michele Reverdy: *Quatorze Poihnées d'Argile* (Leduc)

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### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Violin

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Solo by J.S. Bach

- First two movements from one of the following sonatas: no. 1 (BWV 1001), no. 2 (BWV 1003), no. 3 (BWV 1005)

*or*

- Chaconne from Partita in D minor, BWV 1004

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio: *Sequenza VIII* (Universal Edition)
- Pierre Boulez: *Anthèmes 1* (Universal Edition)
- Elliott Carter: *Four Lauds*, any **two or more** movements (Boosey & Hawkes)
- Reiko Fueting: *tanz.tanz* (Abundant Silence Publishing)
- Dai Fujikura: *Samarasa* (Ricordi)
- Liza Lim: *The Su Song Star Map* (Ricordi)
- Jessie Montgomery: *Rhapsody No. 1* (Jessie Montgomery)
- Jeffrey Mumford: *An Expanding Distance of Multiple Voices* (Theodore Presser)
- Shulamit Ran: *Inscriptions* for solo violin (Theodore Presser)
- Augusta Read Thomas: *Caprice* (G. Schirmer)
- Rebecca Saunders: *Hauch* (Edition Peters)
- Salvatore Sciarrino: *Sei capricci*, any **two or more** (Ricordi)

*\*A solo work of similar difficulty and scope written within the last 50 years may be submitted in place of one of the works listed above. Please submit a PDF of the score for the chosen piece. If any logistical or financial problems arise while acquiring scores, please contact us at [leaders@lucernefestival.ch](mailto:leaders@lucernefestival.ch).*

### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take - all excerpts **violin I** (free choice of order):*

- Stravinsky: *Le Sacre du printemps* [Reh. 142 to Reh. 149, top line when divided]
- Wolfgang Rihm: *Sub-Kontur* [mm. 95-102]

*To be considered for a principal position, also include*

- Schönberg: Chamber Symphony, Op. 1 [1 before Reh. 111 to end]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Viola

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

- J.S. Bach: Prelude from one of the following cello suites: no. 4 (BWV 1010), no. 5 (BWV 1011), no. 6 (BWV 1012)

### *and*

- Any movement or movements from a solo viola sonata by Hindemith (4' to 12' in total)

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- György Ligeti: *Sonata for Viola Solo*, any two movements of the candidate's choice (except the 5th) (Schott)
- Luciano Berio: *Sequenza VI* (Universal Edition)
- Bruno Maderna: *Viola* (Ricordi)
- B.A. Zimmermann, *Sonata for Solo Viola ... an den Gesang eines Engels* (Schott)
- Giacinto Scelsi: *Manto*, any two movements of the candidate's choice (Salabert)
- Gérard Grisey: *Prologue for Solo Viola* (Ricordi)
- Salvatore Sciarrino: *Tre notturni brillanti*, one movement of the candidate's choice (Ricordi)
- Dai Fujikura: *Engraving for Viola* (Ricordi)
- Toshio Hosokawa: *Threnody The Victims of Tohoku Earthquake 2.11* (Schott)
- Olga Neuwirth: *Weariness Heals Wounds* (Ricordi)
- Jeffrey Mumford: *Wending* (Theodore Presser)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Stravinsky: *Le Sacre du printemps* [Reh. 142 through 1 before Reh. 149, top line when divided]
- Wolfgang Rihm: *Sub-Kontur* [mm. 74-102]

*To be considered for a principal position, also include*

- Schönberg: Chamber Symphony, Op. 1 [Reh. 109 to end]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.



## Violoncello

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

- Prelude **and** any dance movement from the following cello suites by J.S. Bach: no. 4 (BWV 1010), no. 5 (BWV 1011), or no. 6 (BWV 1012)

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio: *Sequenza XIV* (Universal Edition)
- Elliott Carter: *Figment 1* (Boosey & Hawkes)
- Tania León: *Four Pieces for Solo Cello* (Peermusic)
- Kaija Saariaho: *Sept Papillons* (Chester Music Ltd.)
- Rebecca Saunders: *Solitude* (Edition Peters)
- Alvin Singleton: *Argoru II* (Schott)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Stravinsky: *Le Sacre du printemps* [Reh. 142 to Reh 149]
- Schönberg: Chamber Symphony, Op. 9 [Beginning to 1 before Reh. 6]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.

## Double Bass

All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each piece should be on a separate video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but should be recorded live simultaneously. Digital effects, enhancements, or any other post-production audio manipulation techniques are not permitted.

### Standard repertoire

- Two movements from any cello suite by J.S. Bach

*or*

- One dance movement from a cello suite by J.S. Bach **and** the exposition of one of the following concerti (**without** piano): Bottesini, Concerto No. 2; Dittersdorf, Concerto No. 2; Koussevitzky, Concerto, op. 3; Vanhal, Concerto.

### Contemporary repertoire

*One of the following works\* (submit a PDF of the score):*

- Luciano Berio/Stefano Scodanibbio: *Sequenza XIVb* (Universal Edition)
- Du Yun: *Zigzaggg* (G. Schirmer)
- Dai Fujikura: *Scarlet Ibis* (Ricordi)
- Hans Werner Henze: *S. Biagio 9 Agosto Ore 1207* (Schott)
- György Kurtág: *Signs, Games and Messages* (Editio Musica Budapest Zenemukiadó)
- Liza Lim: *The Table of Knowledge* (Ricordi)
- Rebecca Saunders: *Fury* (Edition Peters)

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### Excerpts from ensemble and orchestral repertoire

*To be recorded in one uninterrupted take (free choice of order):*

- Ammann: *Turn* [Bass I, mm. 53-63]
- Carter: *Boston Concerto* [mm. 142-156, top line]
- Dutilleux: *Shadows of Time* [Reh. 37 to 7 after Reh. 41]

### Optional additional repertoire

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. Please include a PDF of the score.