EXCERPTS

LUCERNE FESTIVAL ACADEMY 2026

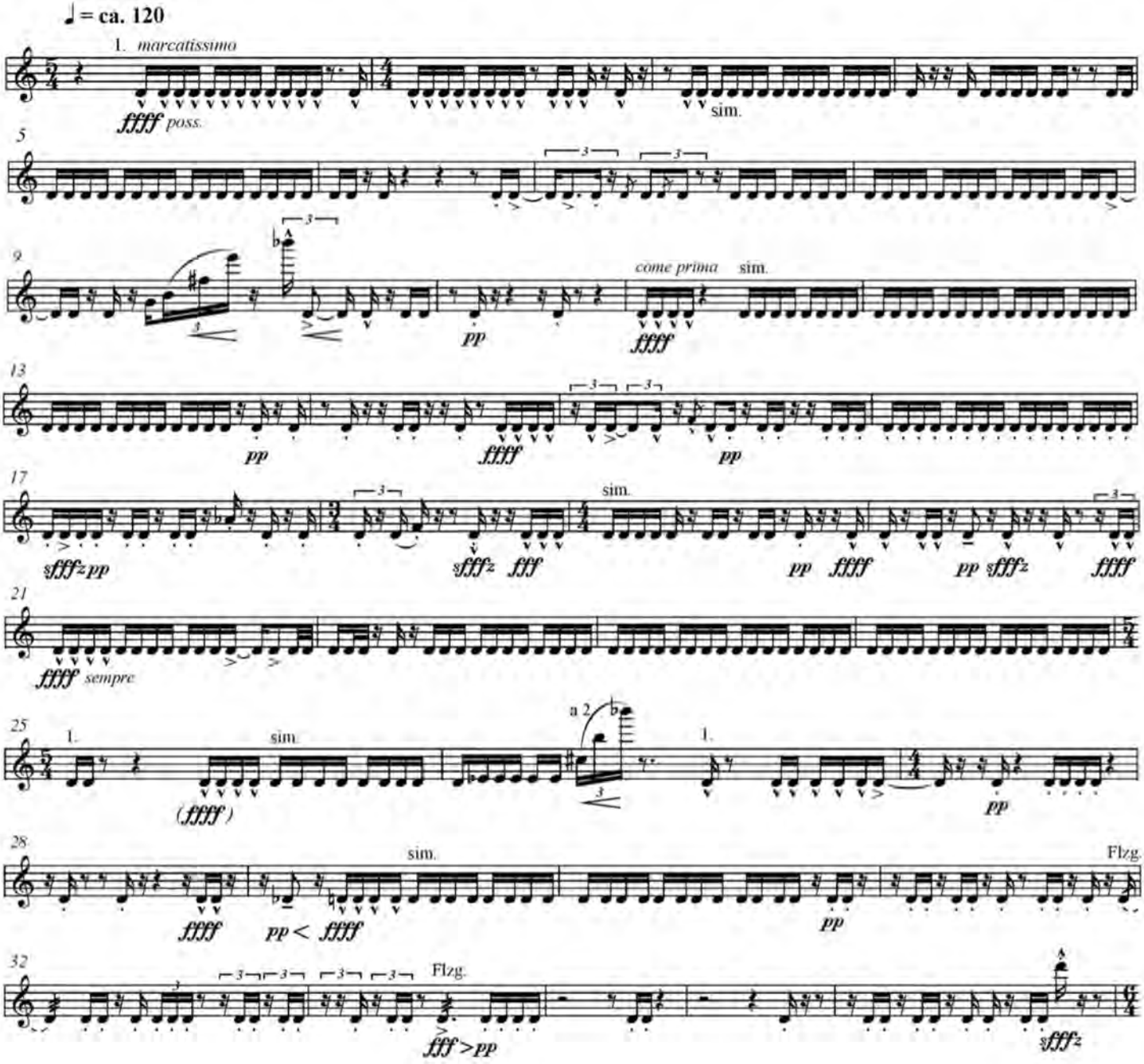
To be recorded in one continuous take, free choice of order.

Flute	2
Oboe	4
Clarinet	7
Bassoon	12
Horn	14
Trumpet	17
Tenor Trombone	21
Bass Trombone	28
Tuba	33
Percussion	37
Harp	38
Violin (tutti)	53
Violin (concertmaster)	54
Viola	58
Violoncello	60
Double Bass	62

Flute

Wolfgang Rihm, *Tutuguri*:

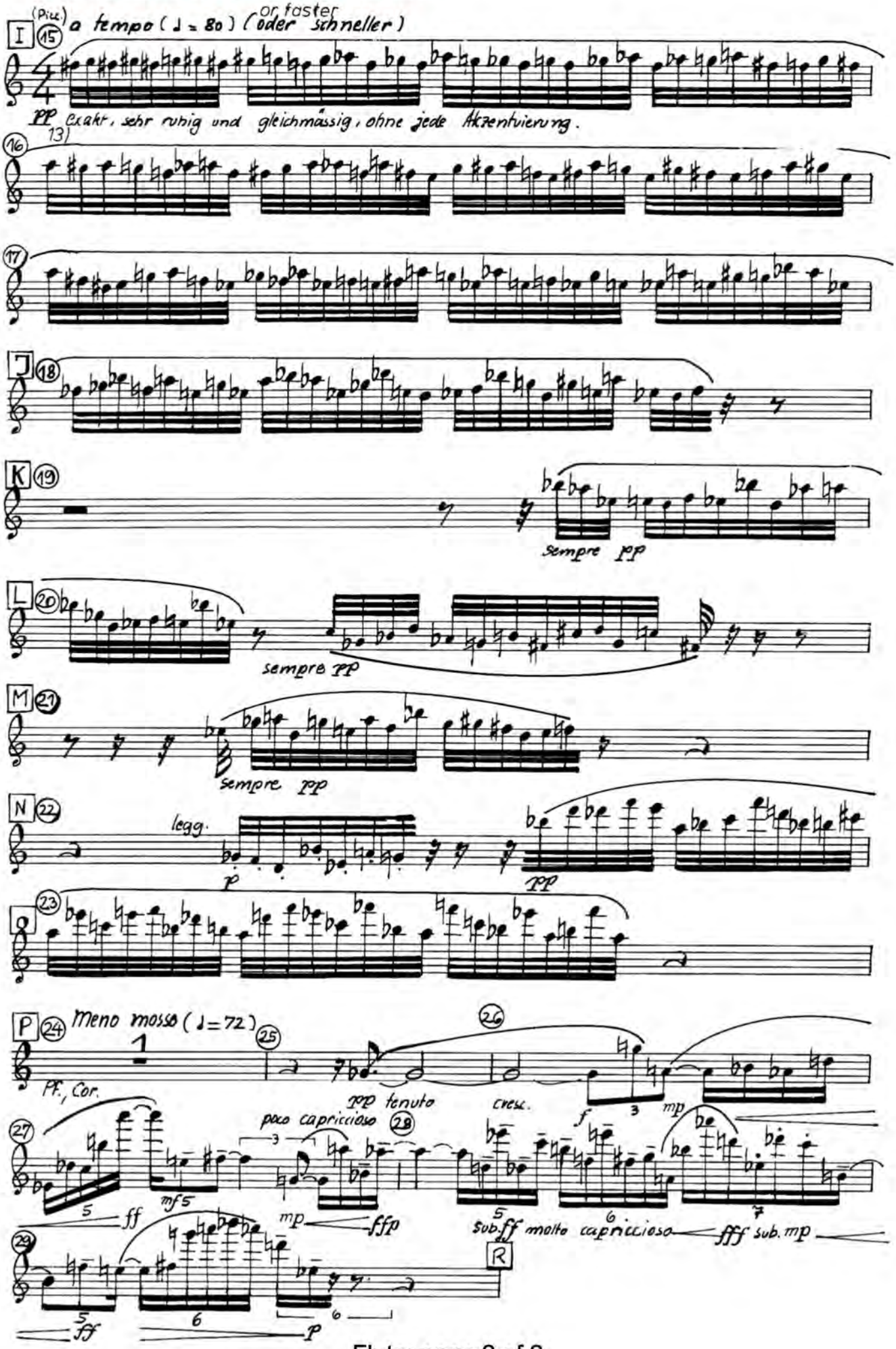
- **Beginning** up to and including measure **36**



Piccolo

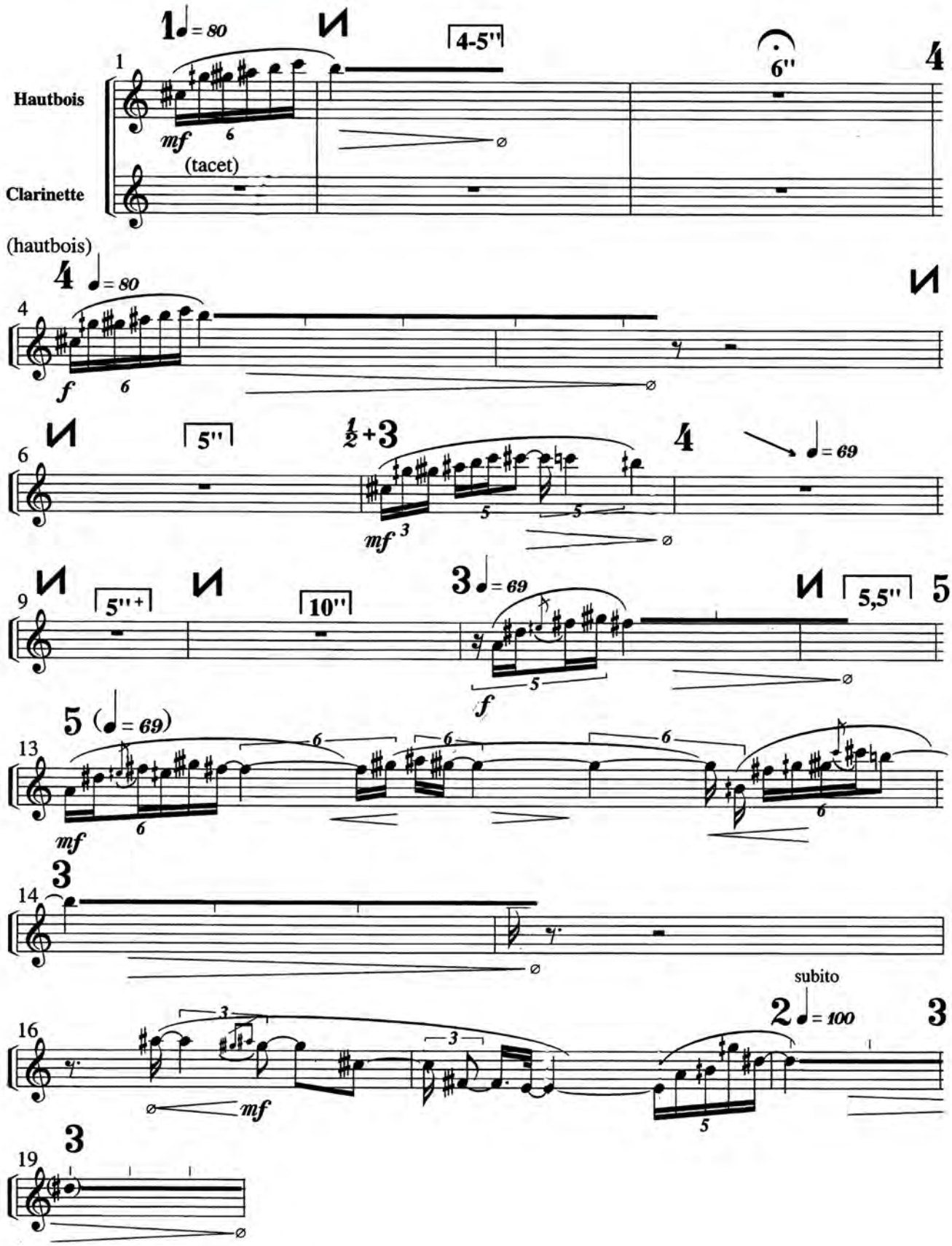
György Ligeti, *Kammerkonzert*, 4th movement:

- Rehearsal Mark **I** to Rehearsal Mark **R**



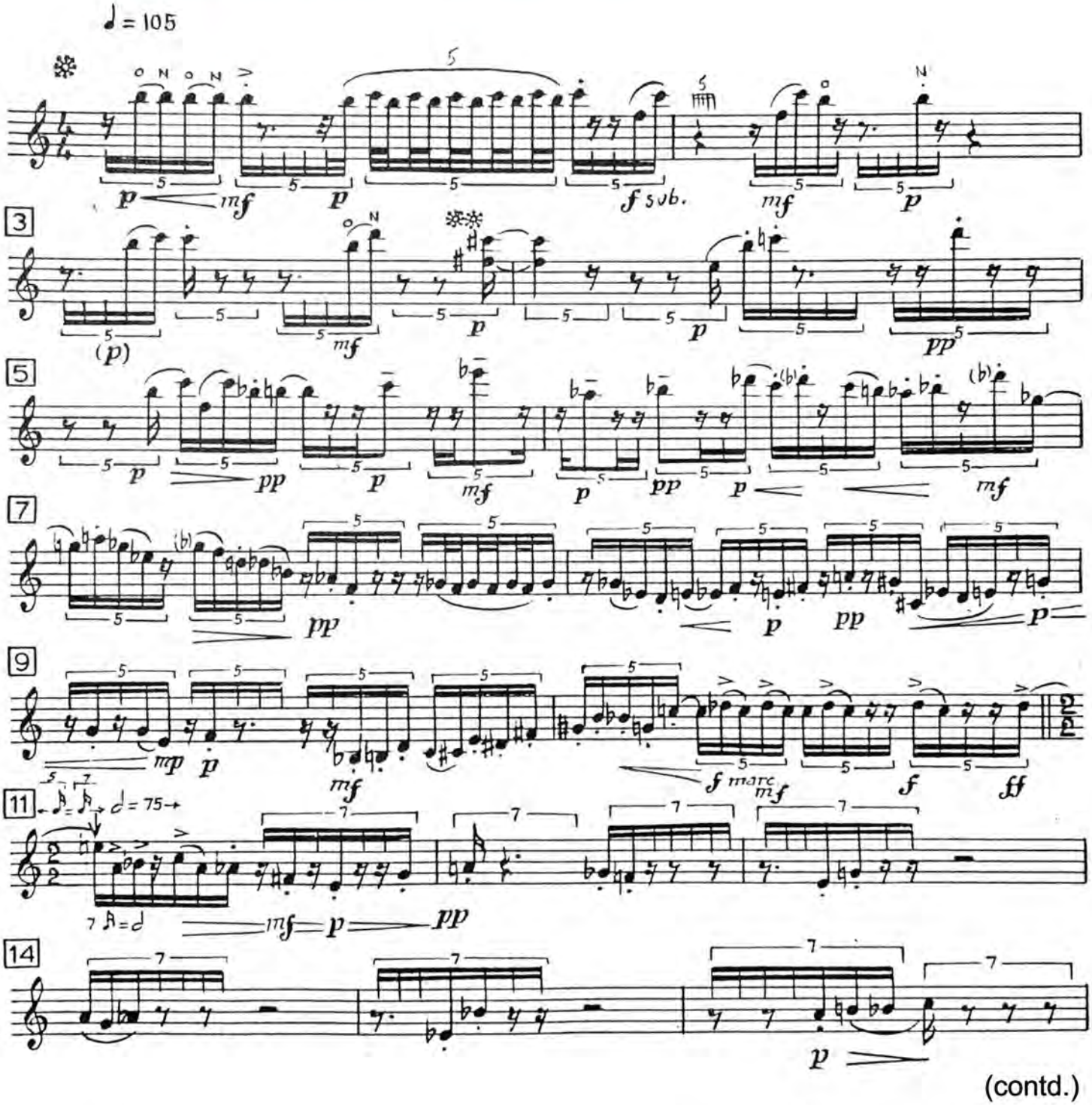
Tristan Murail, *L'esprit des Dunes*:

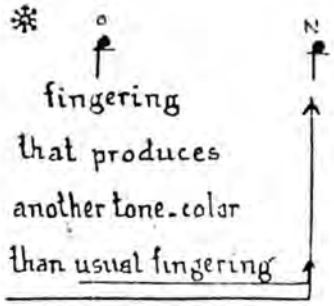
- **Beginning** up to and including measure **19**

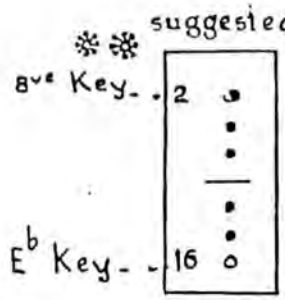


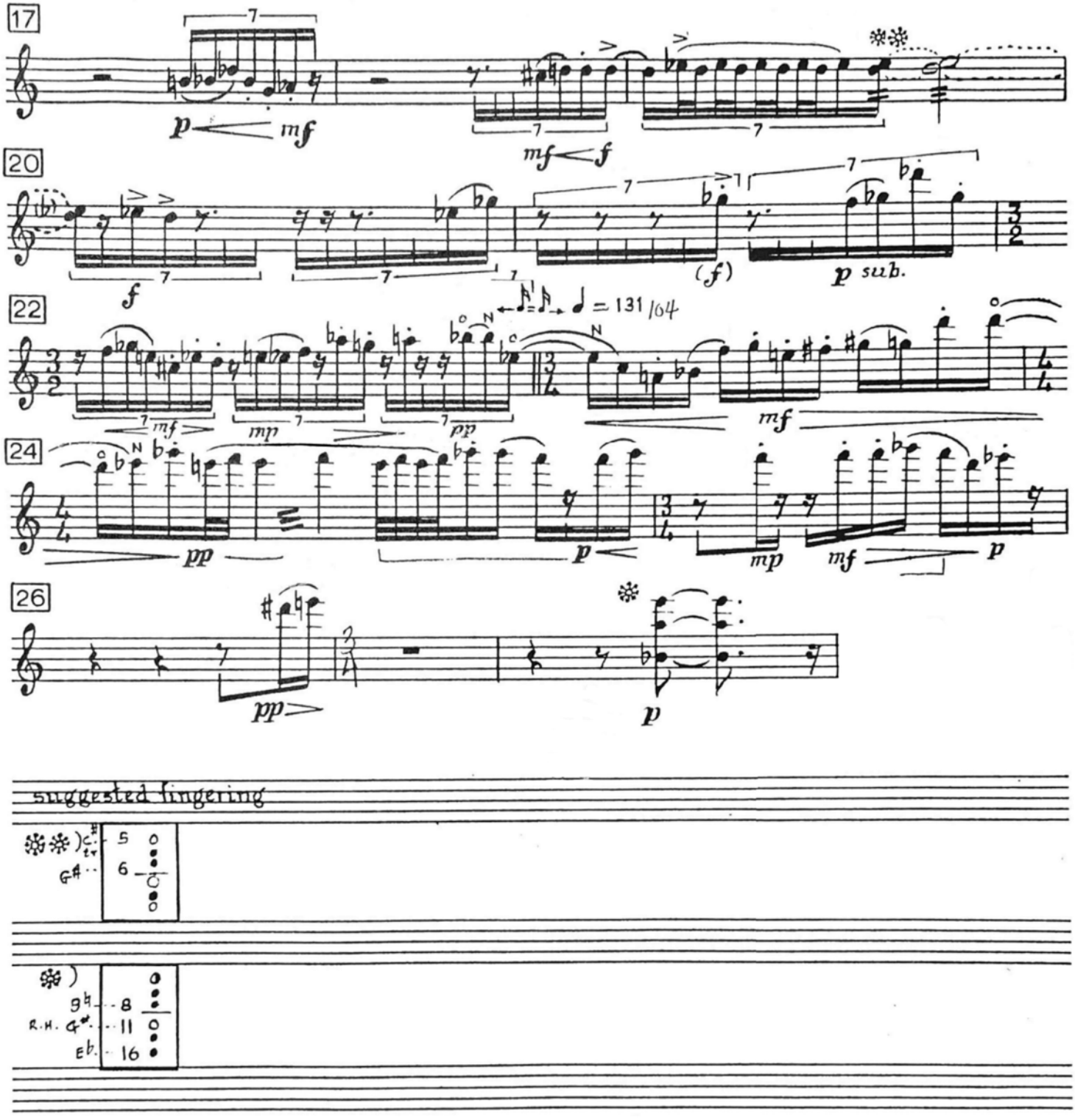
Elliott Carter, *A Mirror on Which to Dwell, "Sandpiper"*:

- **Beginning** up to and including measure **28** [2 pages]





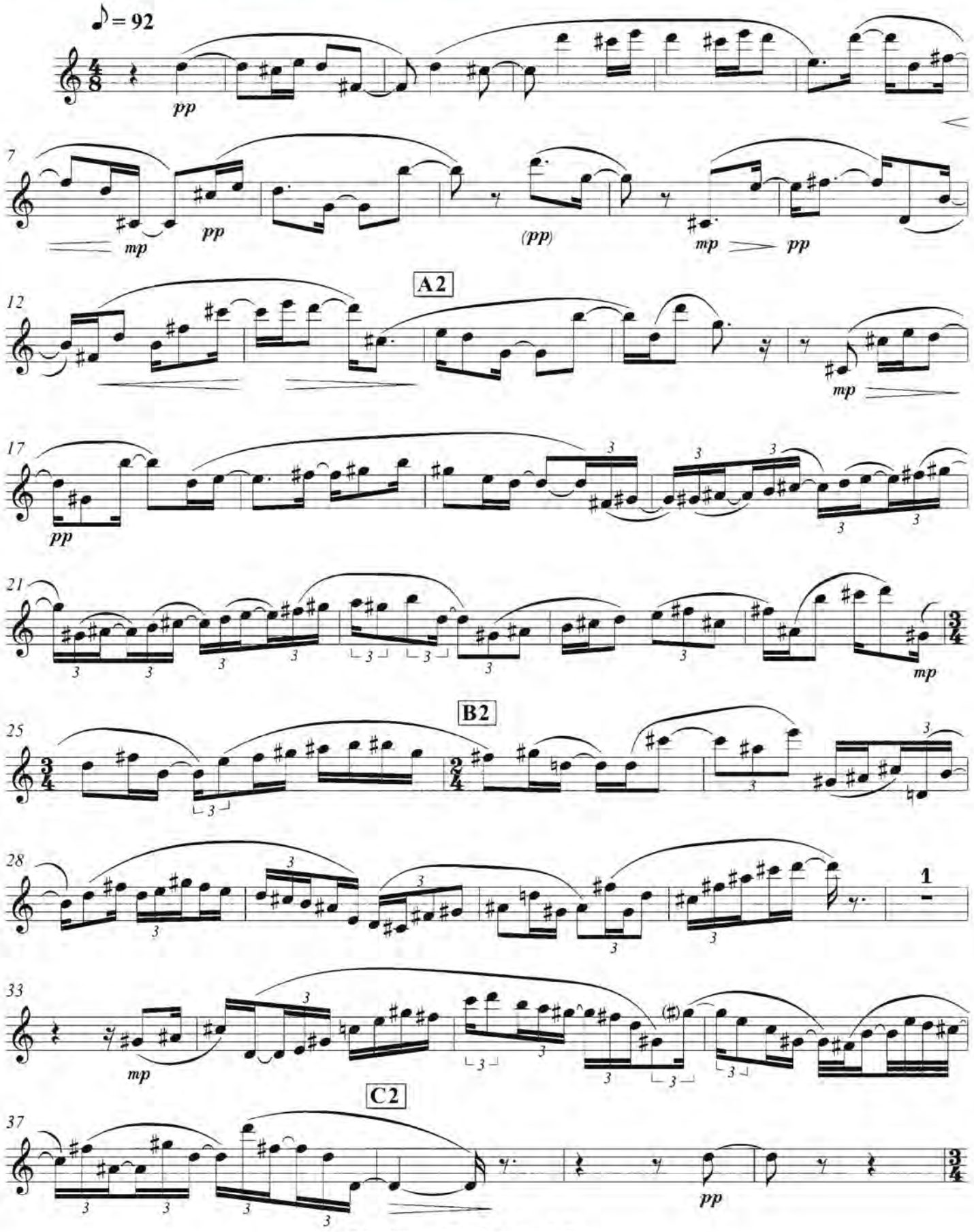



17
20
22
24
26
suggested fingering

B-flat clarinet

John Adams, *Son of Chamber Symphony* (Boosey and Hawkes), 2nd Movement:

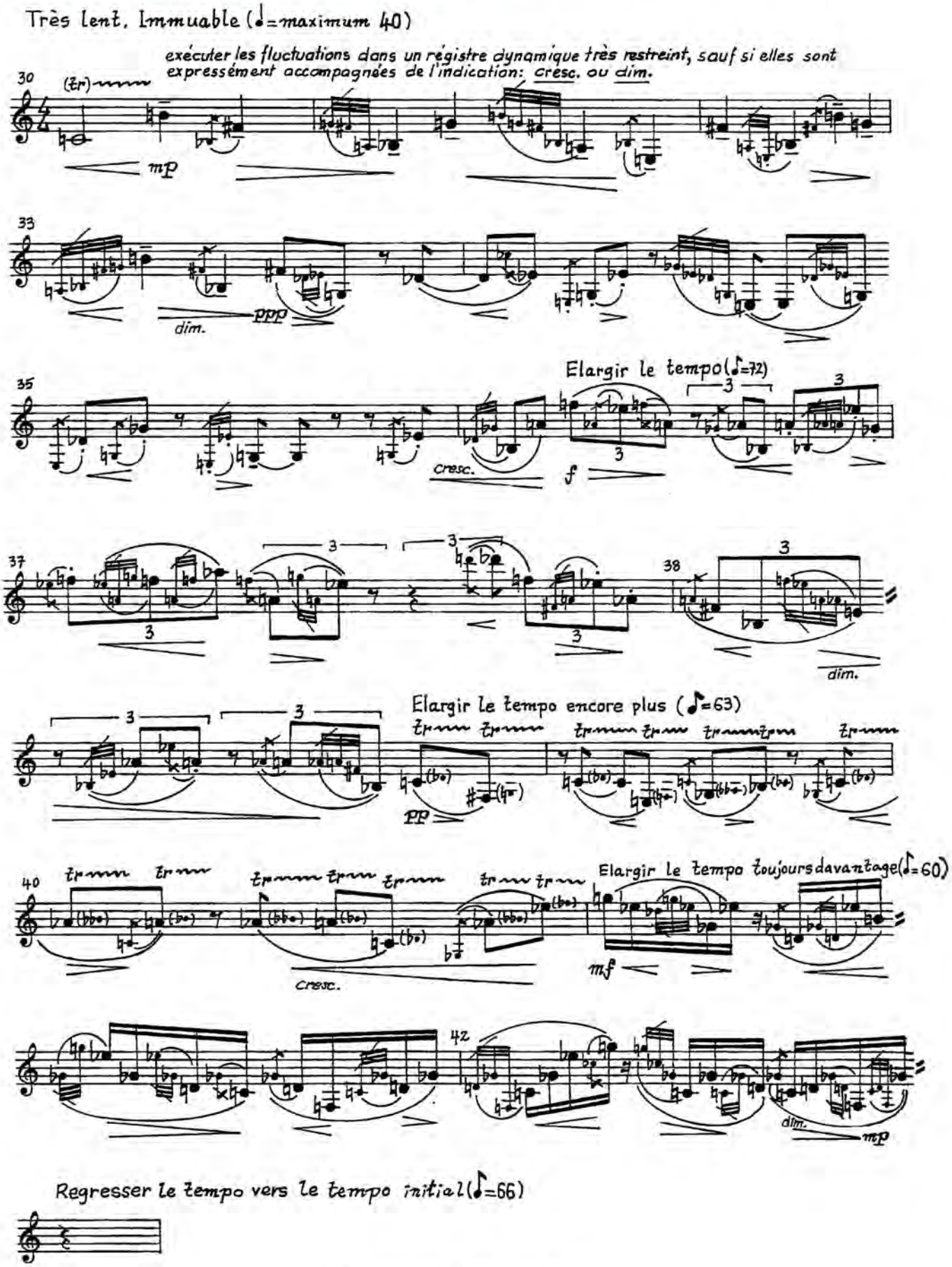
- **Beginning** up to and including measure **40**



A clarinet

Pierre Boulez, *Dérive 1*:

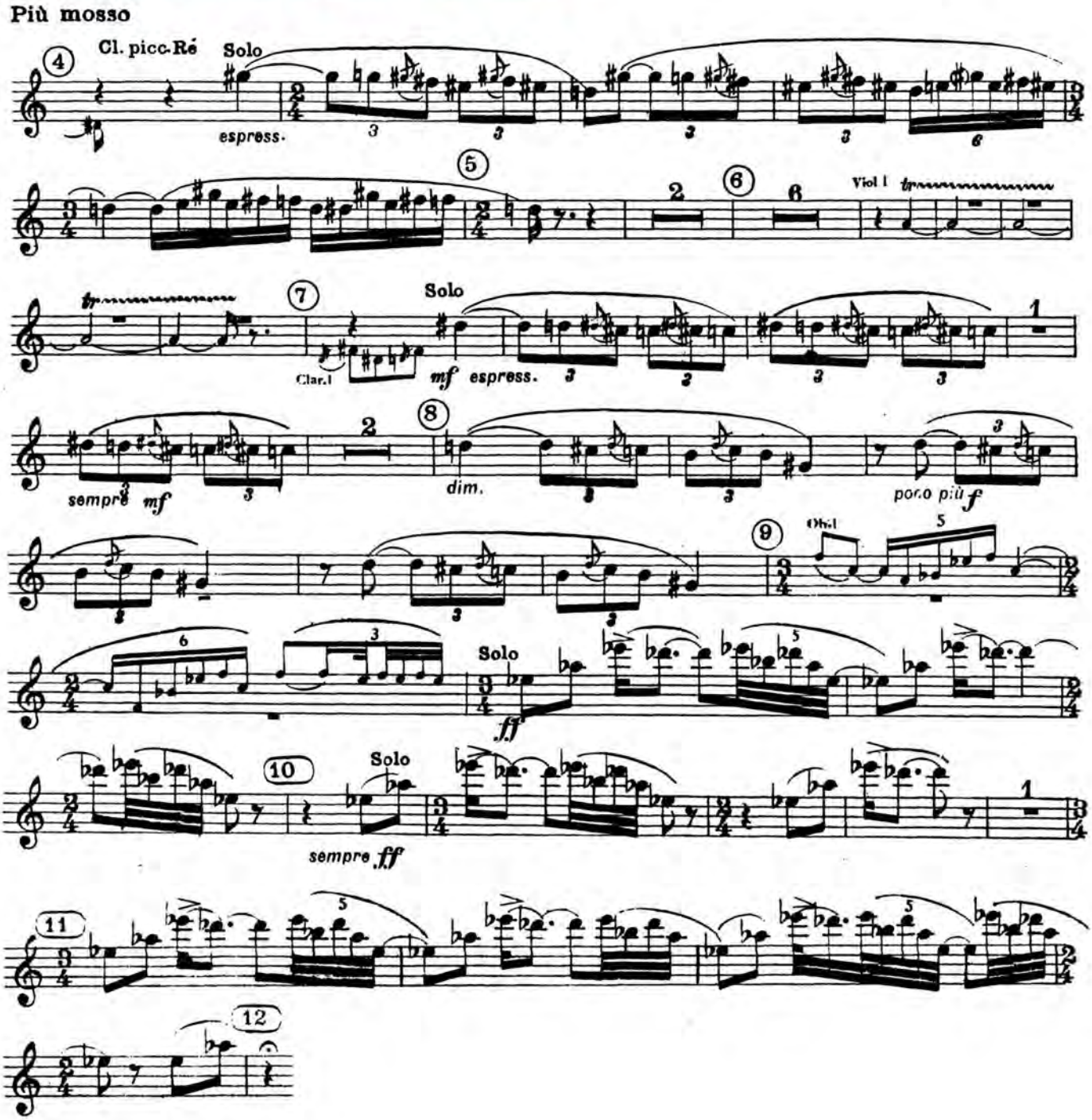
- Measure **30** up to and including measure **42**



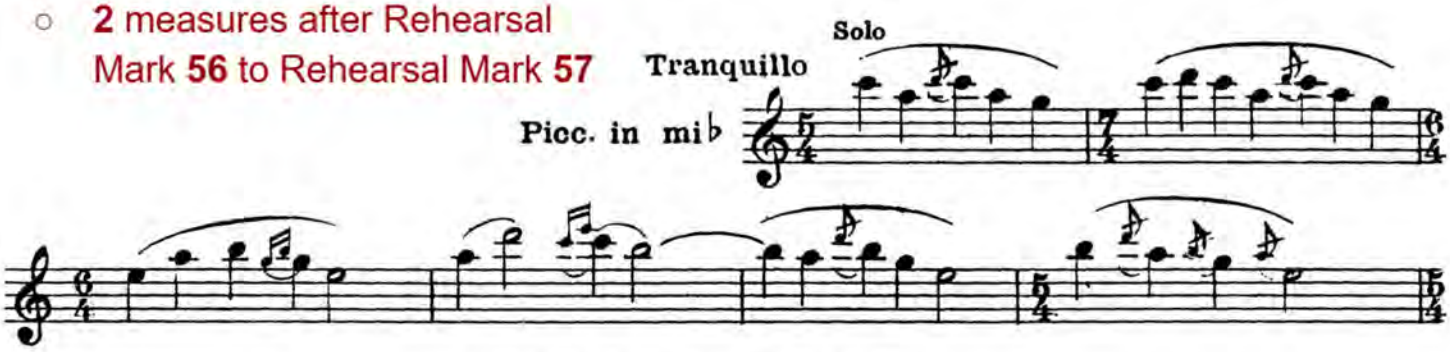
E-flat clarinet (record excerpts *in order*)

Igor Stravinsky, *Le Sacre du printemps*:

- Rehearsal Mark **4** to Rehearsal Mark **12**



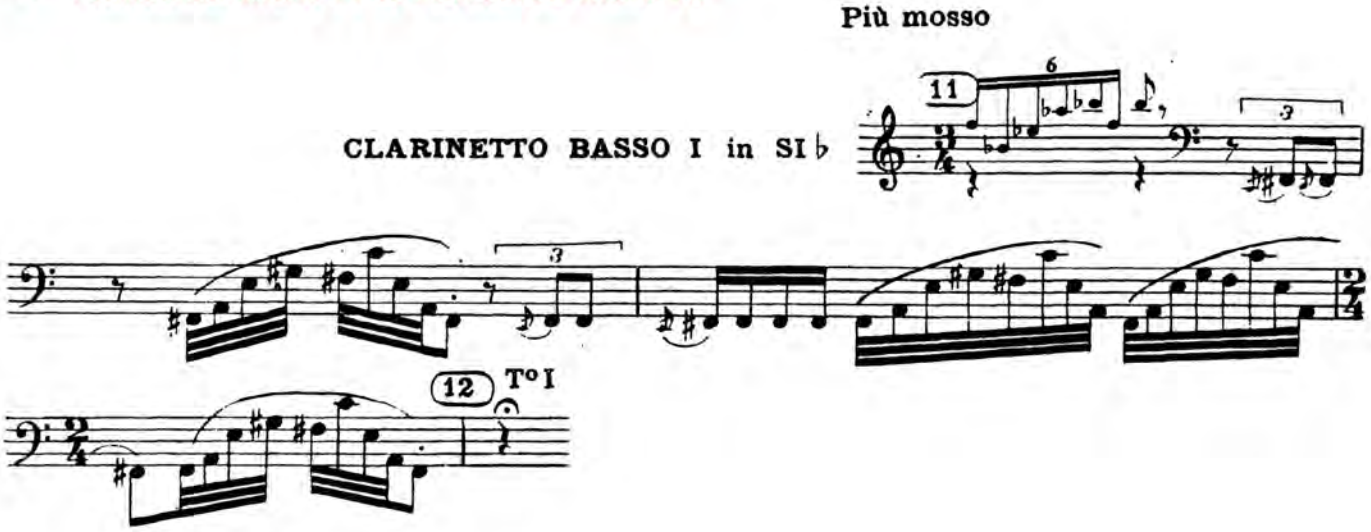
- **2** measures after Rehearsal Mark **56** to Rehearsal Mark **57**



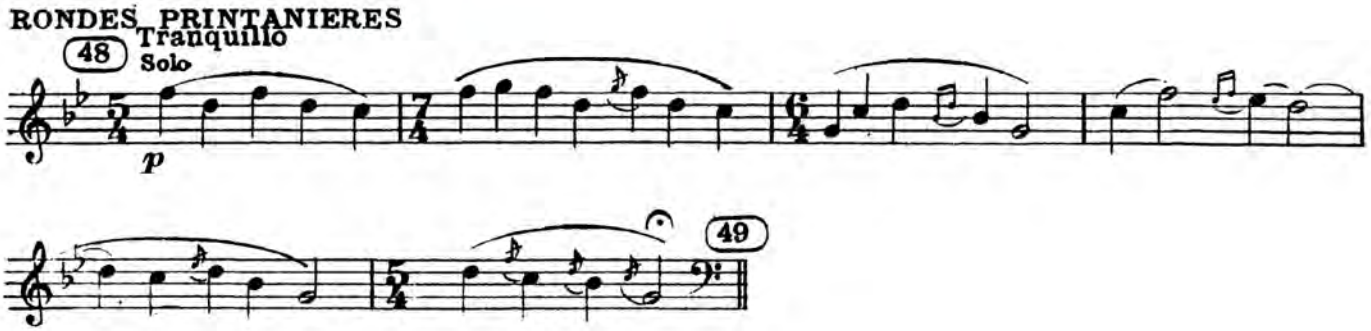
Bass clarinet (record excerpts *in order*)

Igor Stravinsky, *Le Sacre du printemps*:

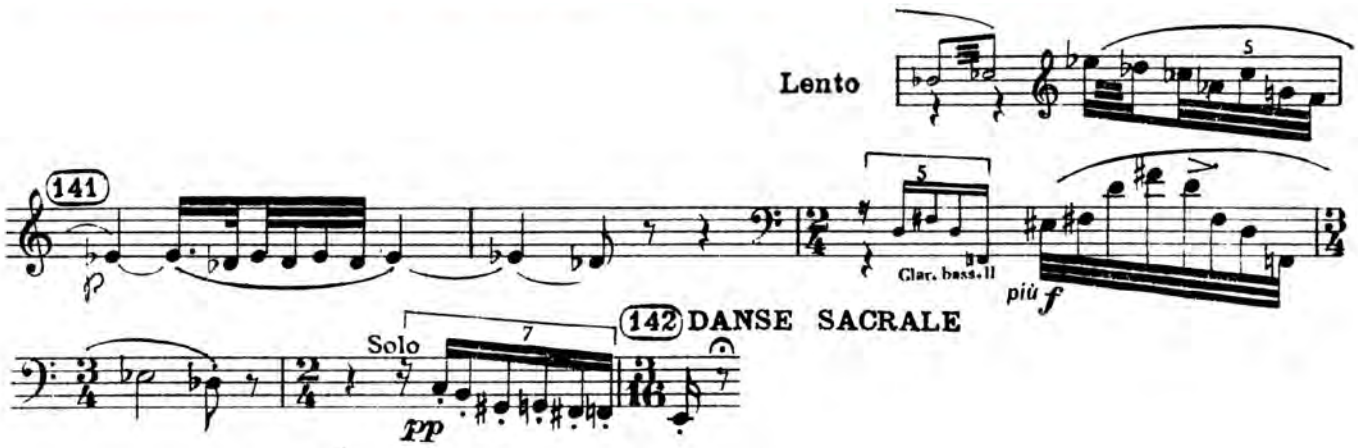
- Rehearsal Mark **11** to Rehearsal Mark **12**



- Rehearsal Mark **48** to Rehearsal Mark **49**



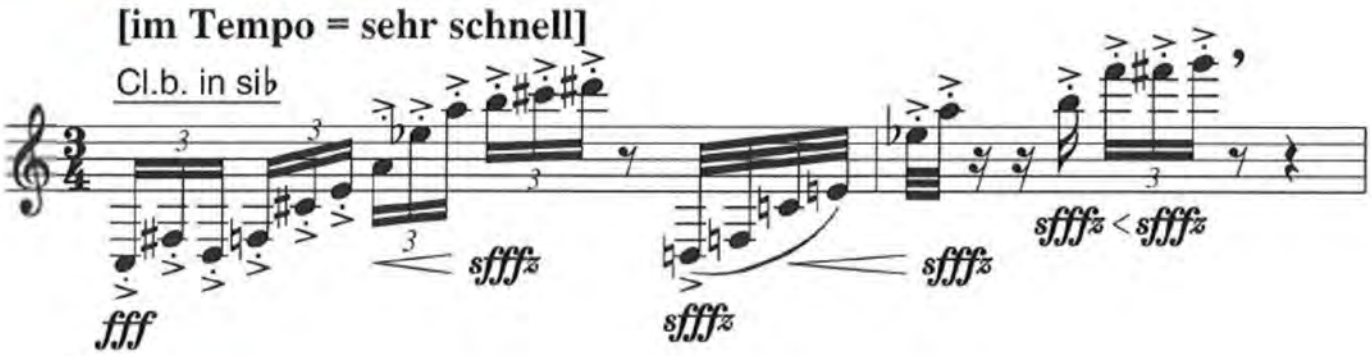
- **1** measure before Rehearsal Mark **141** up to and including the downbeat of Rehearsal Mark **142**



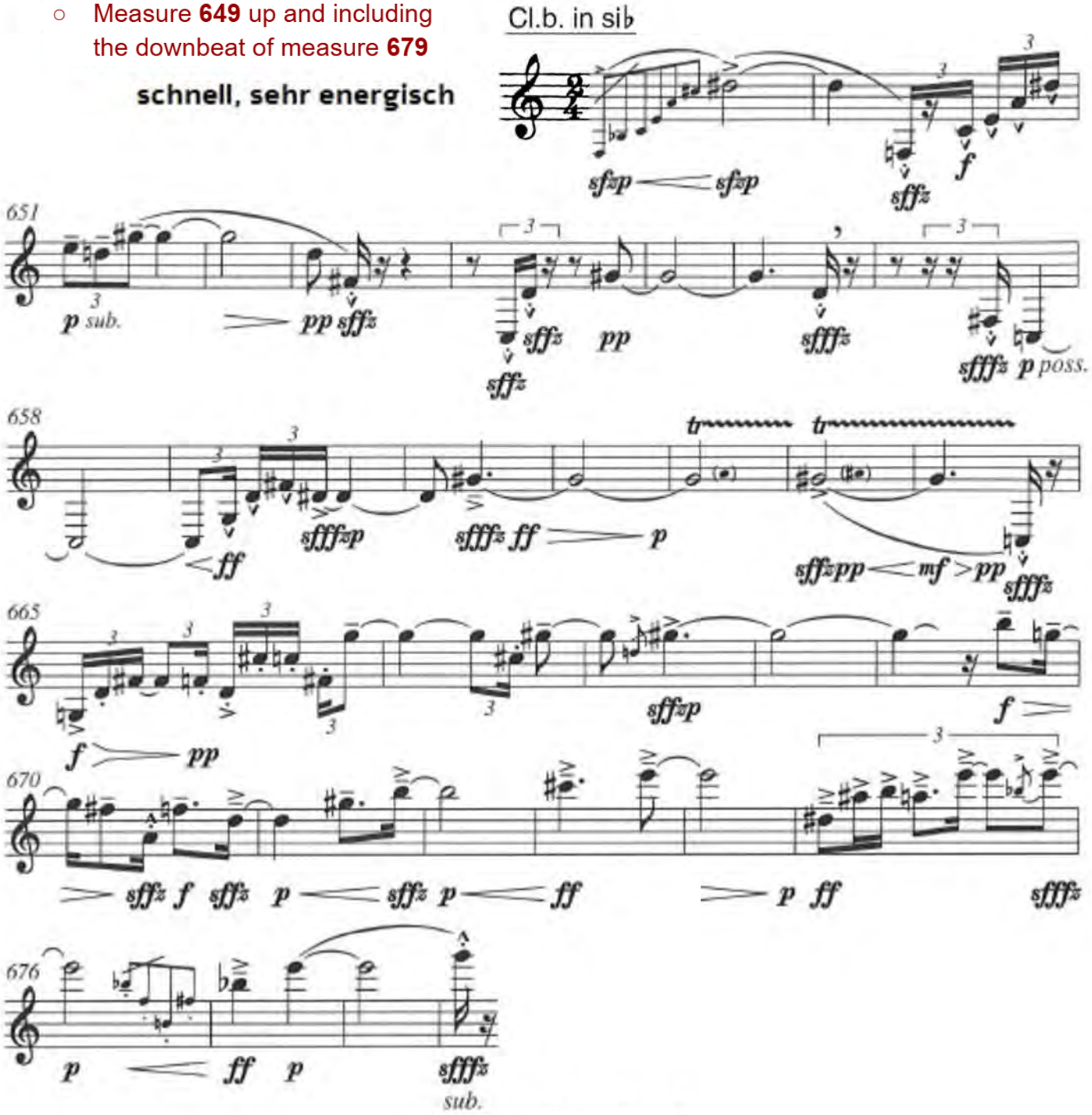
Bass clarinet (record excerpts *in order*)

Wolfgang Rihm, *Jagden und Formen*:

- Measures **392** and **393**

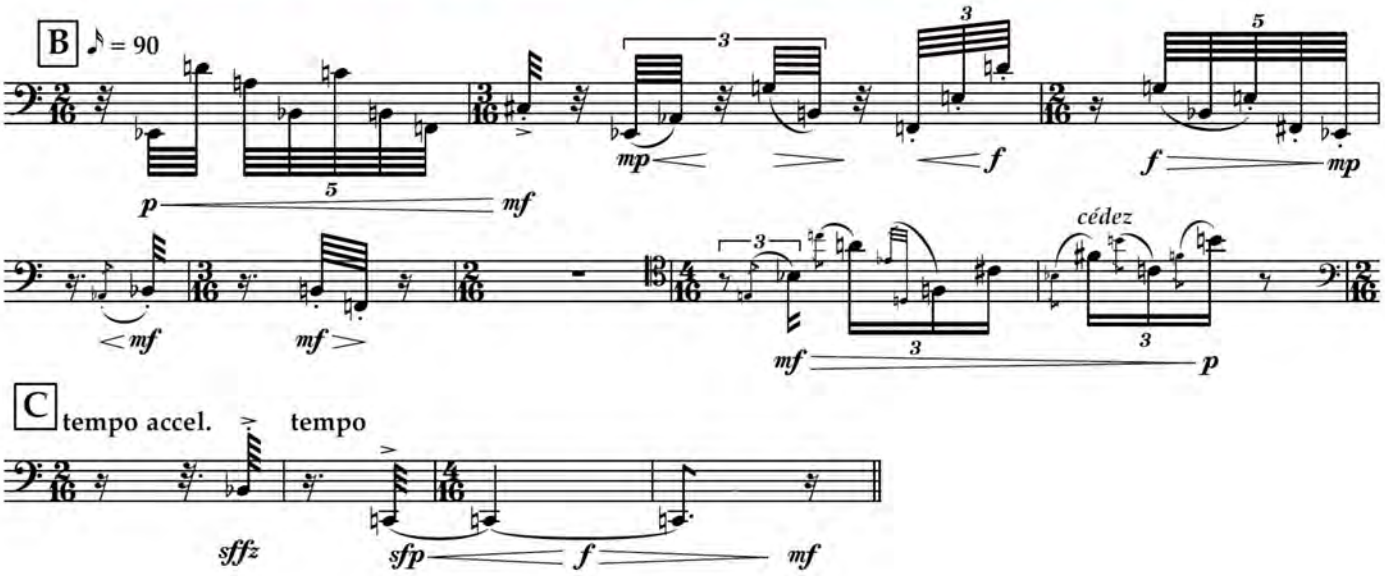


- Measure **649** up and including the downbeat of measure **679**



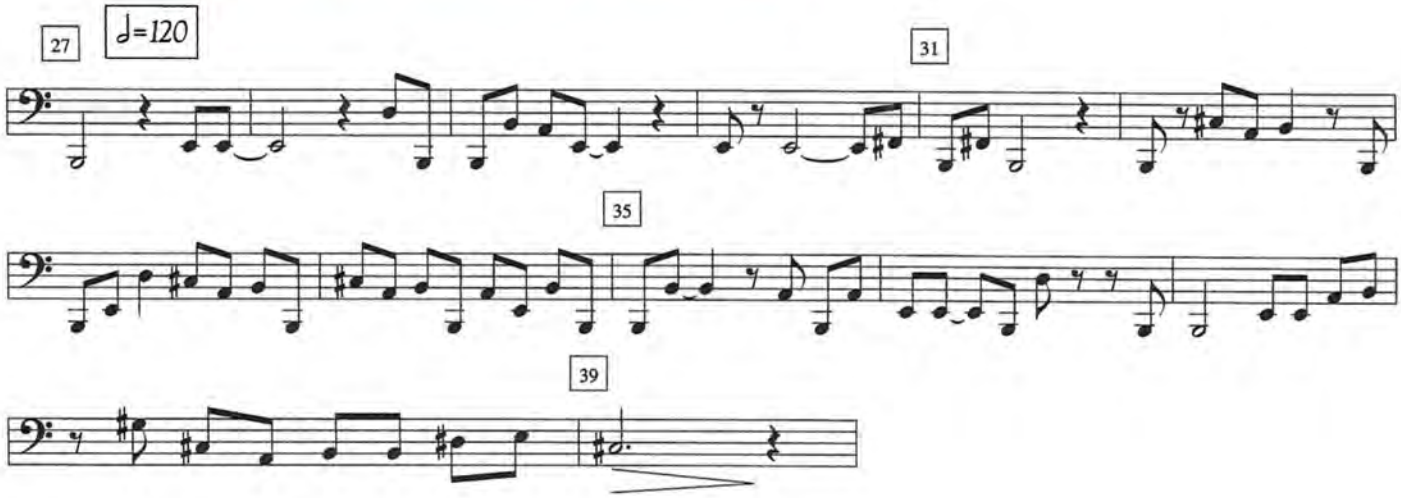
Pierre Boulez, *Poésie pour pouvoir*:

- Rehearsal Mark **B** up to and including **4** measures after Rehearsal Mark **C**



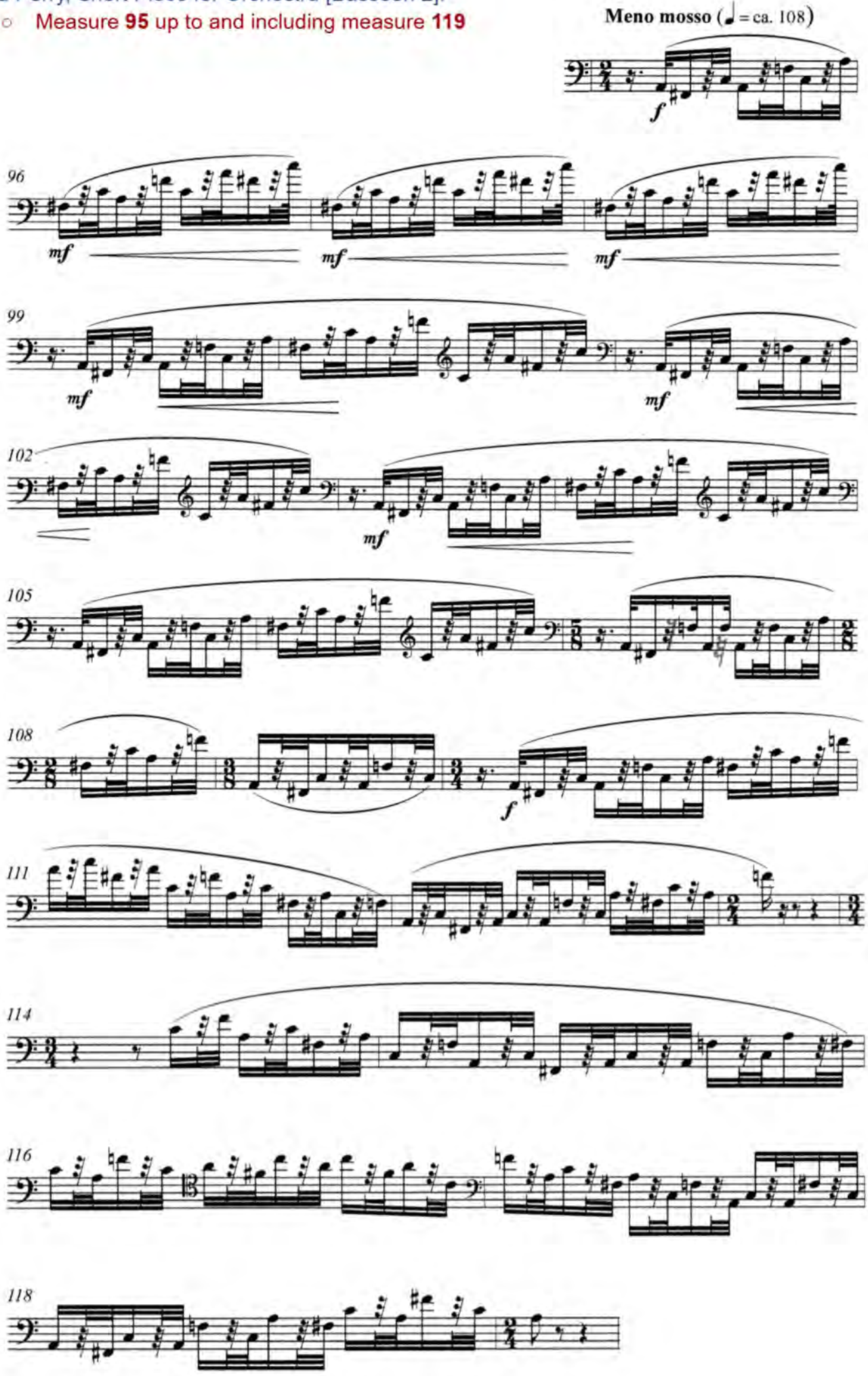
Franz Zappa (arr. Ali N. Askin), *G-Spot Tornado*:

- Measure **27** up to and including measure **39**



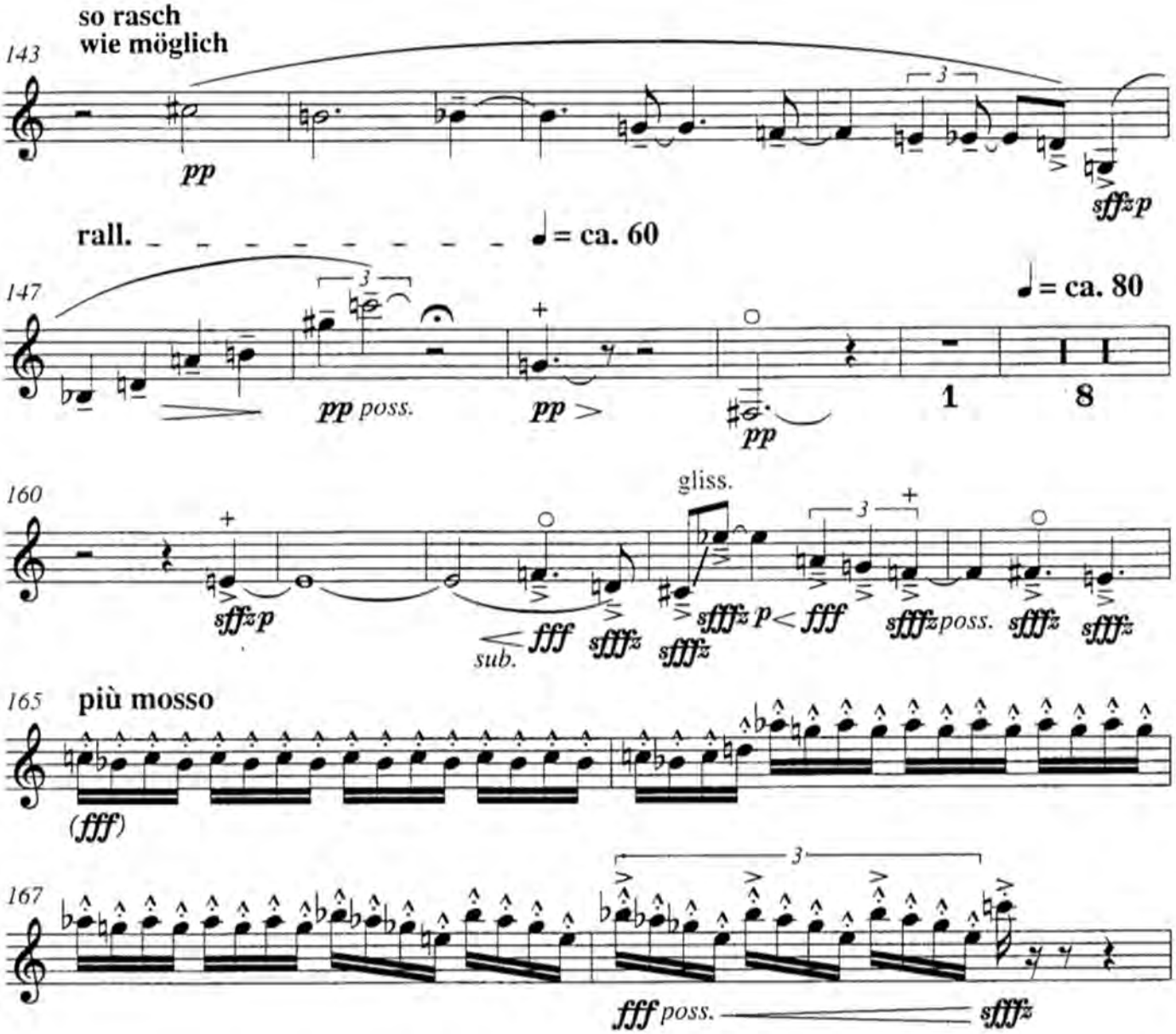
Julia Perry, *Short Piece for Orchestra* [Bassoon 2]:

- Measure **95** up to and including measure **119**



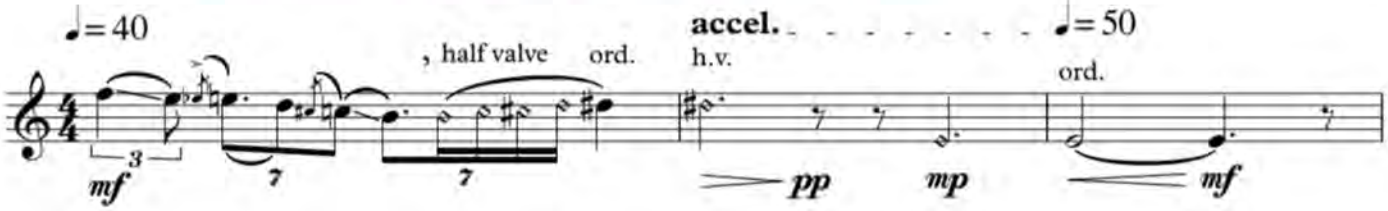
Wolfgang Rihm, *Nach-Schrift*:

- Measure **143** up to and including measure **168**

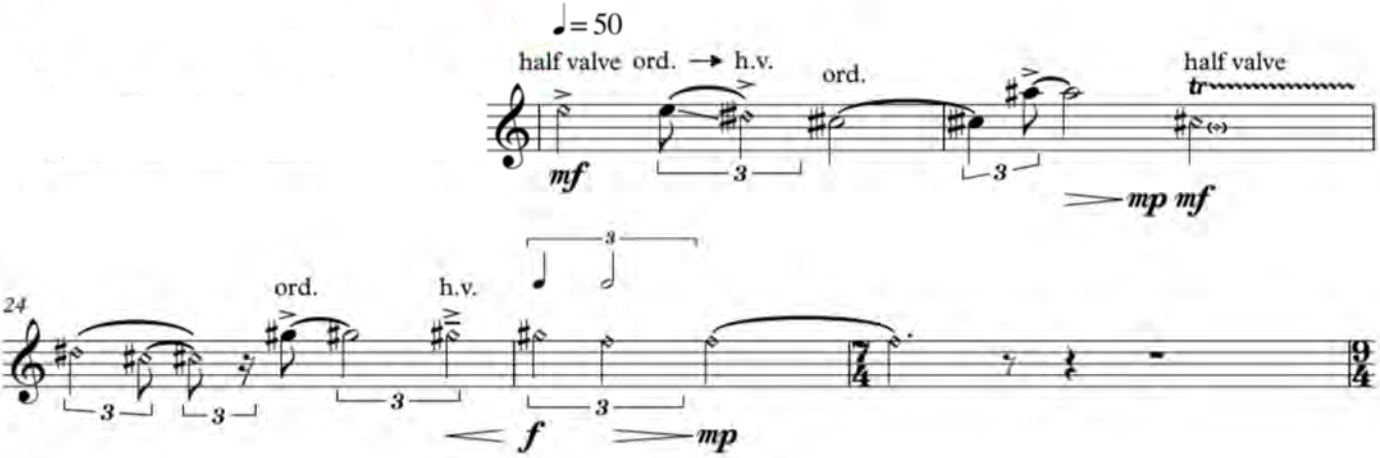


Liza Lim, *Extinction Events and Dawn Chorus*:

- **Beginning** up to and including measure **3**



- Measure **22** up to and including measure **26**

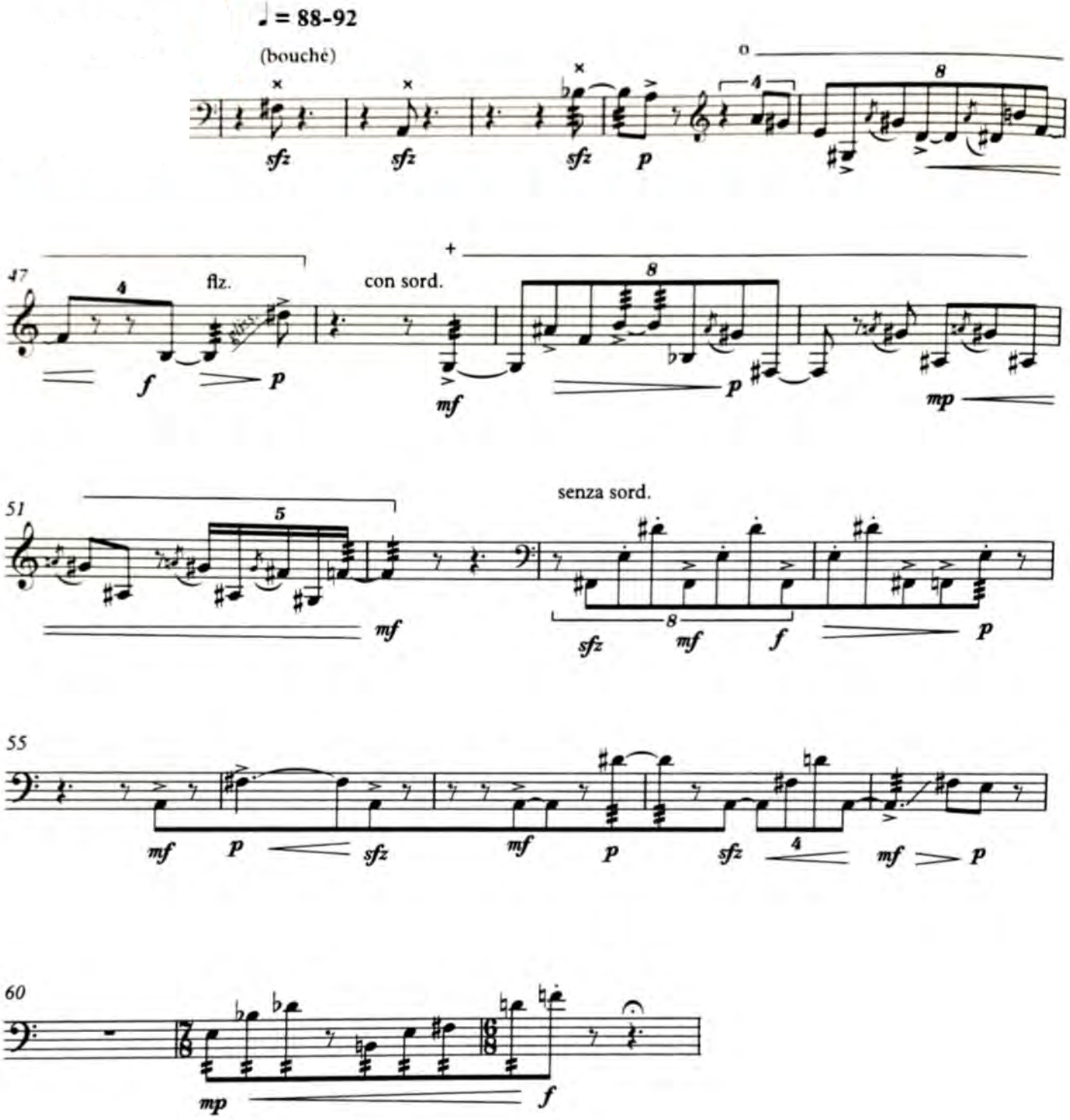


Performance Notes

In general, a very malleable and vocal, expressive approach to the music is required with distinct yet fluid transformations between normal and various altered sounds, e.g. multiphonics as a result of underblown sounds in the wind; half valve and pedal sounds in the brass; string multiphonics at non-harmonic nodes.

Tania León, *Indígena*:

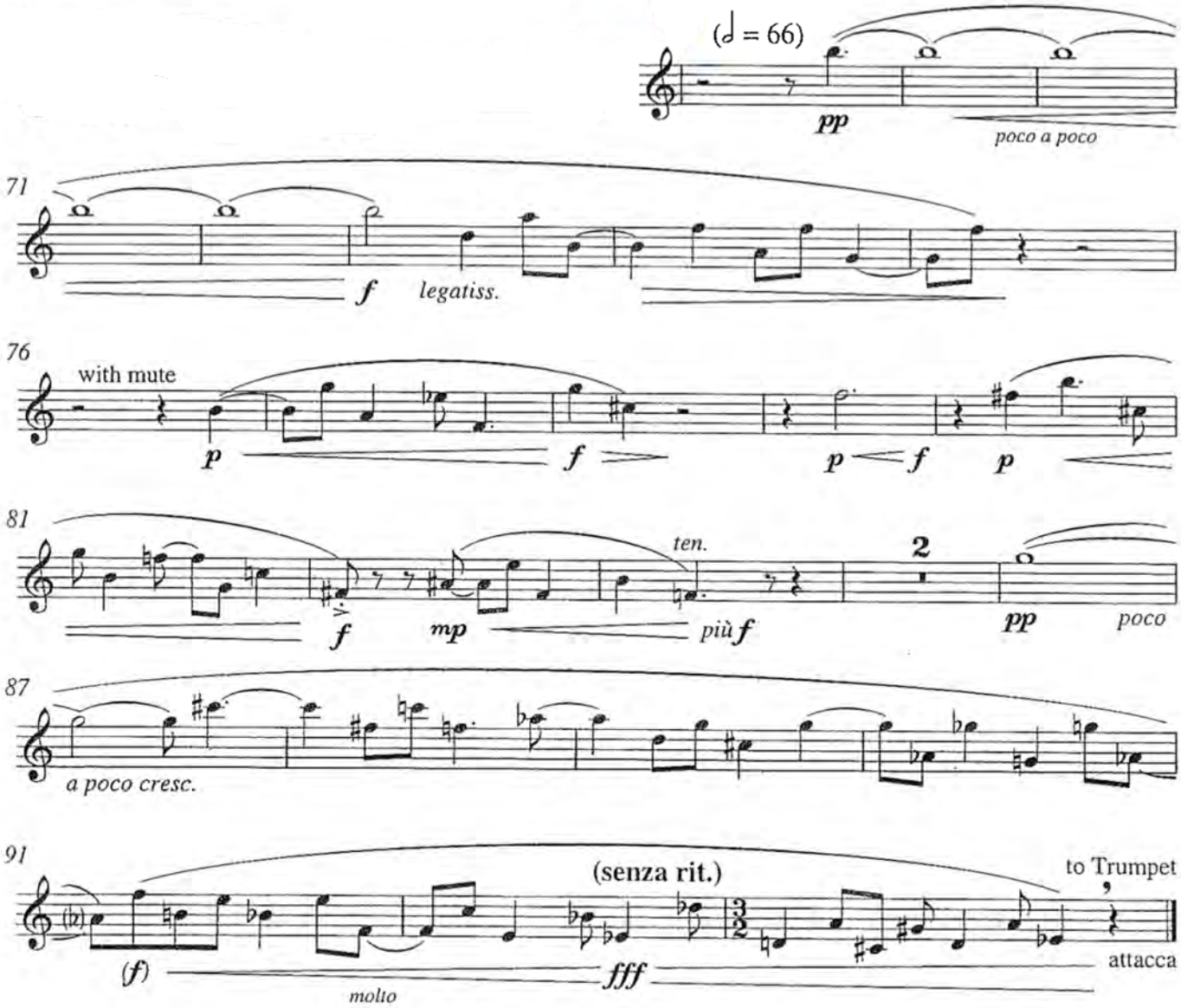
- Measure **42** up to and including measure **62**



Flugelhorn

George Benjamin, *Three Inventions*, 1st movement:

- Measure **68** to **end** (flugelhorn mute not compulsory)

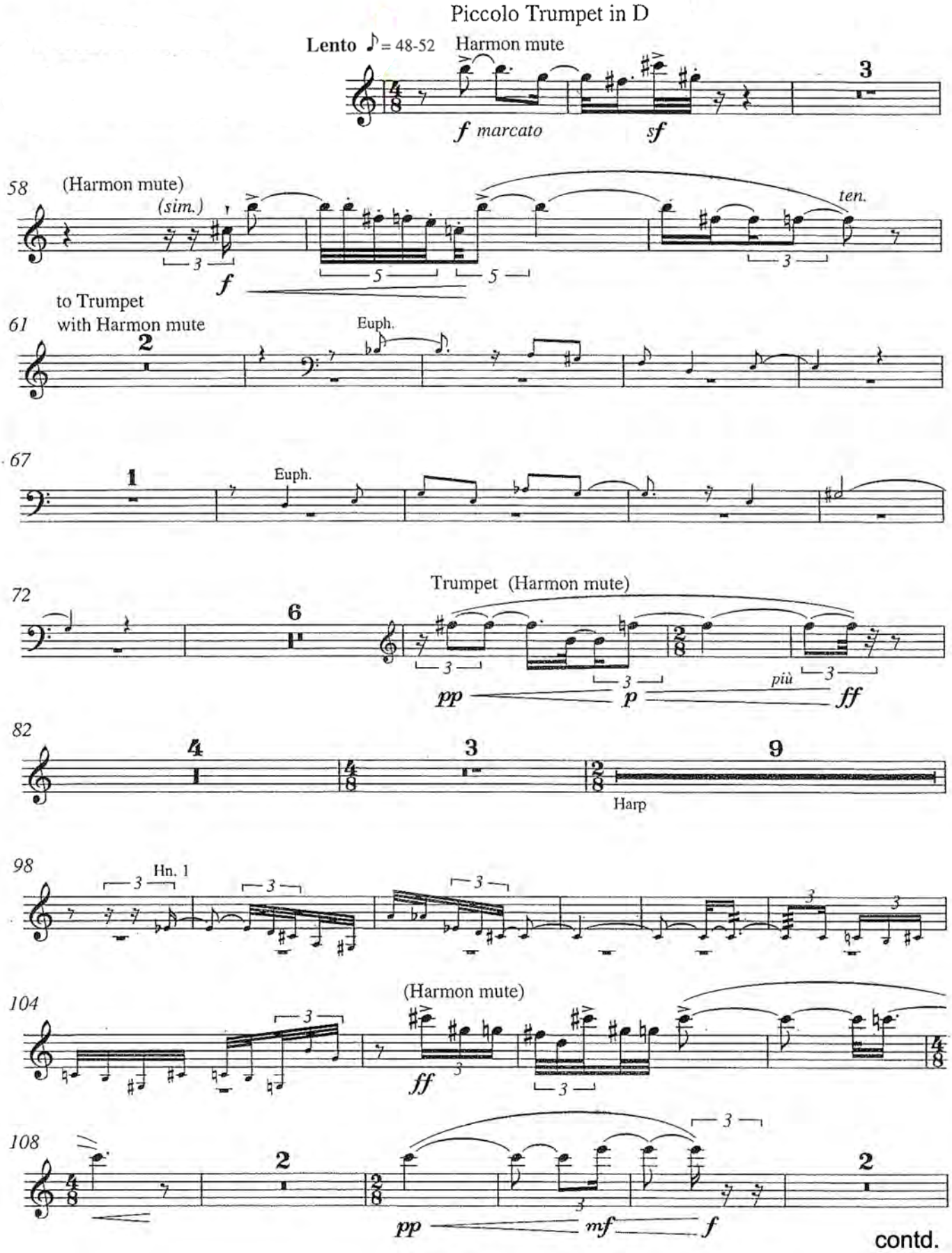


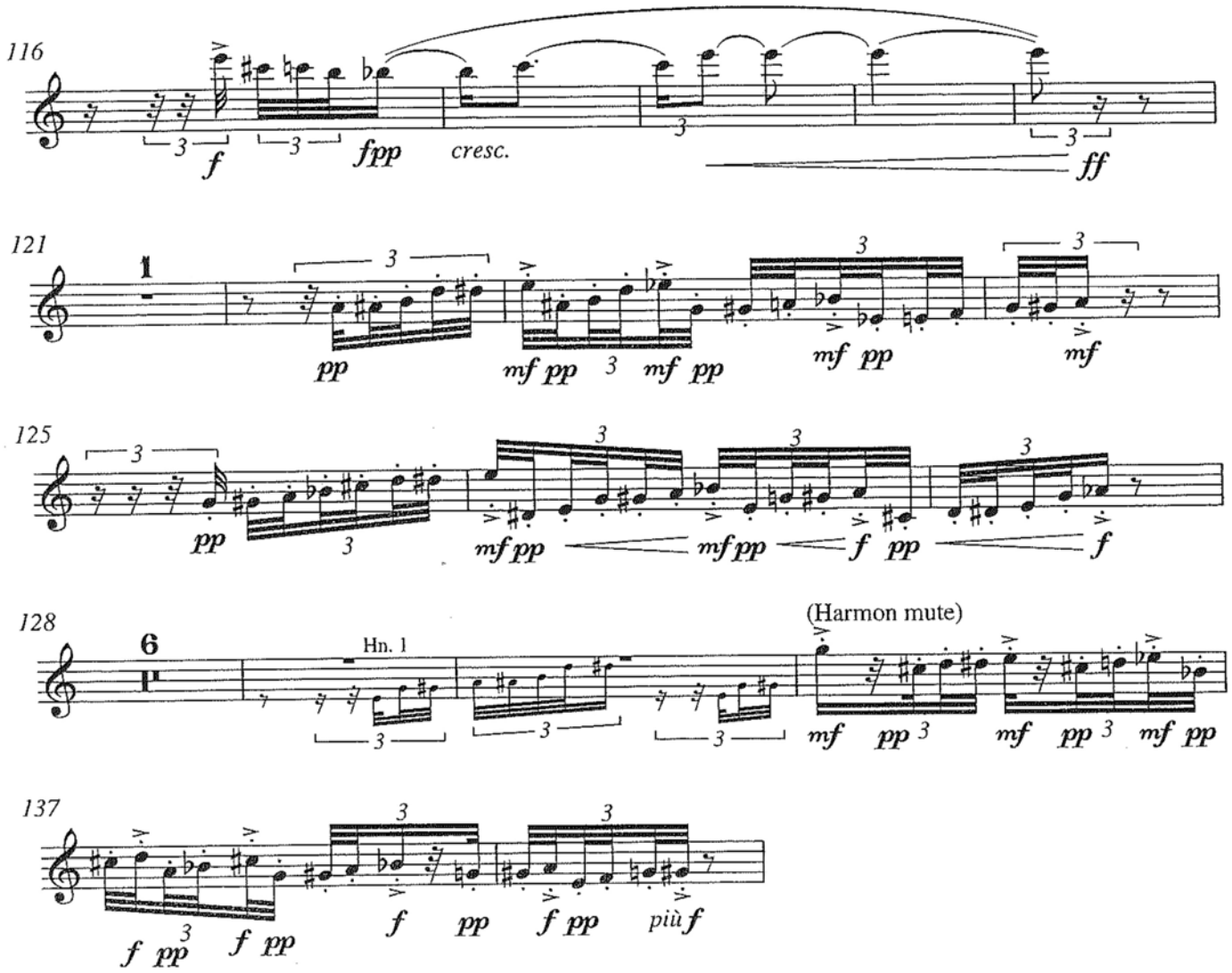
* A tenor trombone straight mute is recommended for the flugelhorn. Despite the mute, the flugel solo must dominate the texture at all times.

Piccolo trumpet or trumpet

George Benjamin, *Three Inventions*, 3rd movement:

- Measure **53** up to and including measure **138** (free choice of instrument, harmon mute optional for piccolo, bars rest optional) [2 pages]

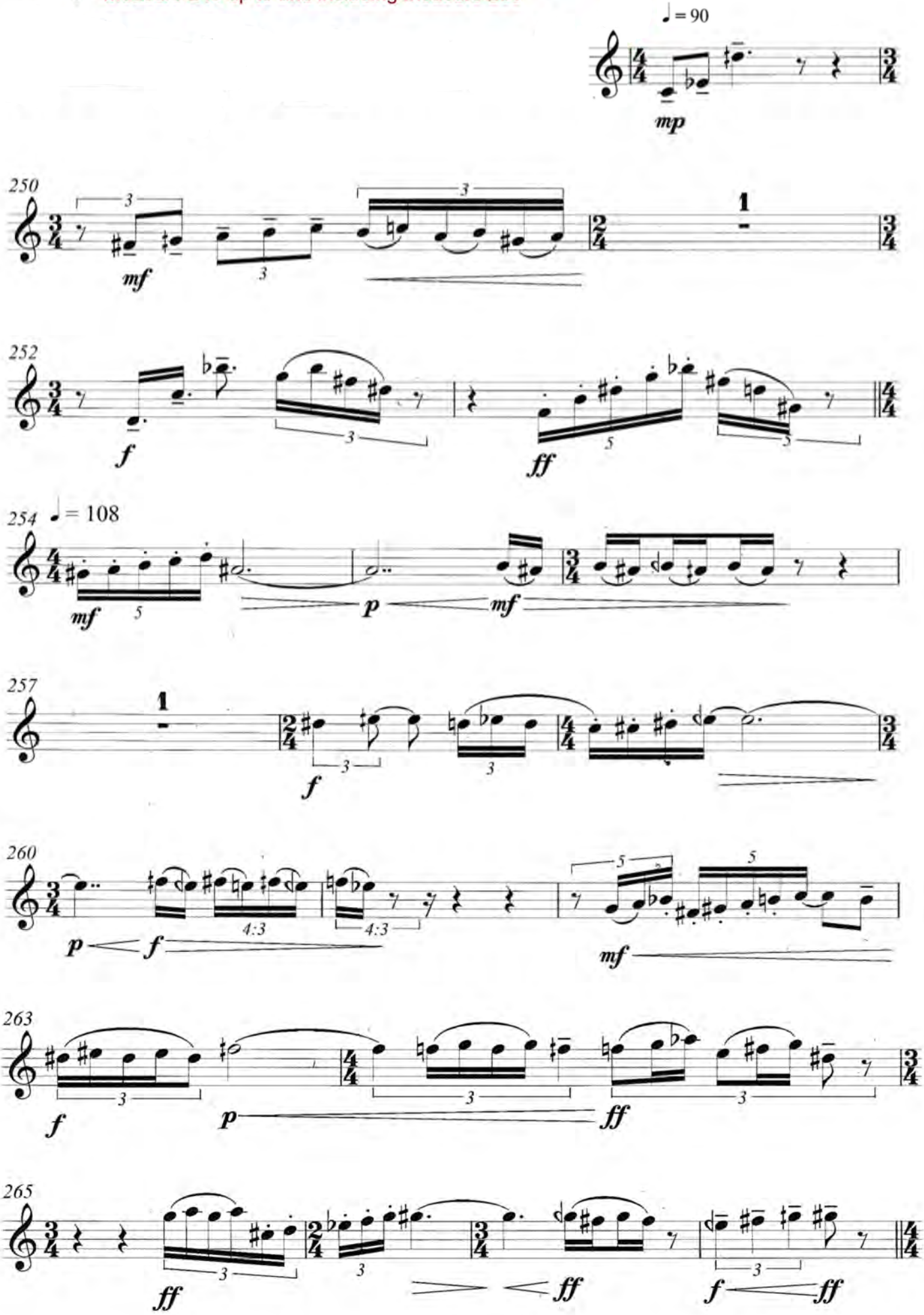



116
f
fpp
cresc.
ff
121
1
pp
mf pp
mf pp
mf pp
mf
125
pp
mf pp
mf pp
f pp
f
128
6
Hn. 1
(Harmon mute)
mf pp
mf pp
mf pp
137
f pp
f pp
f pp
f pp
più f

Trumpet

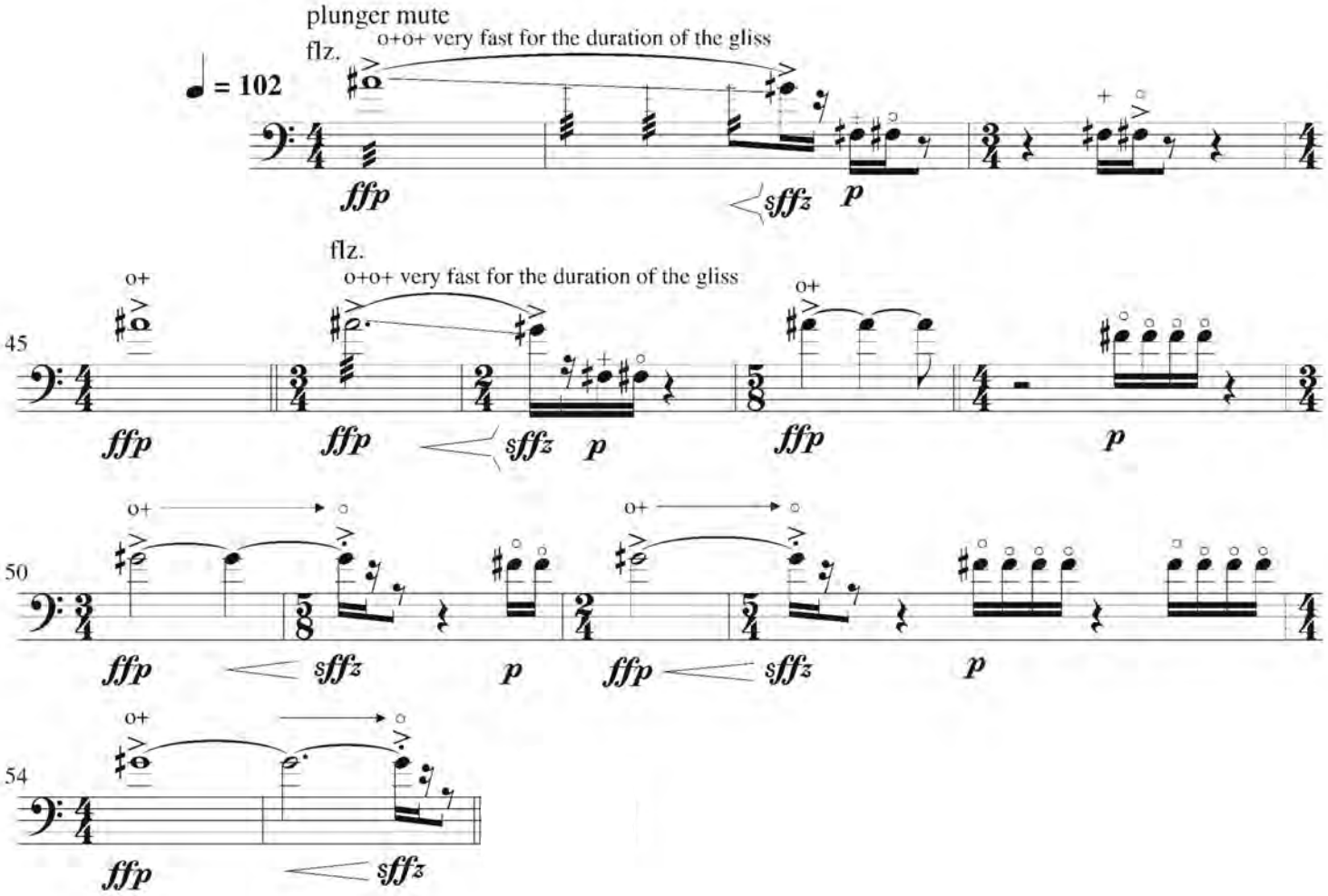
Enno Poppe, *Zug* [2nd trumpet]:

- Measure **249** up to and including measure **268**



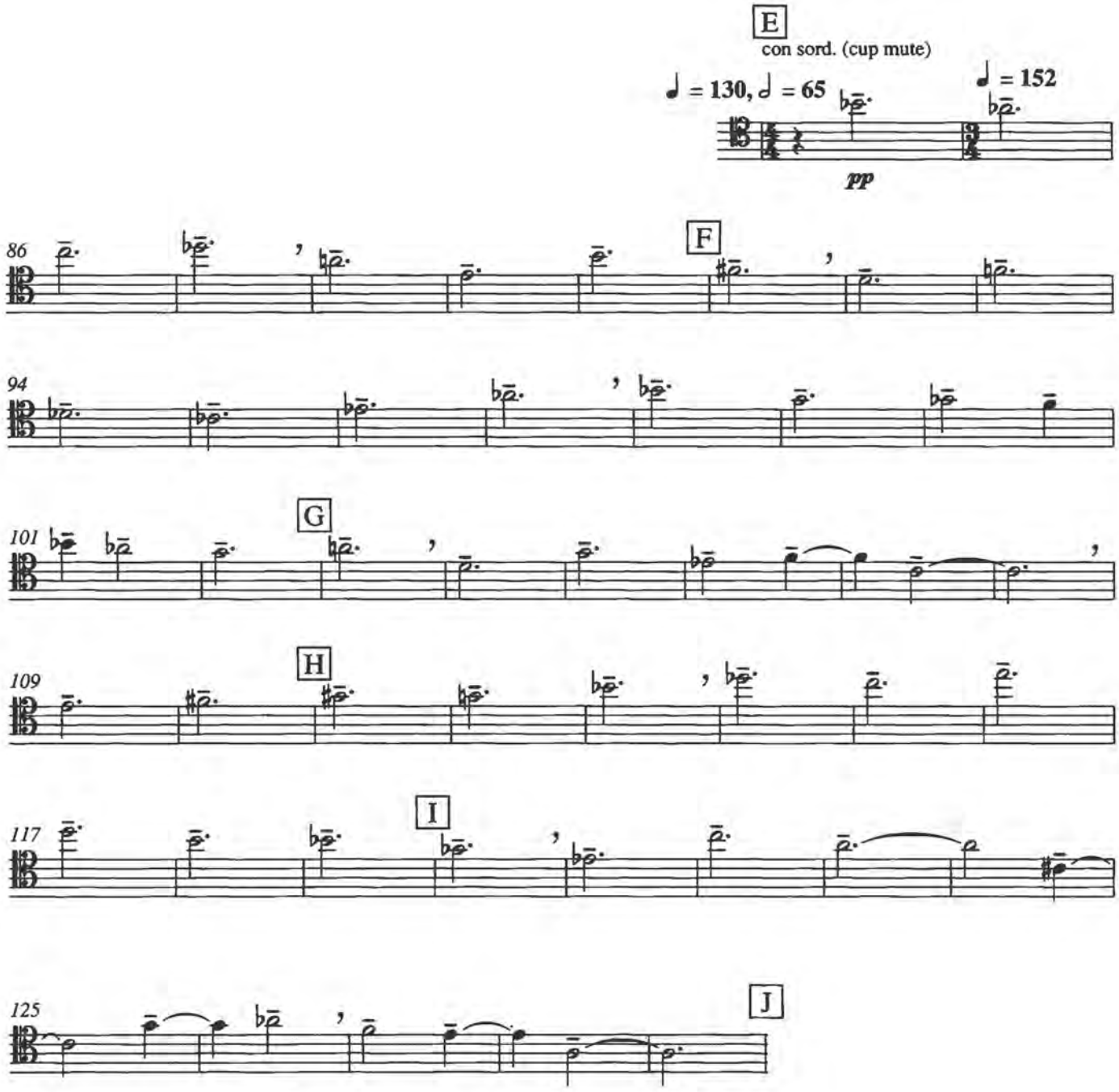
Zosha Di Castri, *Dear Life*:

- Measure **42** up to and including measure **55**



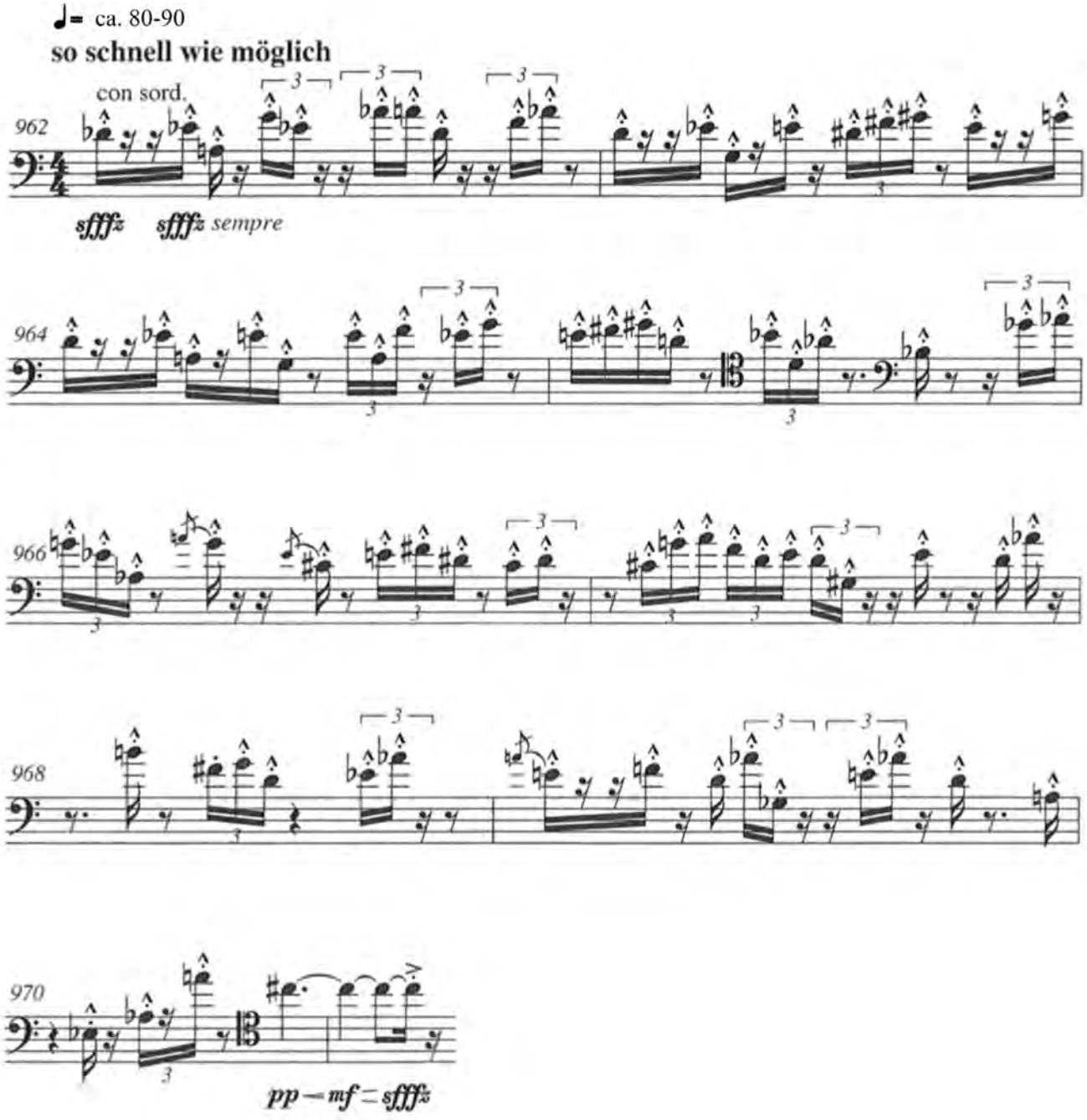
György Ligeti, Violin concerto, Movement II *Aria, Hoquetus, Choral*:

- Measure **84** up to and including measure **129**



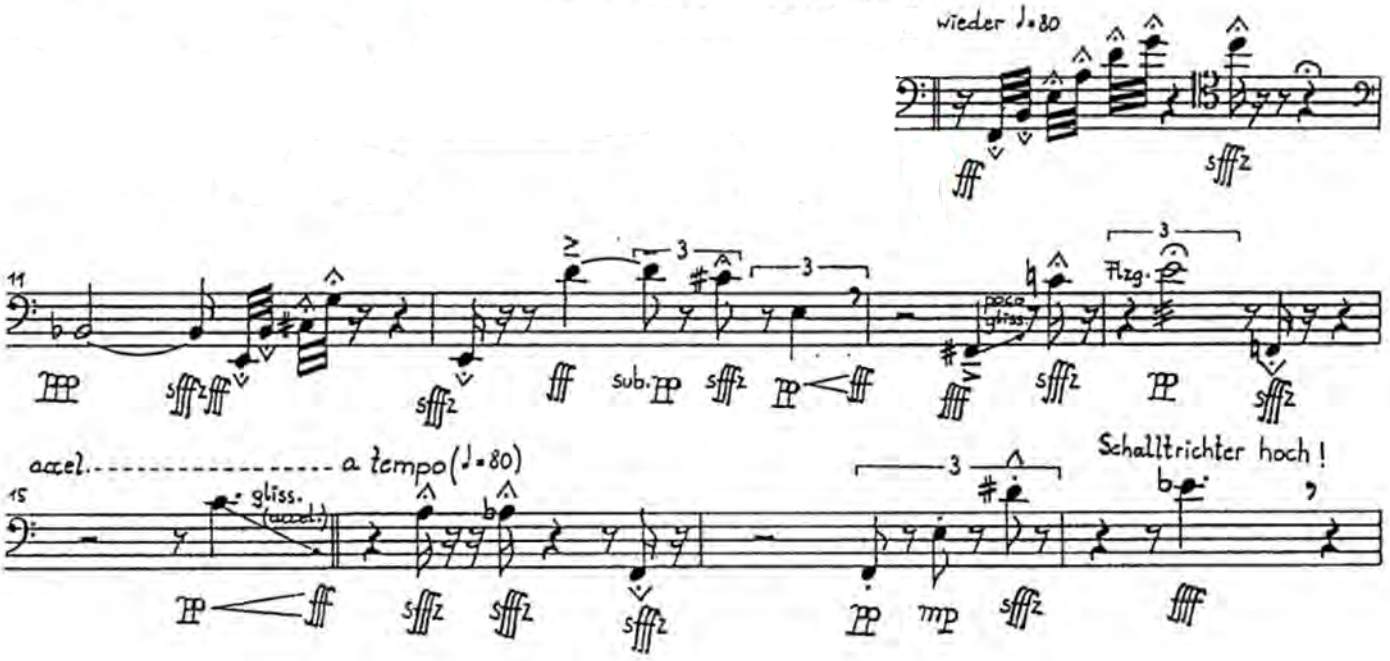
Wolfgang Rihm, Jagden und Formen:

- Measure **962** up to and including the **second beat** of measure **971**

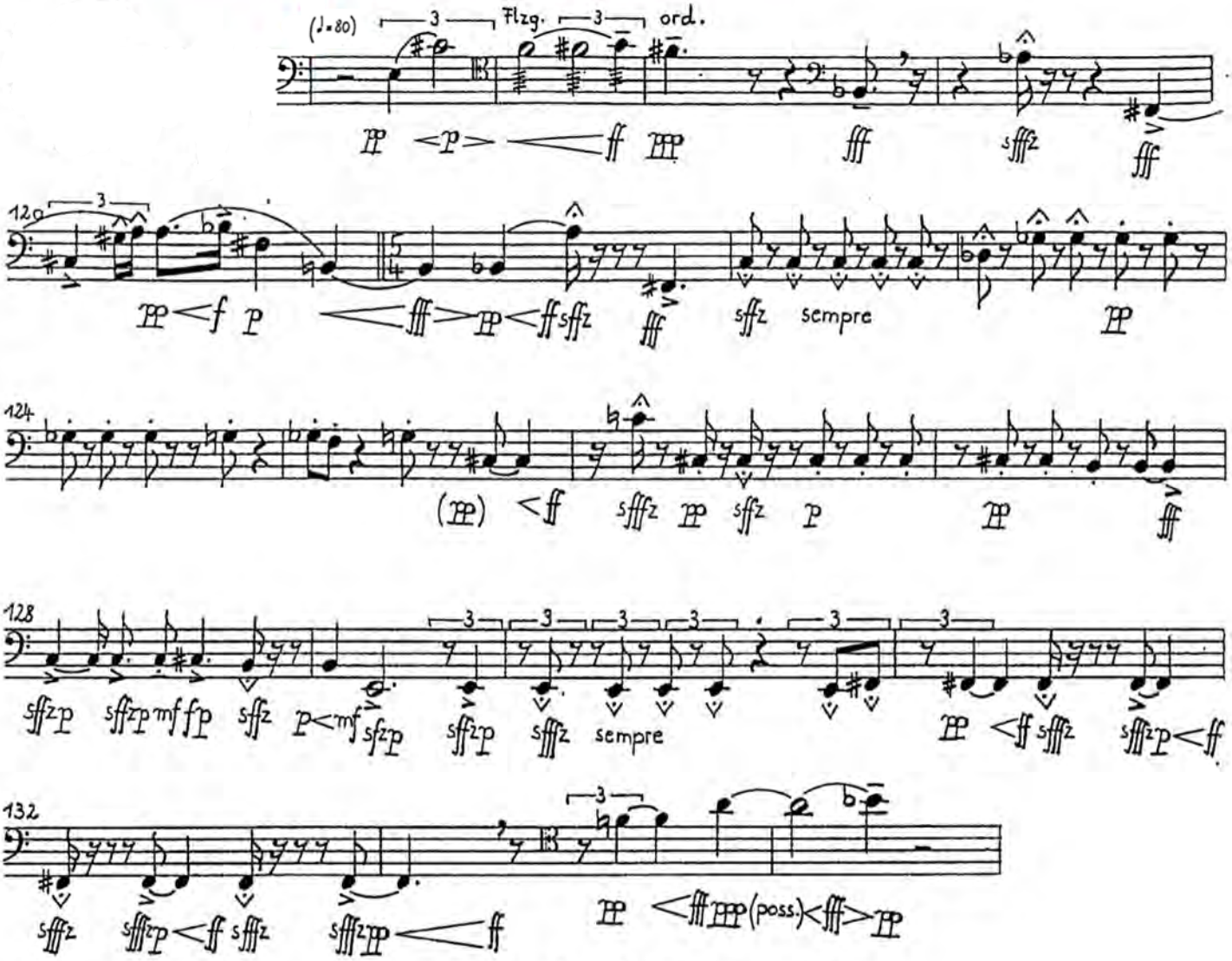


Wolfgang Rihm, *sine nomine, studie für fünf blechbläser*:

- Measure **10** up to and including measure **18**

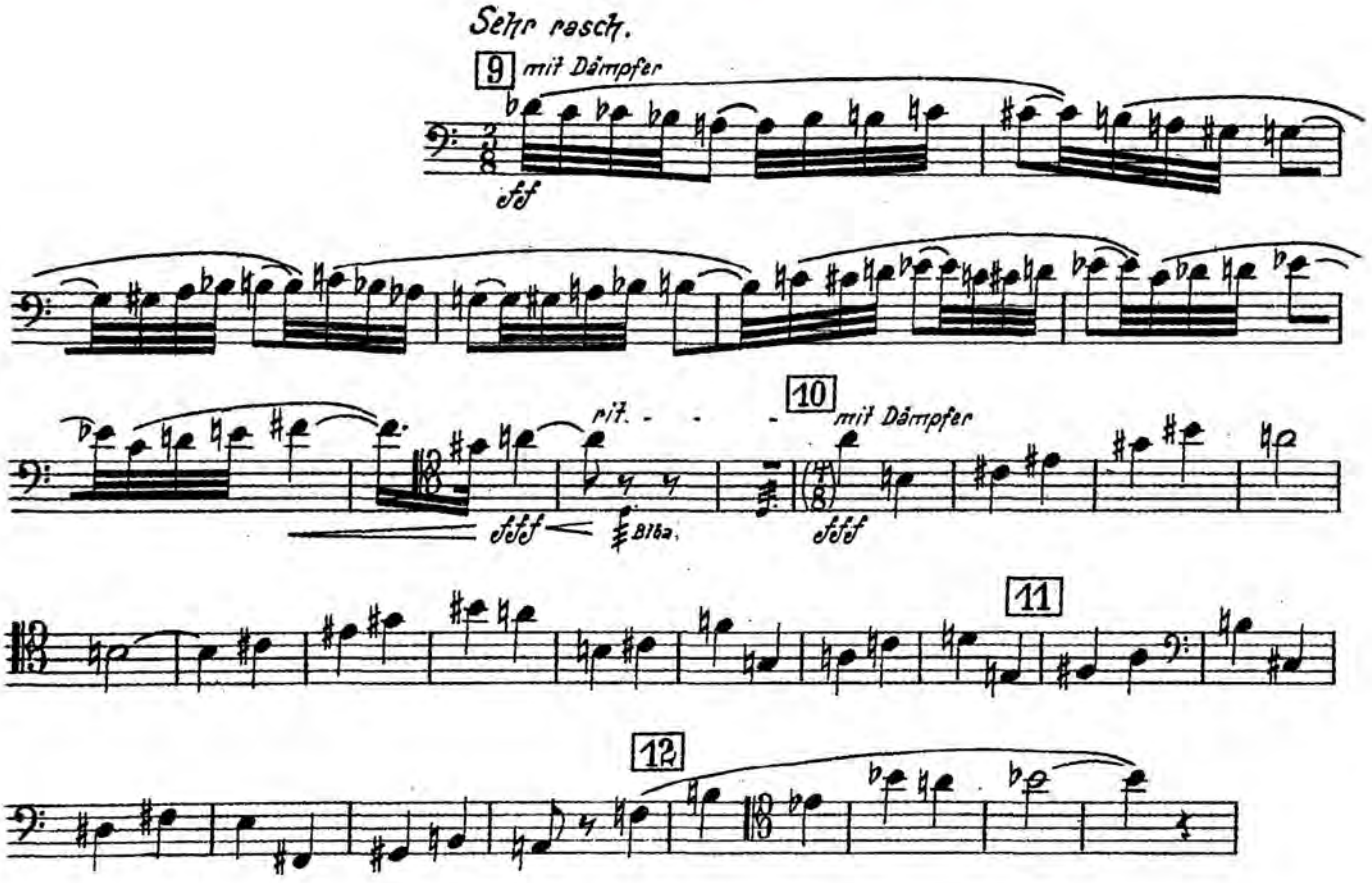


- Measure **116** up to and including measure **134**



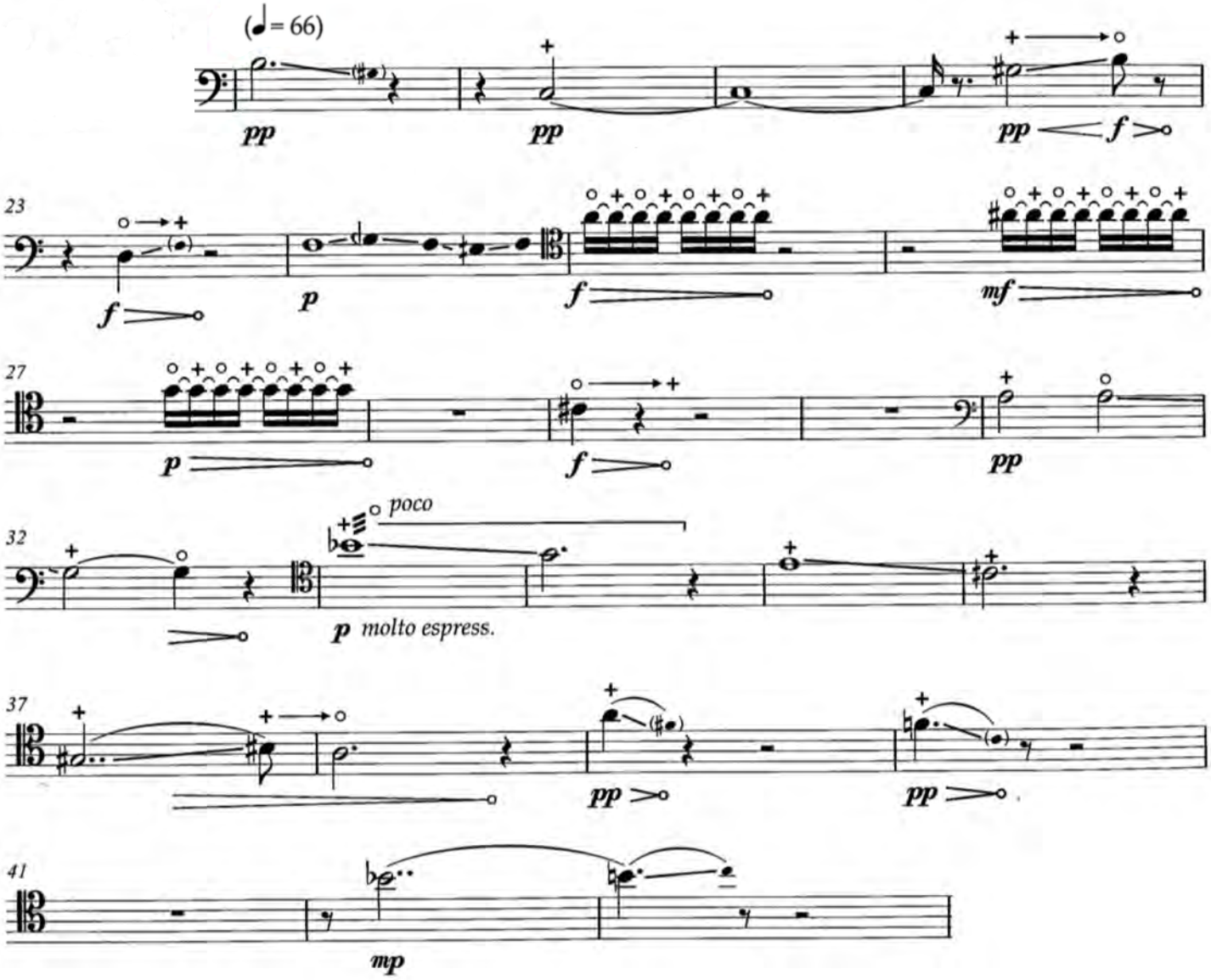
Arnold Schoenberg, Five pieces for Orchestra Op. 16, 1st movement:

- Rehearsal Mark **9** up to and including **4** measures after Rehearsal Mark **12**



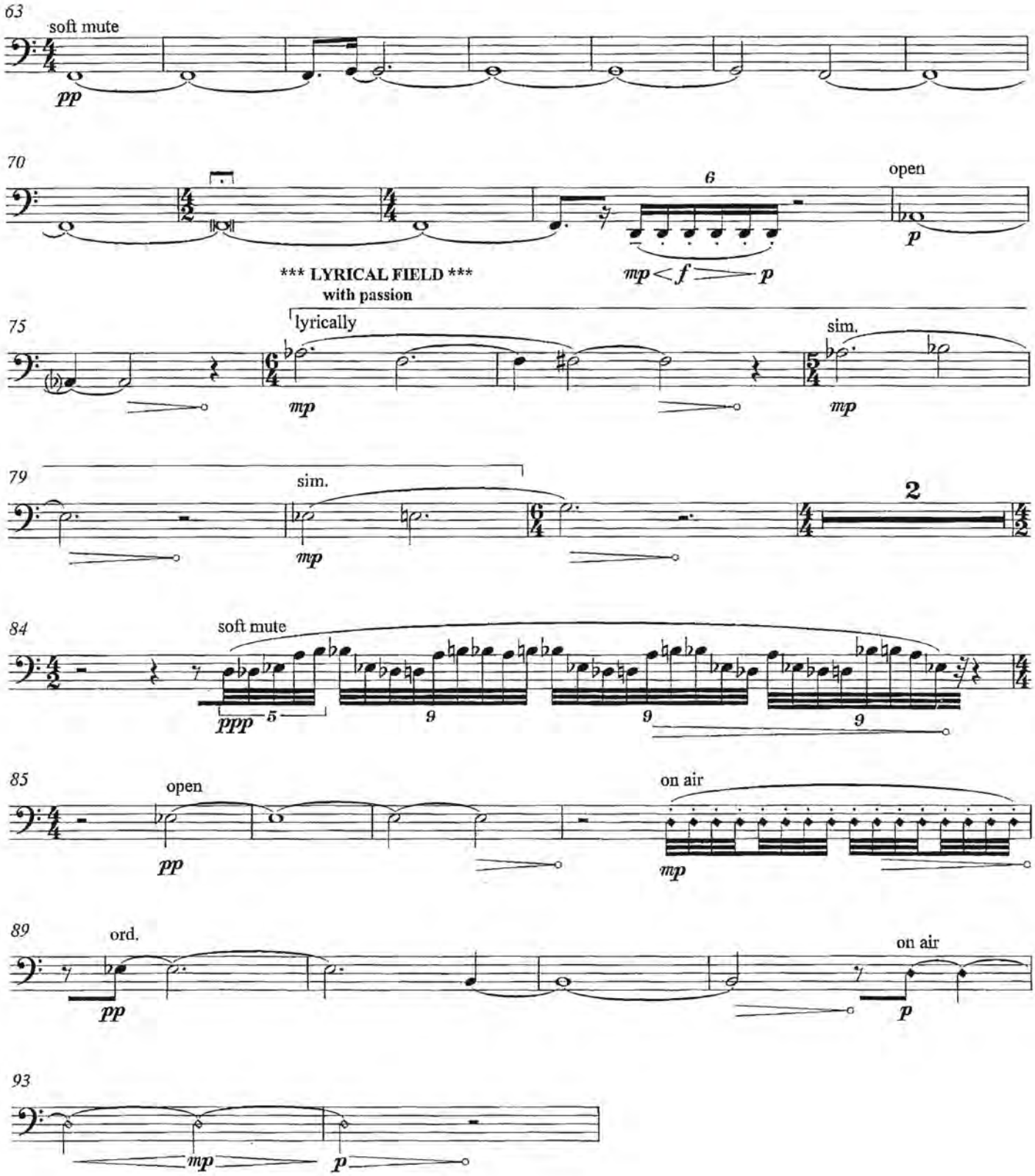
Marco Stroppa, *COME PLAY WITH ME*, Movement 3 *With me*:

- Measure **19** up to and including measure **43**



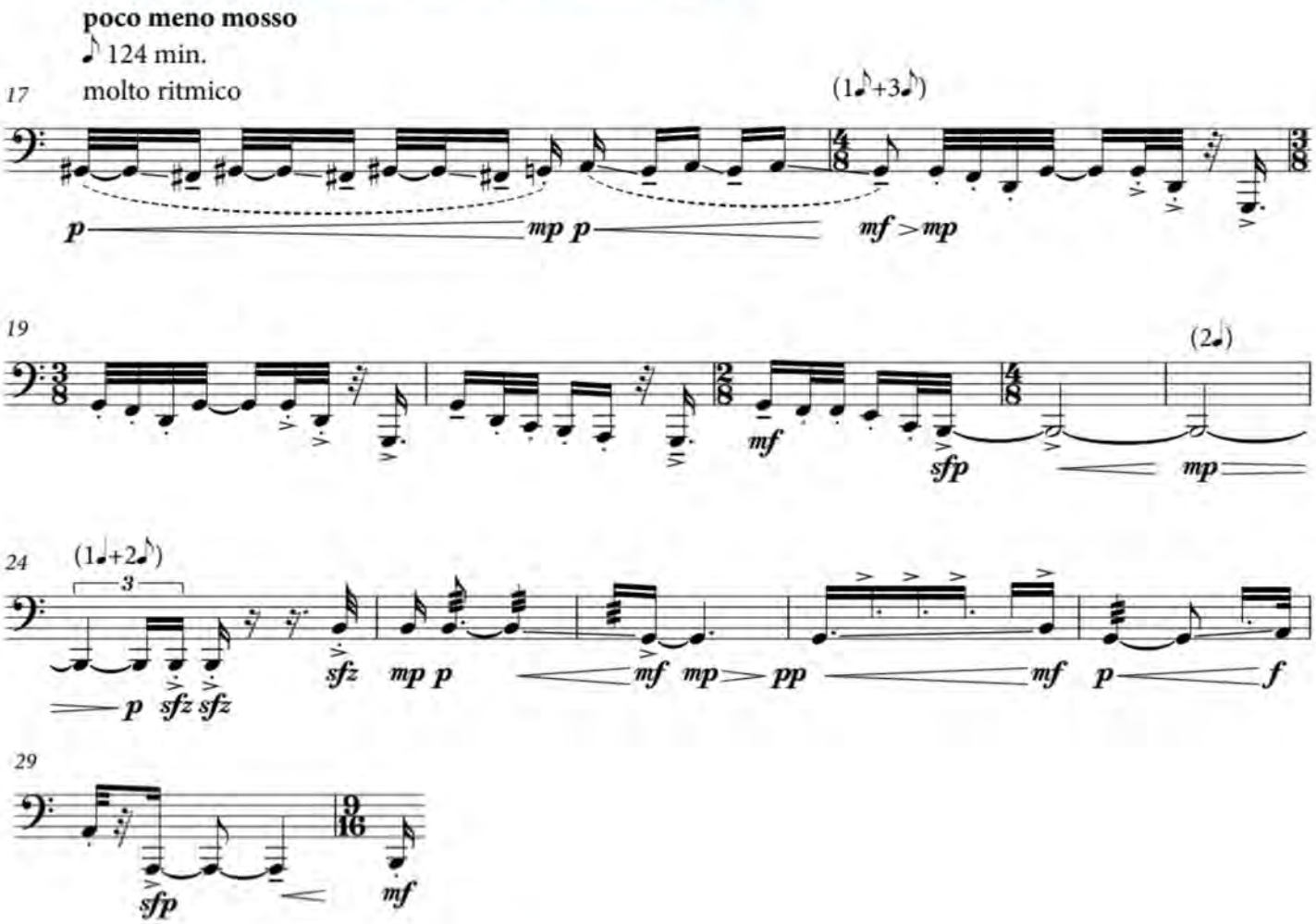
Anna Thorvaldsdottir, Aeriality:

- Measure **63** up to and including measure **94**

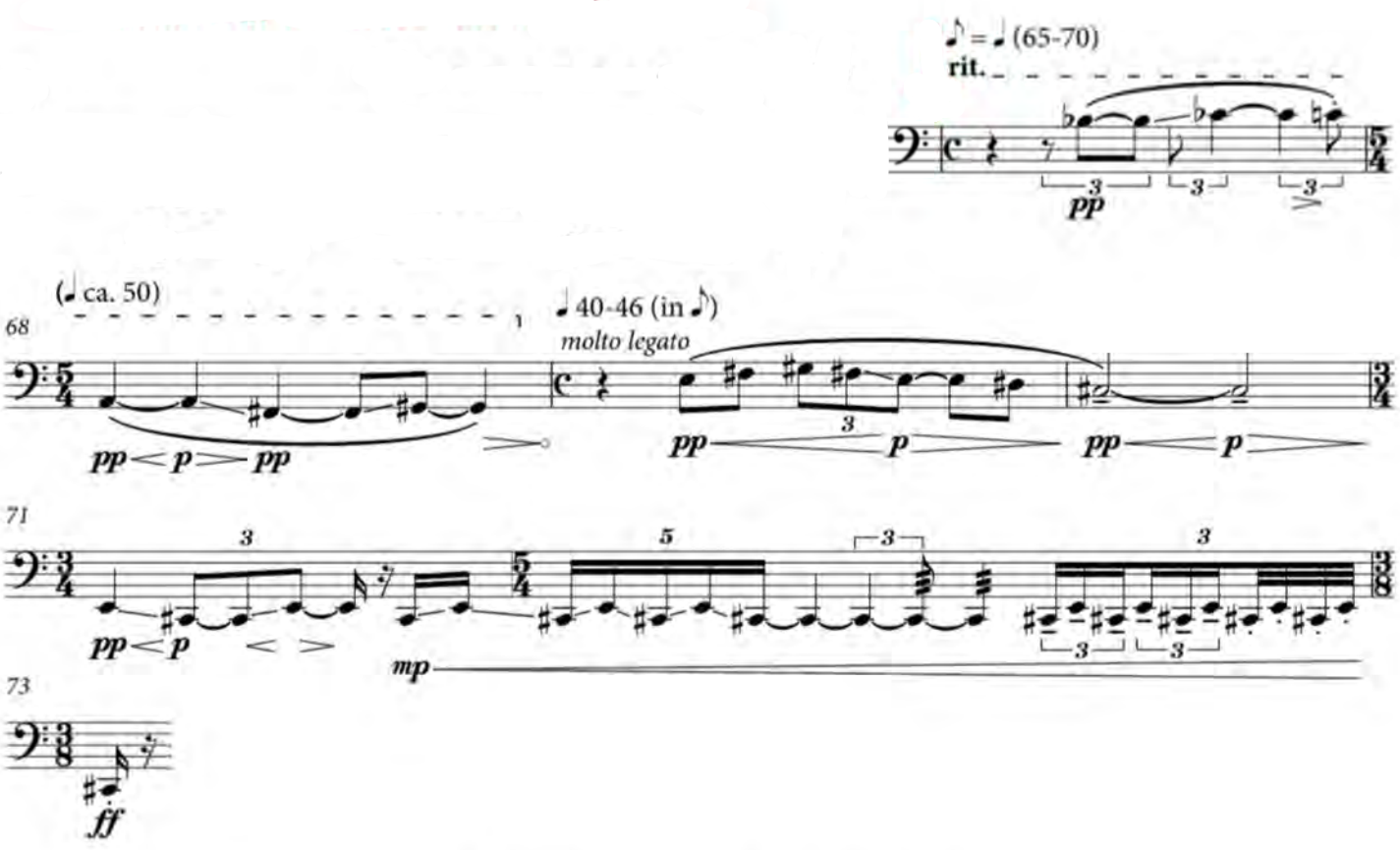


Dieter Ammann, Viola Concerto *No templates* [2 pages]:

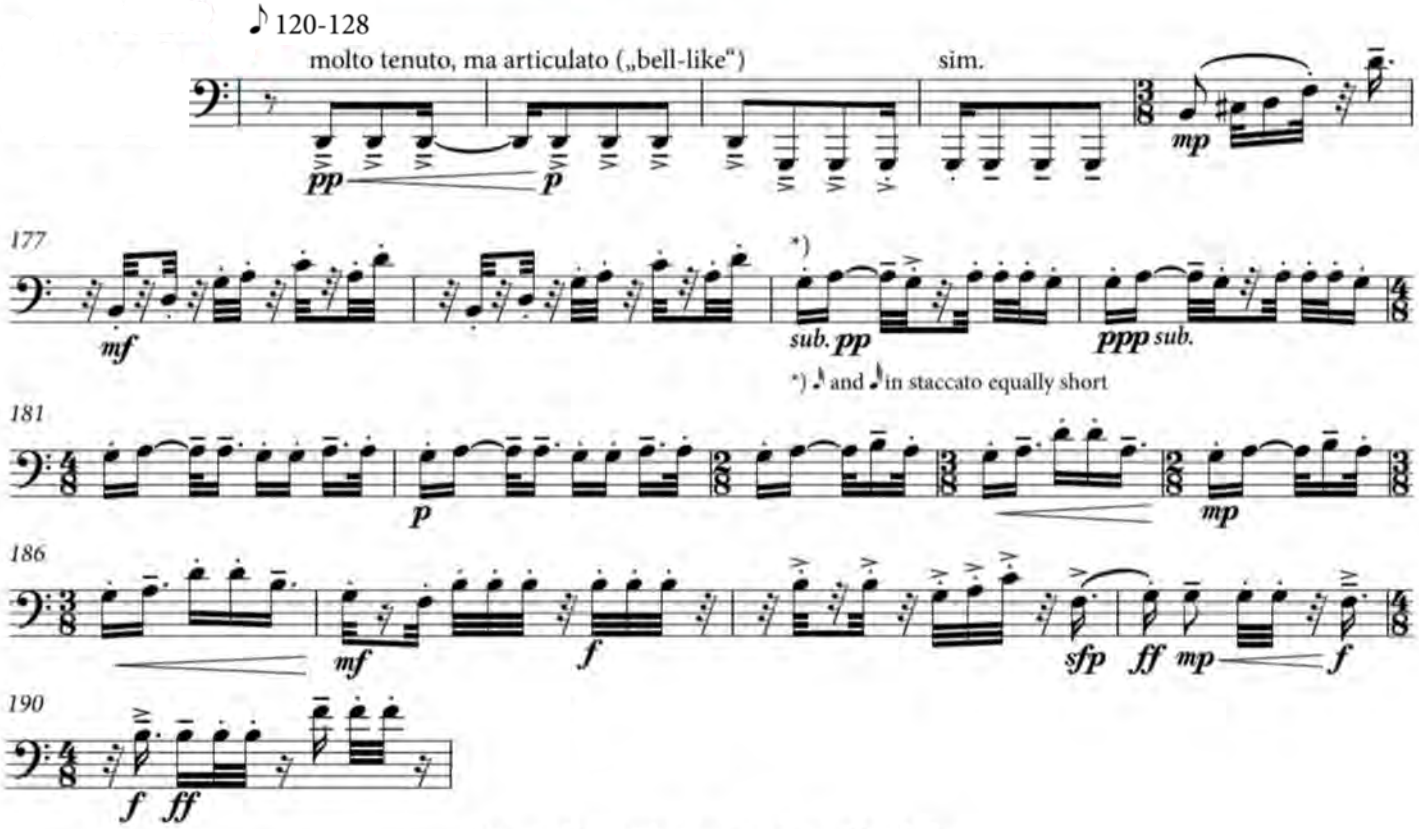
- Measure **17** up to and including the downbeat of measure **30**



- Measure **67** up to and including the downbeat of measure **73**

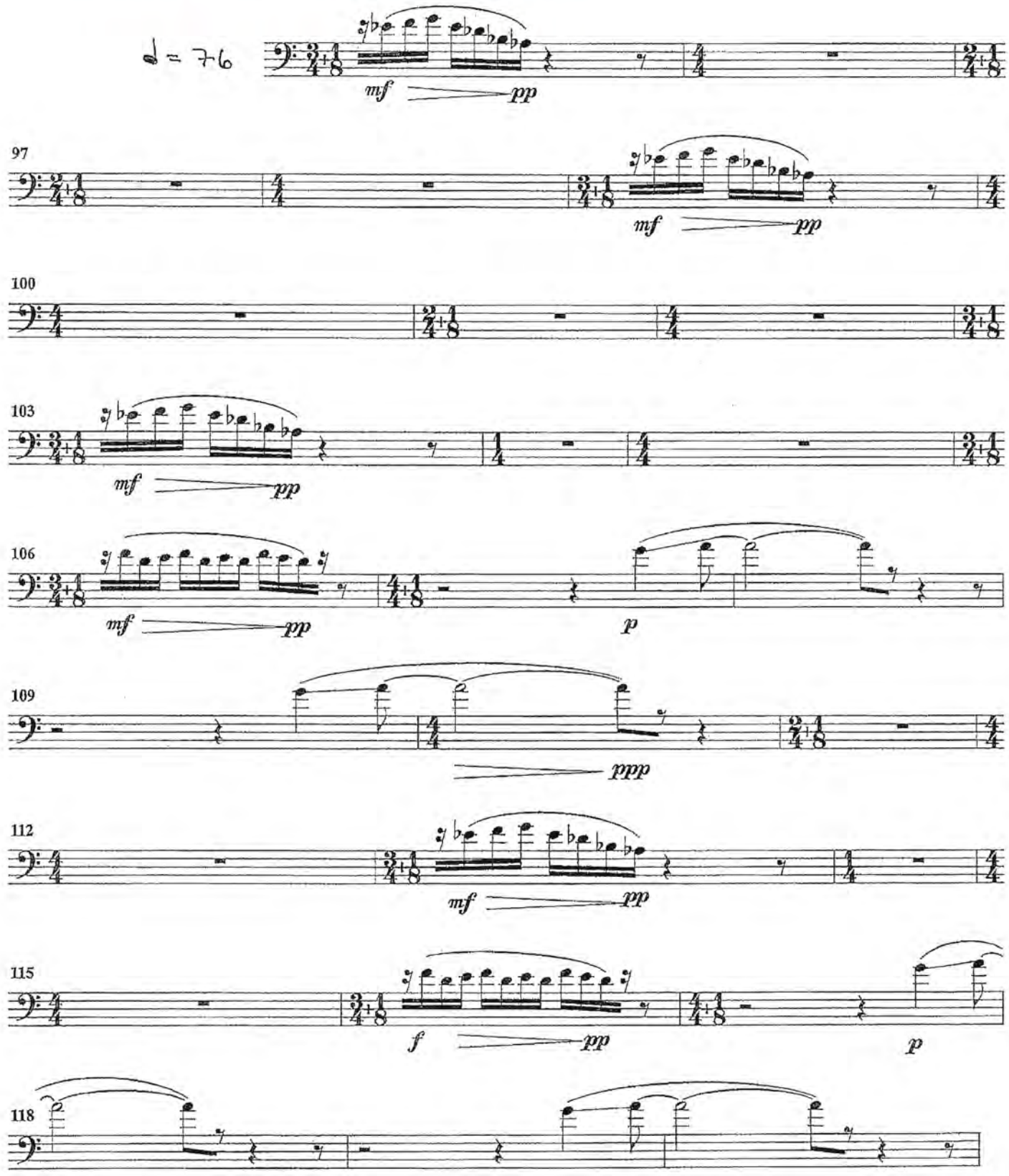


○ Measure **172** up to and including measure **190**



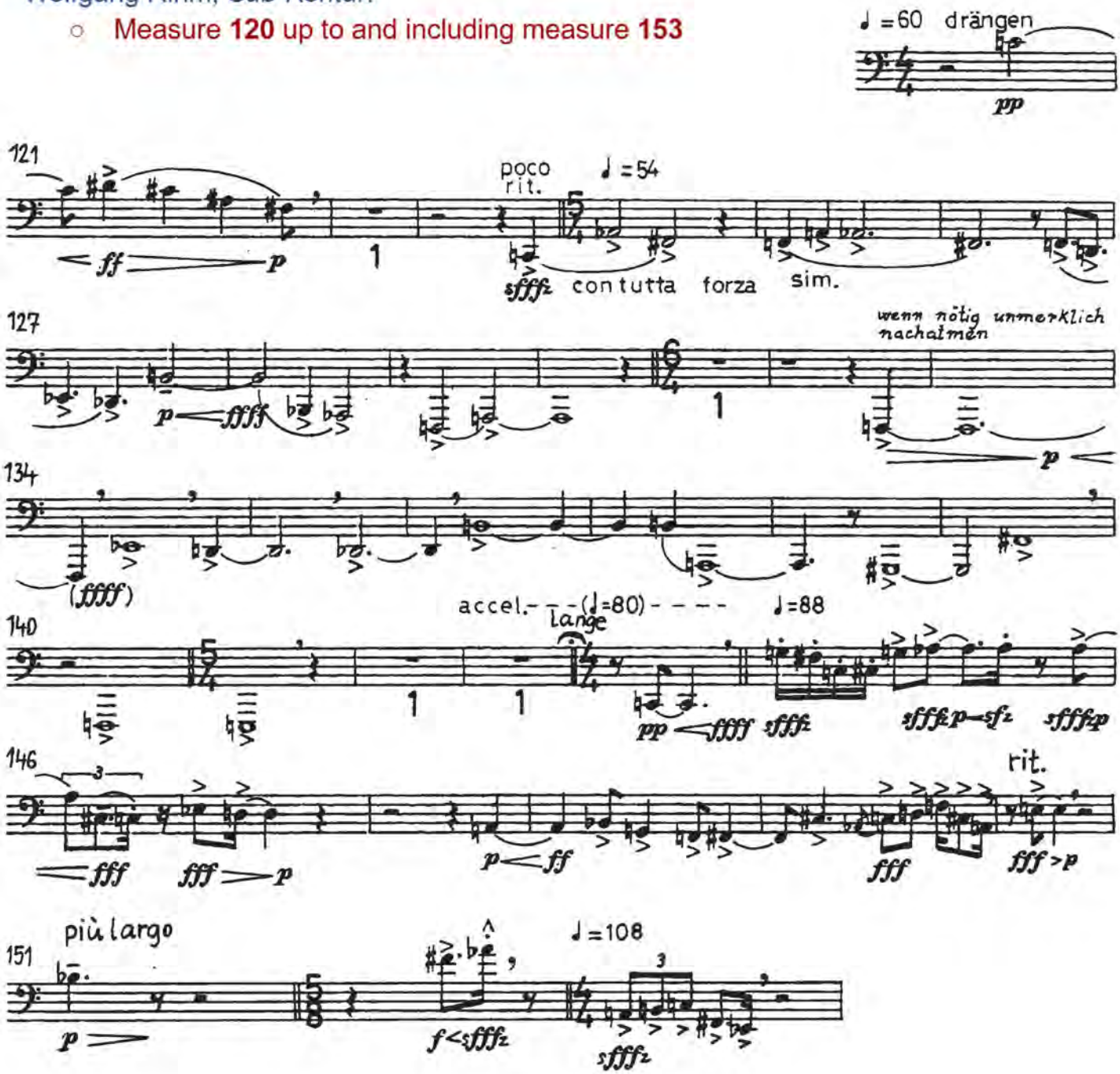
Nicole Lizée, *Keep Driving, I'm Dreaming*:

- Measure **95** up to and including measure **120**



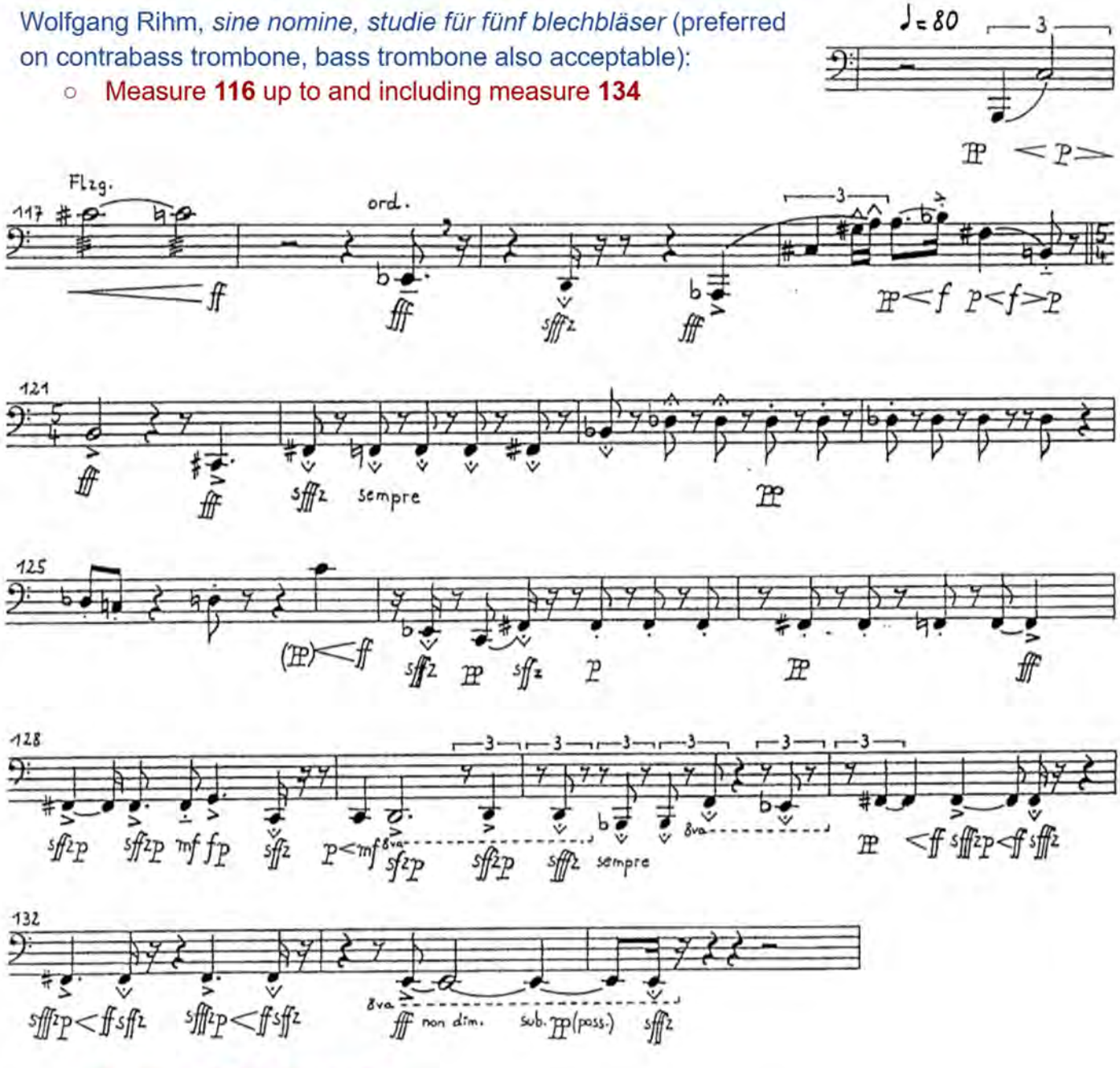
Wolfgang Rihm, *Sub-Kontur*:

- Measure **120** up to and including measure **153**

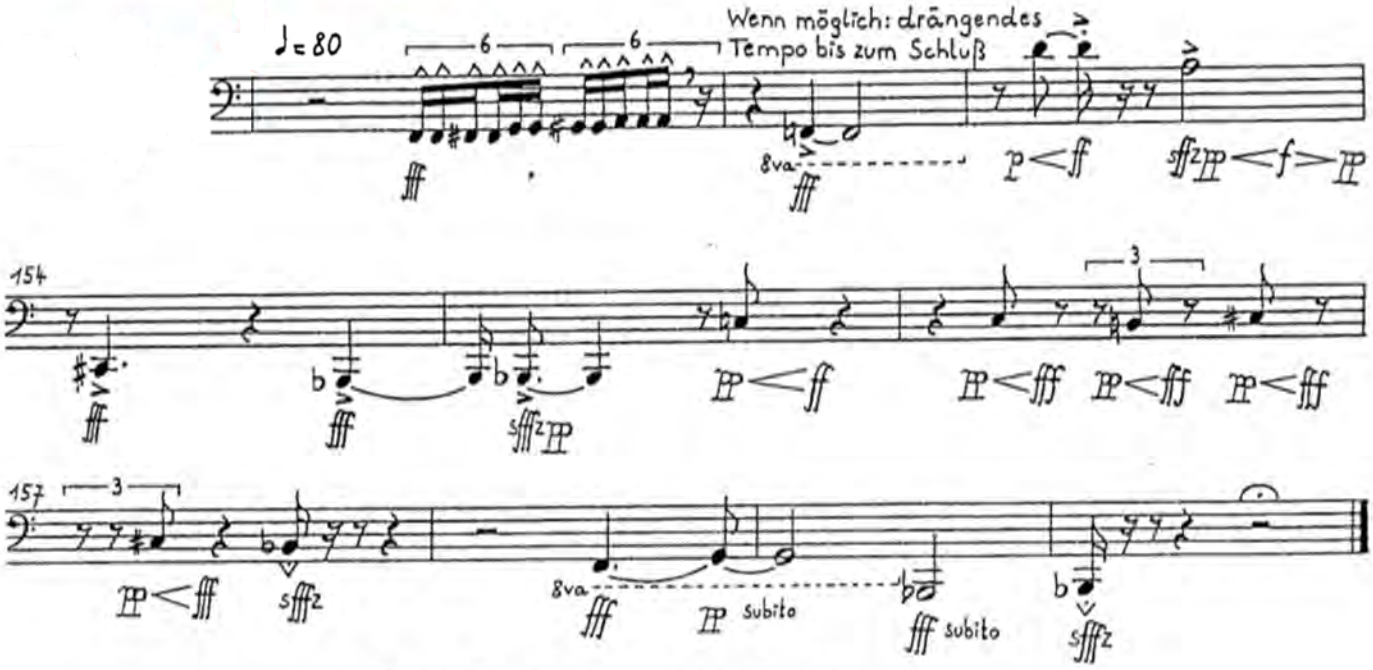


Wolfgang Rihm, *sine nomine, studie für fünf blechbläser* (preferred on contrabass trombone, bass trombone also acceptable):

- Measure **116** up to and including measure **134**

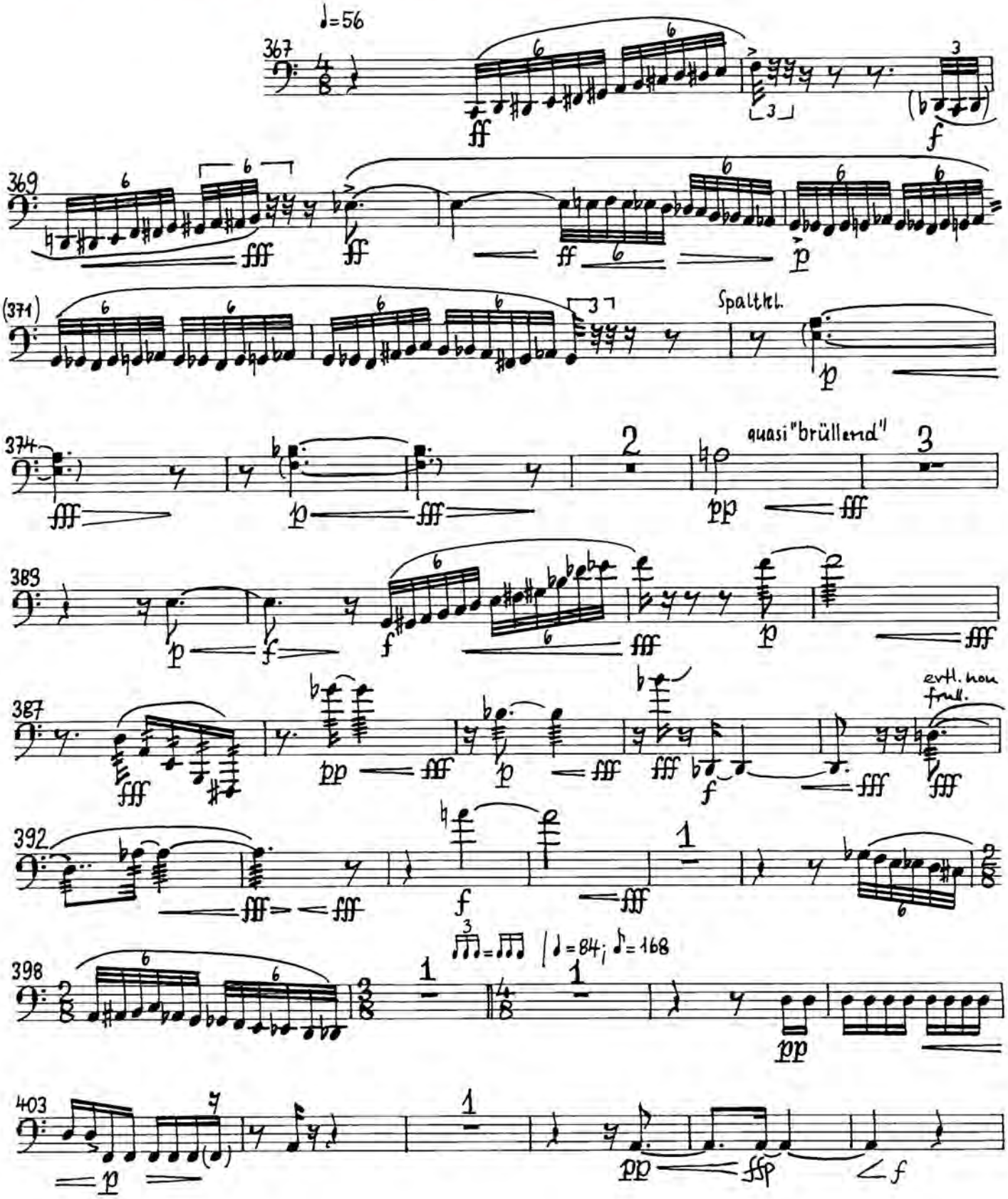


- Measure **151** to the **end**



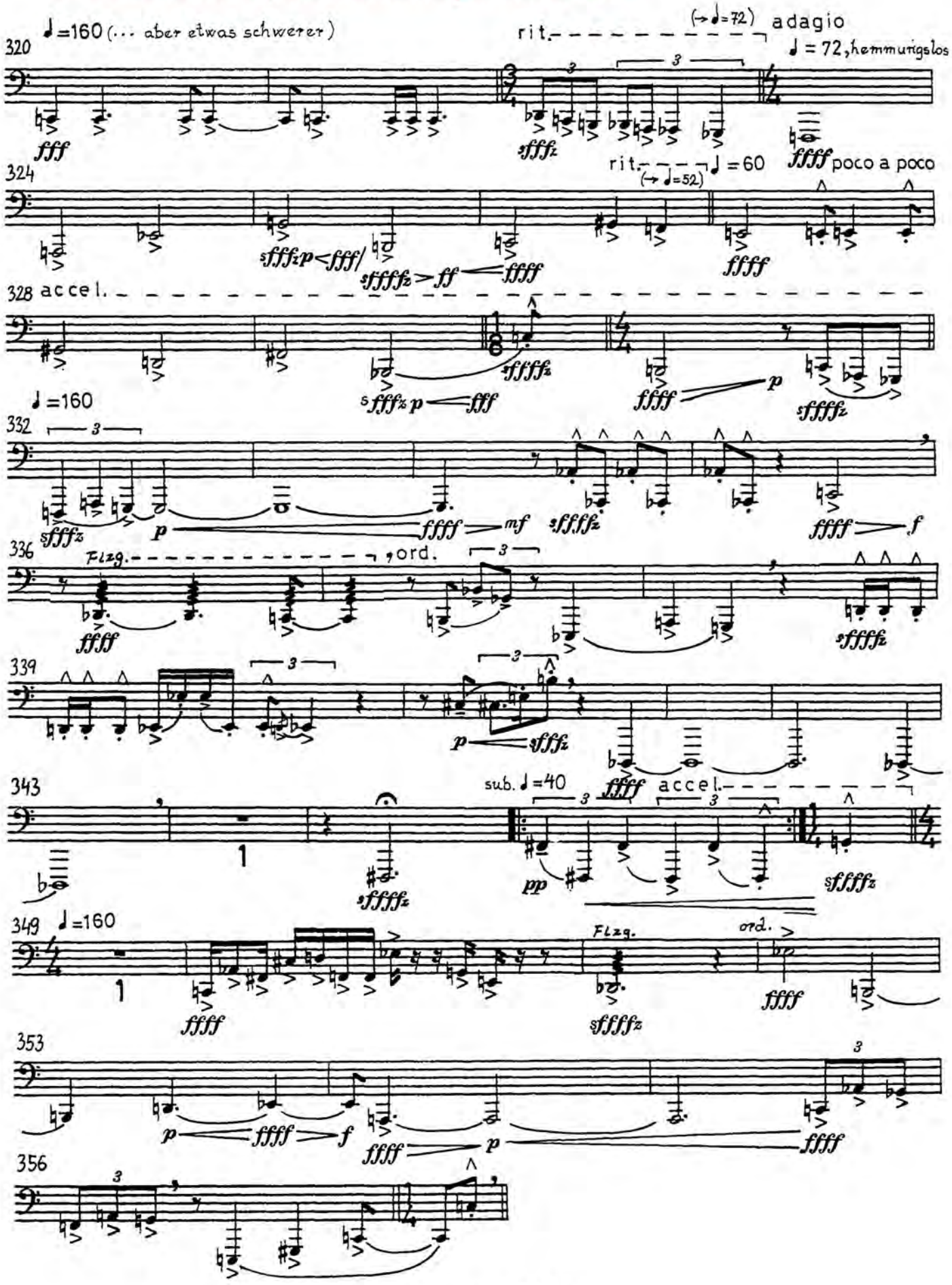
Helmut Lachenmann, *Concertini:*

- Measure **367** up to and including measure **408**



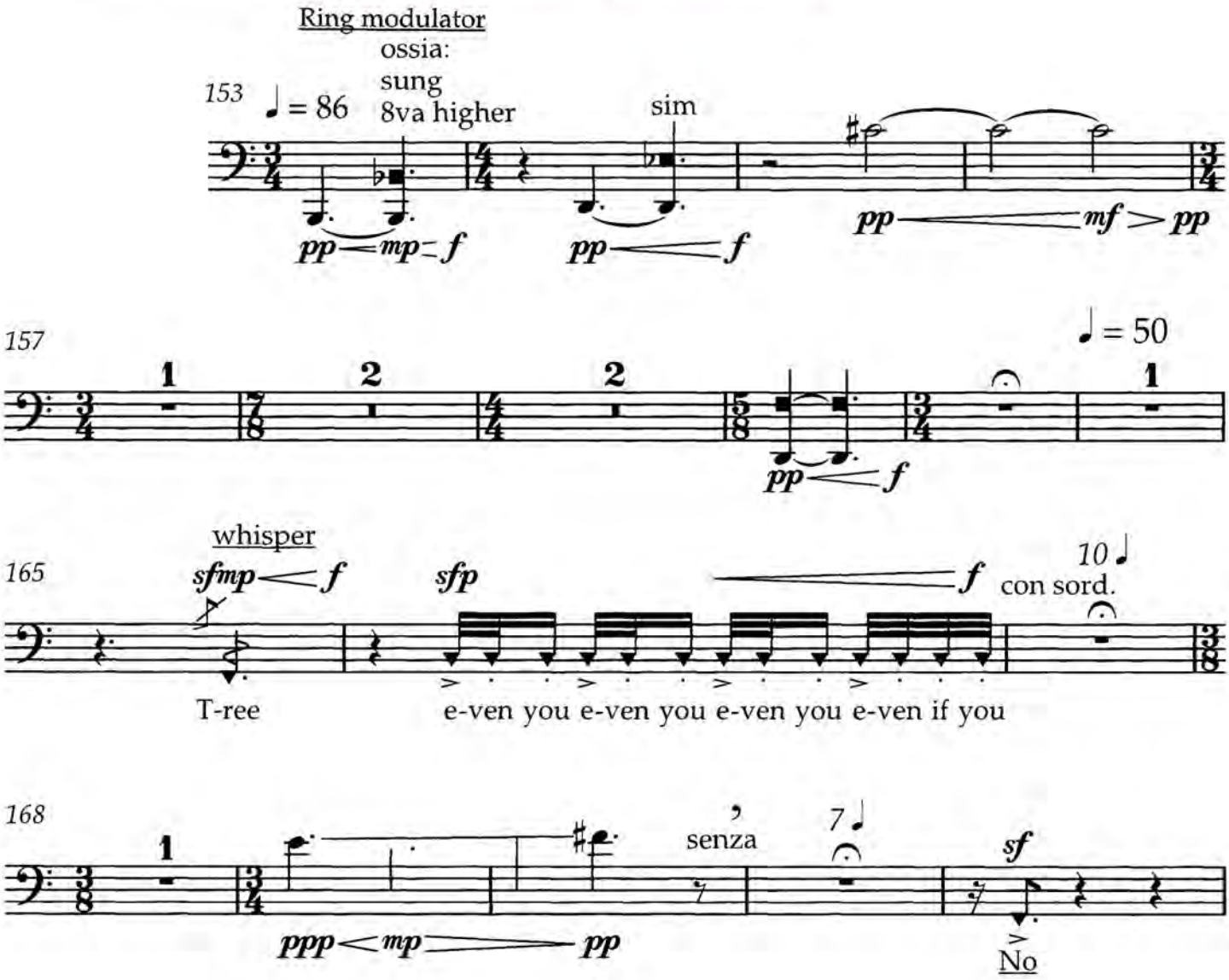
Wolfgang Rihm, *Sub-Kontur* [Tuba II]:

- Measure **320** up to and including measure **357**



Rebecca Saunders, *Nether*:

- Measure **153** up to and including measure **172**



Tuba

Mute is required.

Fluttertongue

Sing and play. If ***pp/p*** add voice gradually and carefully. Let resistance create multiphonic and interference.
Voice limitations vary widely from player to player, therefore given pitches are ideals. Change octave if necessary.

Ring Modulator "Ring Modulator" effect: low played tone and high voice combine to produce a loud and stable multiphonic. At ***f*** sung tone become like a controlled pitched-"scream"!

Text

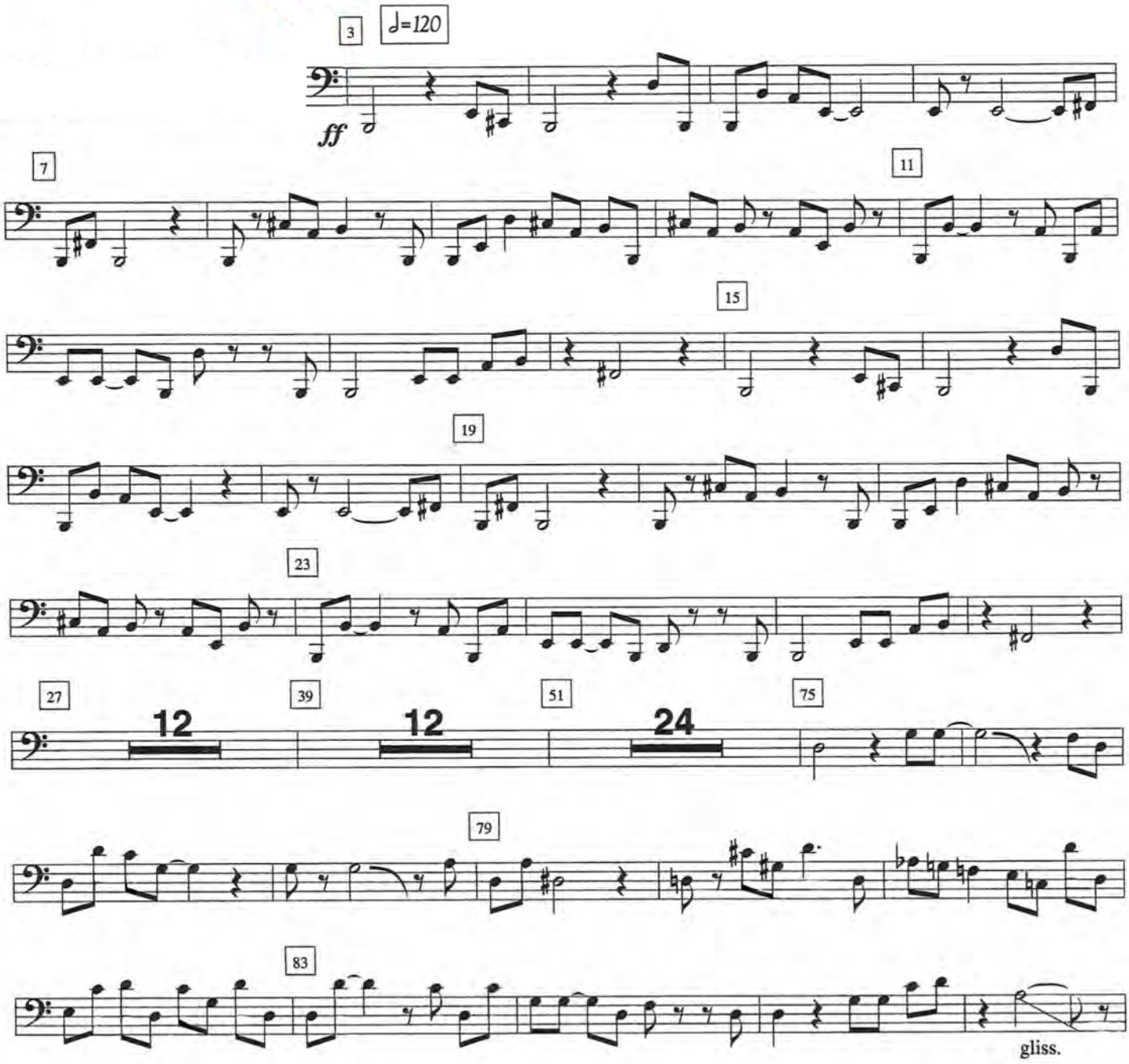
Text articulation should be exaggerated. Hard ***sf*** accents for attacks, long drawn out consonants ***sh***, ***ss***, ***v***, ***w***, ***th***, etc. and long vowels and dipthongs.
All words and vowels are with English pronounciation.
Text with percussion clef is spoken or whispered without the instrument.
Text with pitched clef is sung, spoken or whispered through the instrument.

whisper

Whisper. Loud and projected, use "fry" or "strohbass" at back of throat and low in jaw to give body and projection.

Franz Zappa (arr. Ali N. Askin), *G-Spot Tornado*:

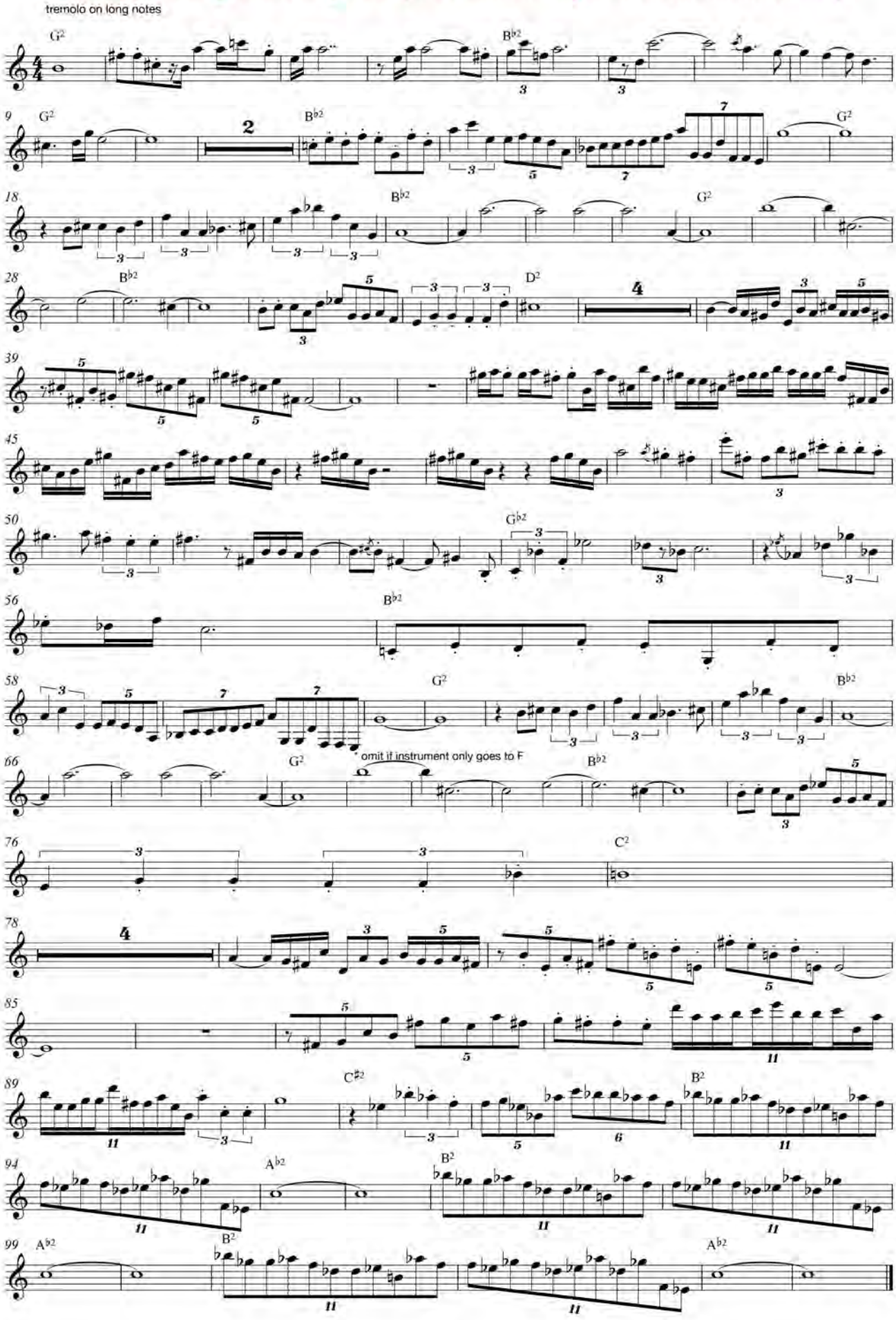
- Measure **3** up to and including measure **86** (skip through bars rest)



Xylophone

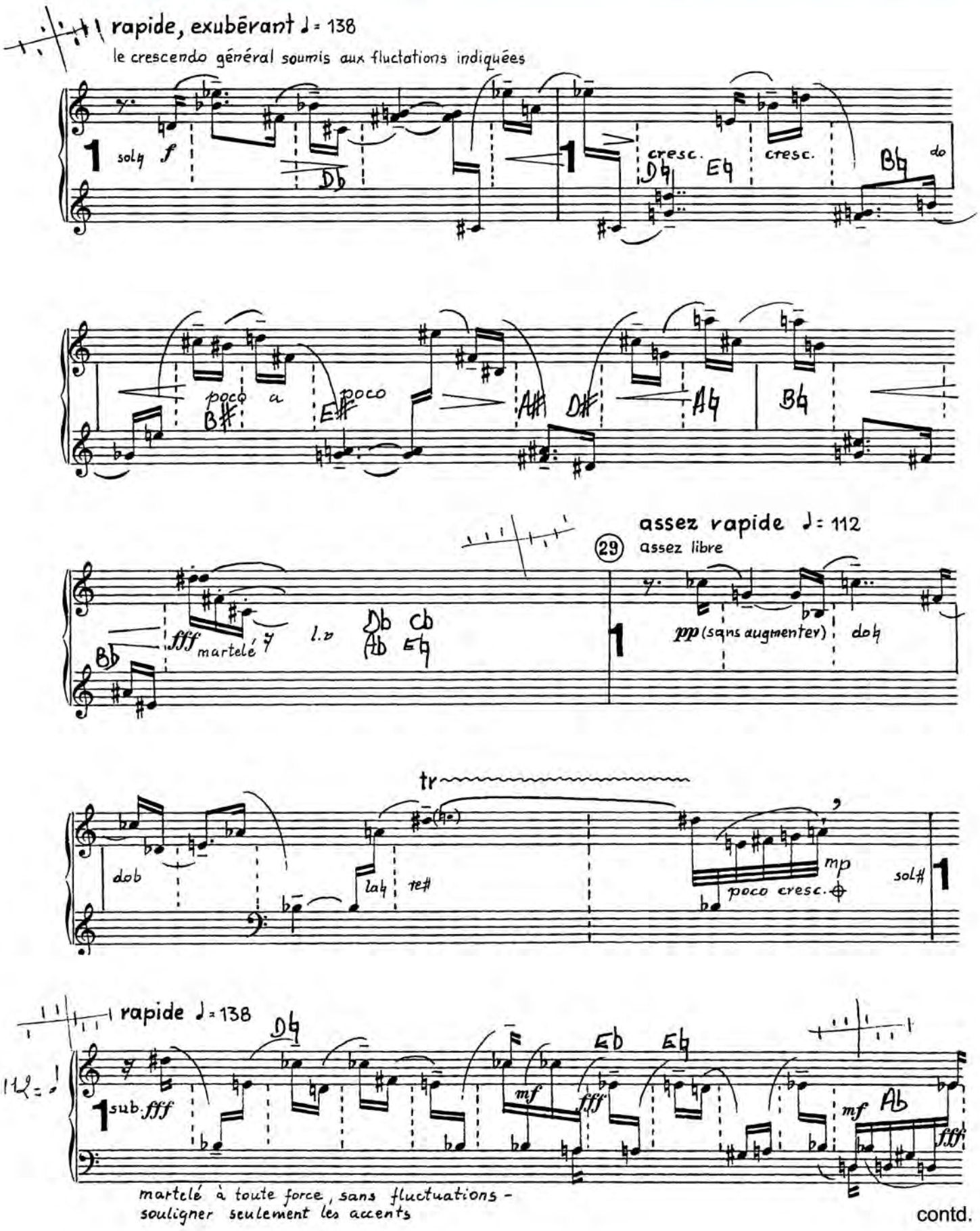
Frank Zappa, *The Black Page #2 (Easy Teenage New York Version)* [complete]

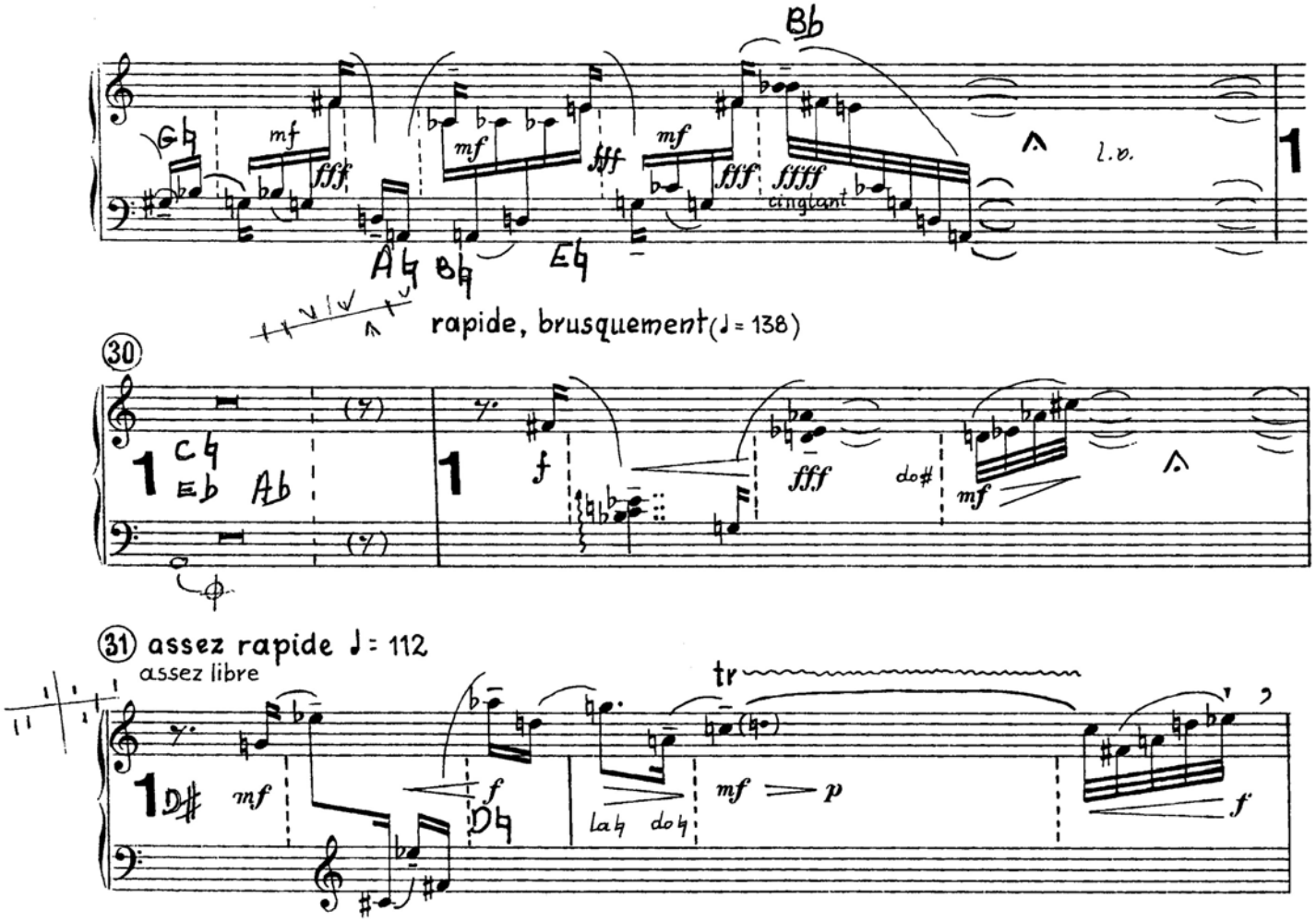
- **Optional: Play along to this backing track: https://tinyurl.com/24rxp43f**



Pierre Boulez, *Répons*:

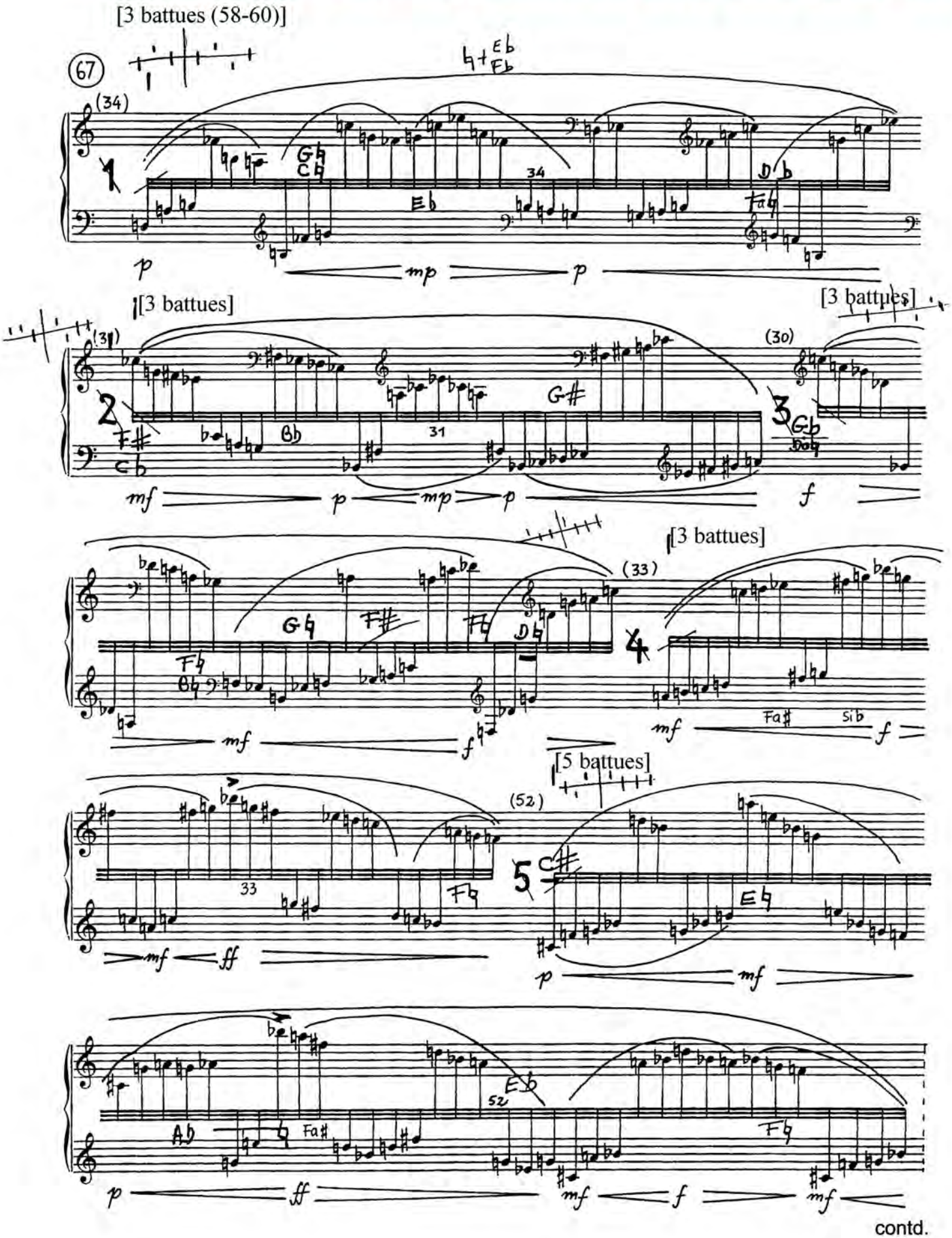
- ***rapide, exubérant*** up to and including **1** measure after Rehearsal Mark **31** [2 pages]

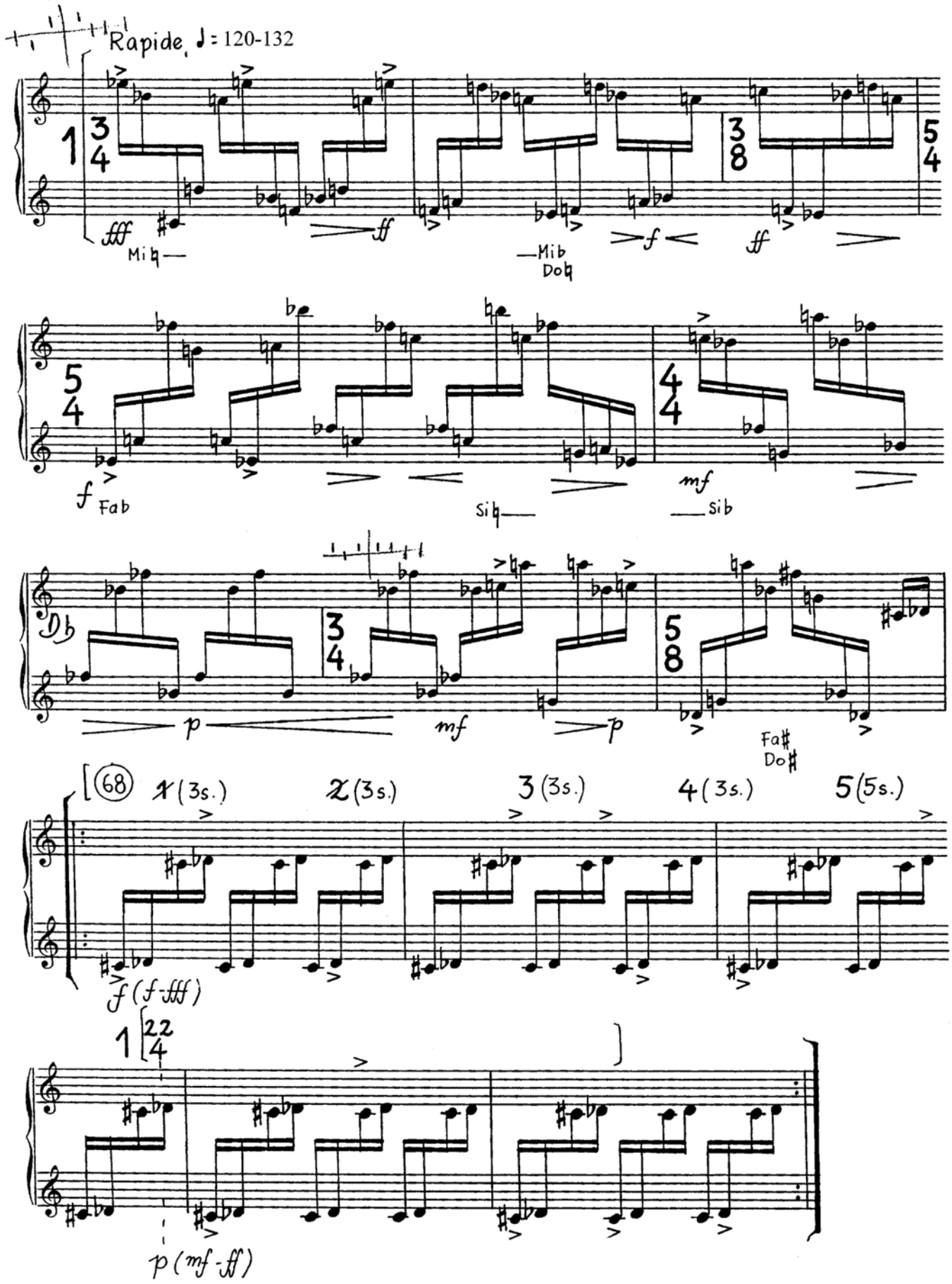



Bb
mf
fff
mf
fff
mf
fff
ffff
cinglant
l.v.
Gb
Ab
Bb
Eb
rapide, brusquement (♩= 138)
30
Cb
Eb
Ab
f
fff
do#
mf
31 assez rapide ♩= 112
assez libre
tr
mf
f
Db
mf
p
f
Lab
Dob

Pierre Boulez, *Répons*:

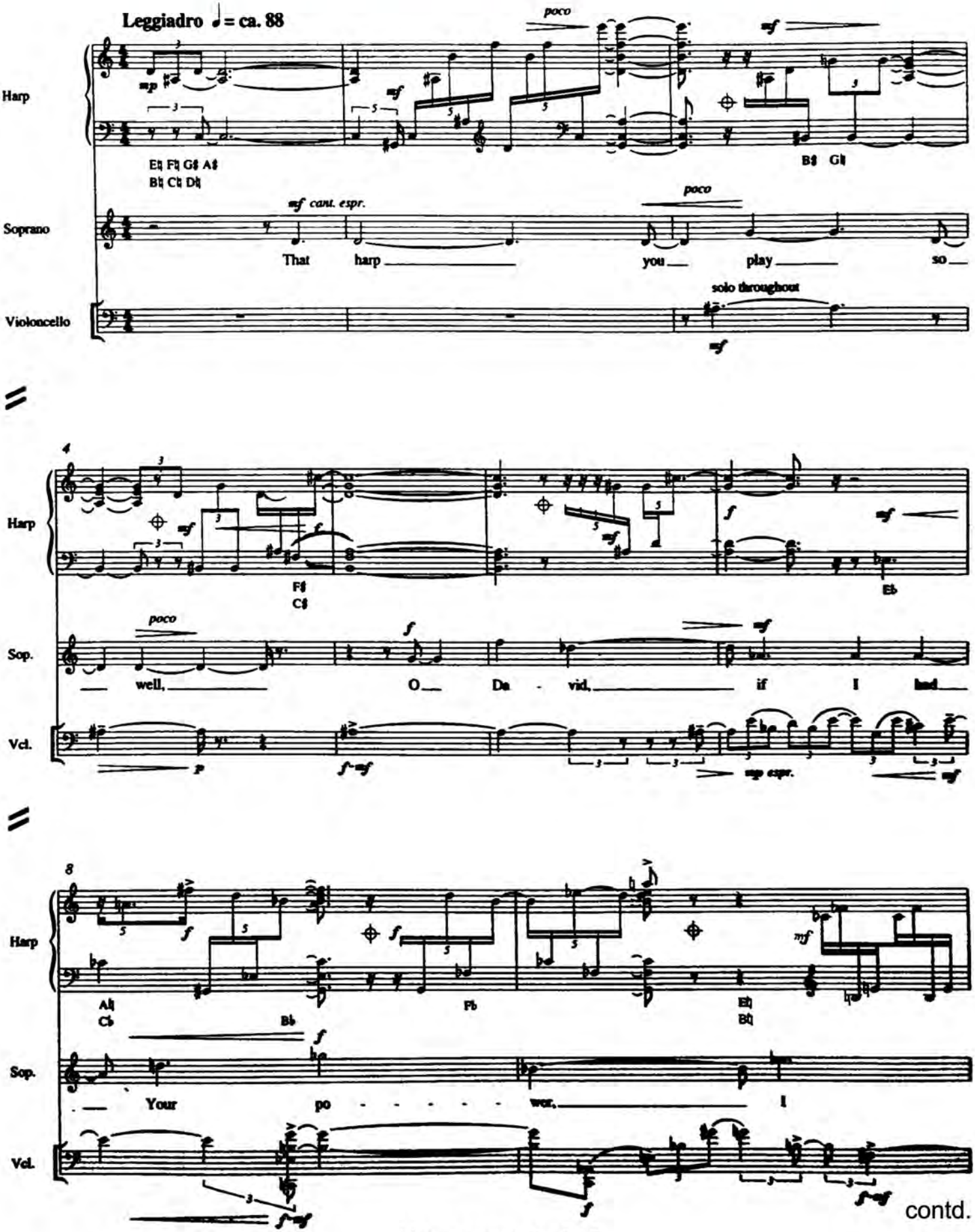
- Rehearsal Mark **67** up to and including **1** measure before figure **69, without repeats** [2 pages]

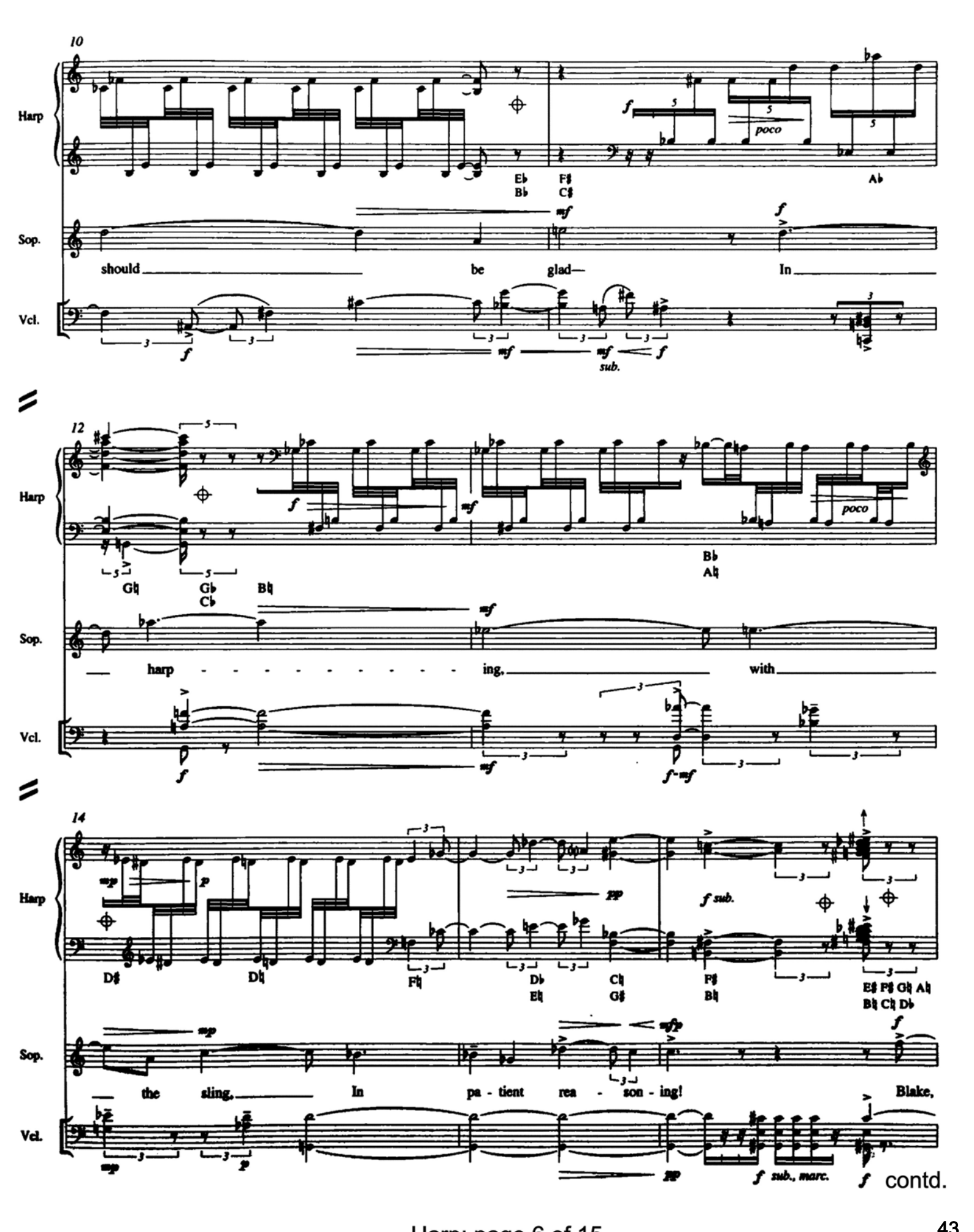


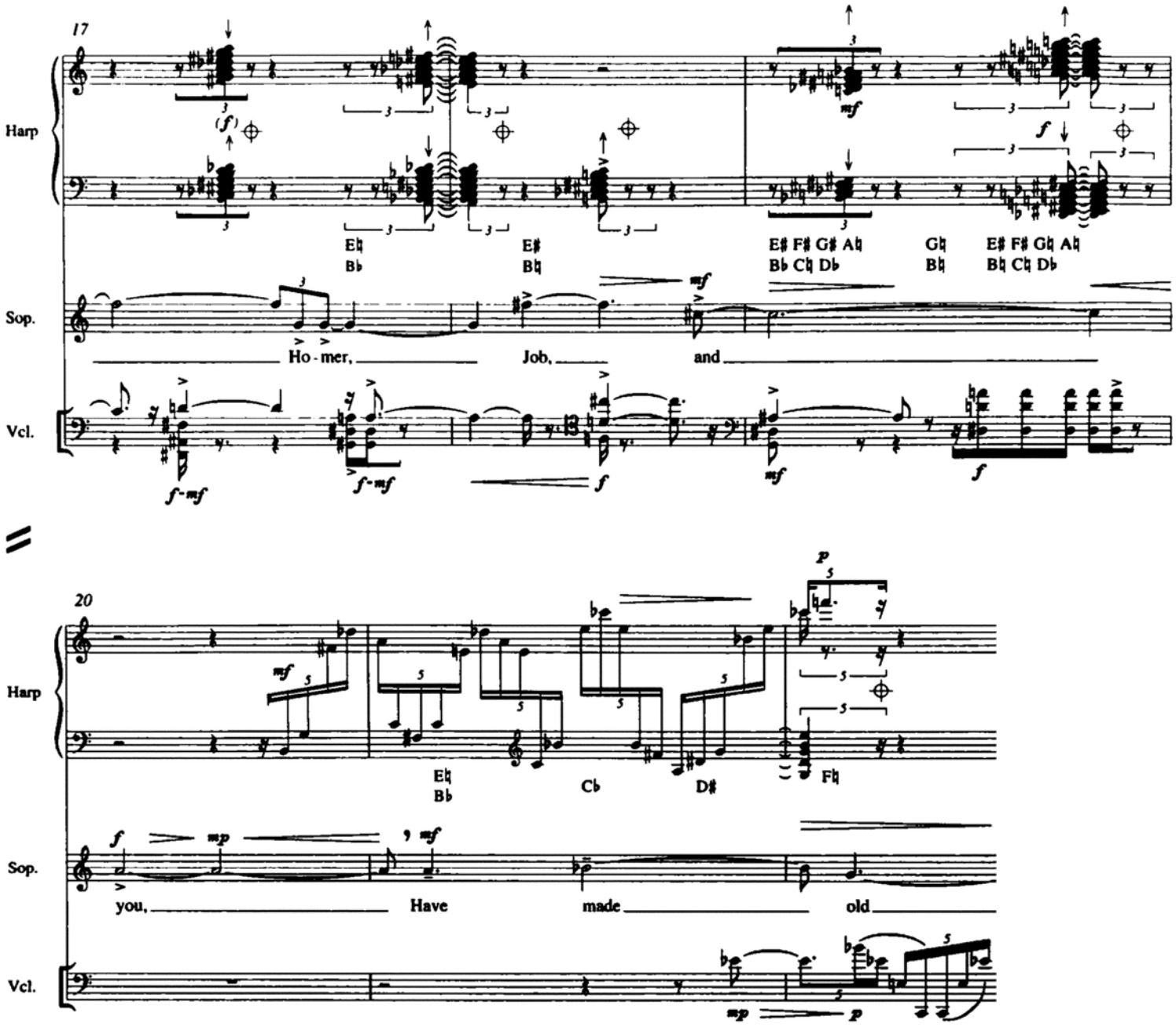

Rapide ♩= 120-132
fff
Mi♮
ff
—Mib
Do♮
f
ff
f
Fa♭
Si♮
—Sib
mf
Db
p
mf
p
Fa♯
Do♯
68
1 (3s.)
2 (3s.)
3 (3s.)
4 (3s.)
5 (5s.)
f (f-fff)
1
22
4
p (mf-ff)

Elliot Carter, *What are Years?*, II. *That Harp You Play So Well*:

- **Beginning** up to and including the **second beat** of measure **22** [3 pages]

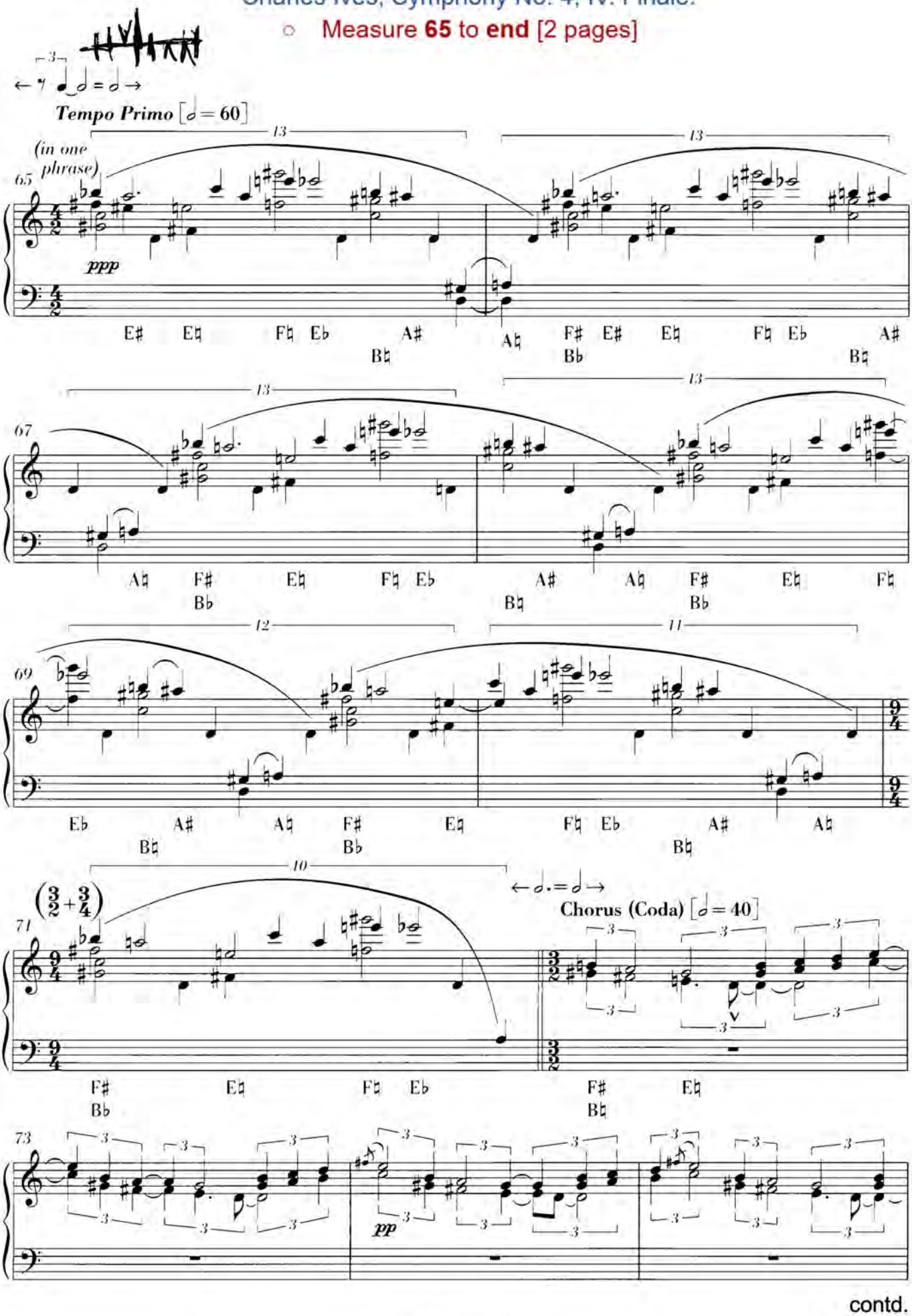



10
Harp
Sop.
Vcl.
E♭ B♭ F♯ C♯ A♭
should be glad— In
poco
sub.
12
G♮ G♭ C♭ B♮ B♭ A♮
harp - - - - - - - - - - - ing, with
14
D♯ D♮ F♮ D♭ E♮ C♮ G♯ F♯ B♮ E♯ F♯ G♮ A♮ B♮ C♮ D♭
the sling, In pa - tient rea - son - ing! Blake,
f sub.
f sub., marc.
contd.

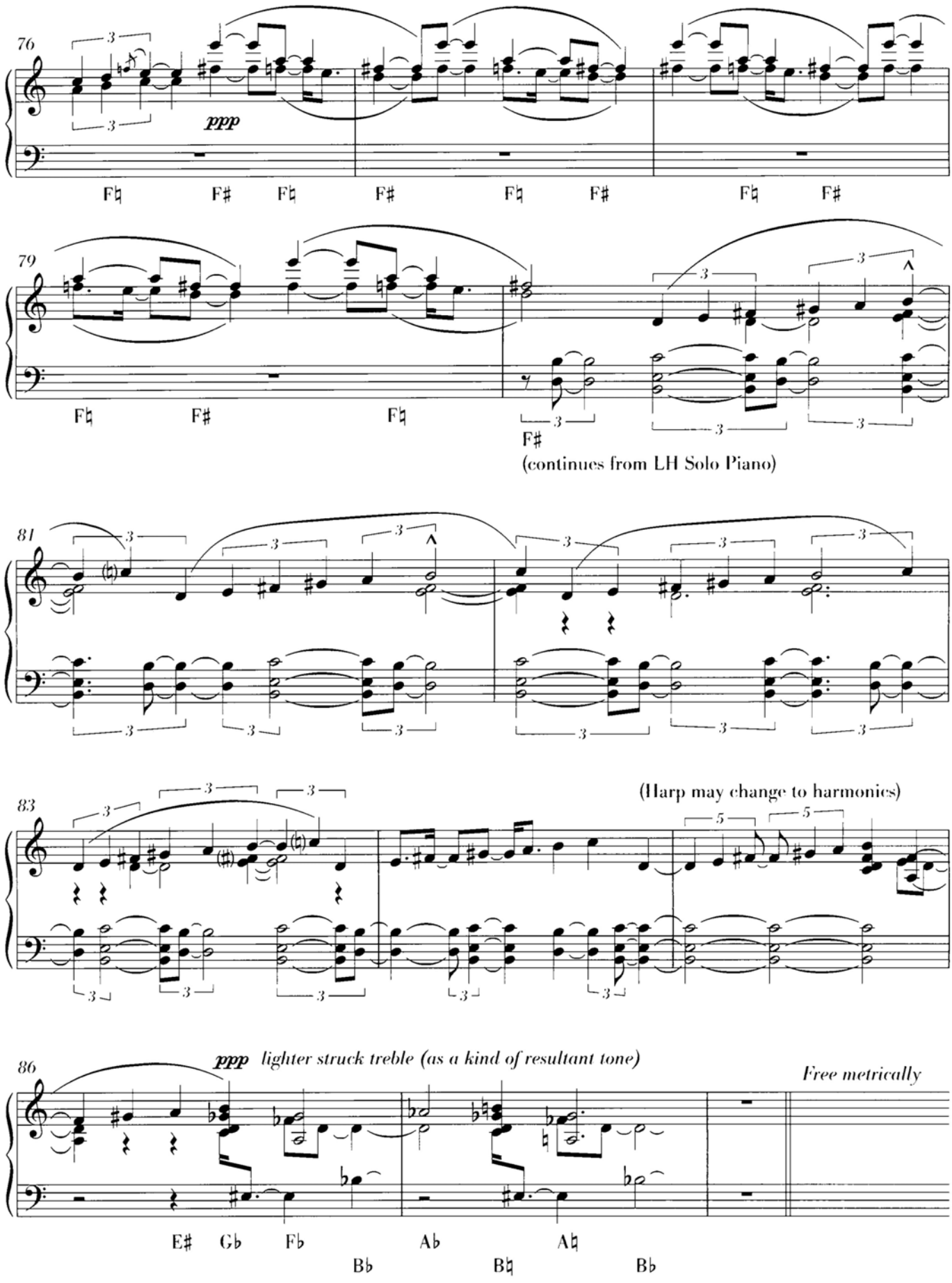

17
Harp
Sop.
Vcl.
Ho - mer,
Job,
and
20
Harp
Sop.
Vcl.
you,
Have
made
old

Charles Ives, Symphony No. 4, IV. Finale:

○ Measure **65** to **end** [2 pages]

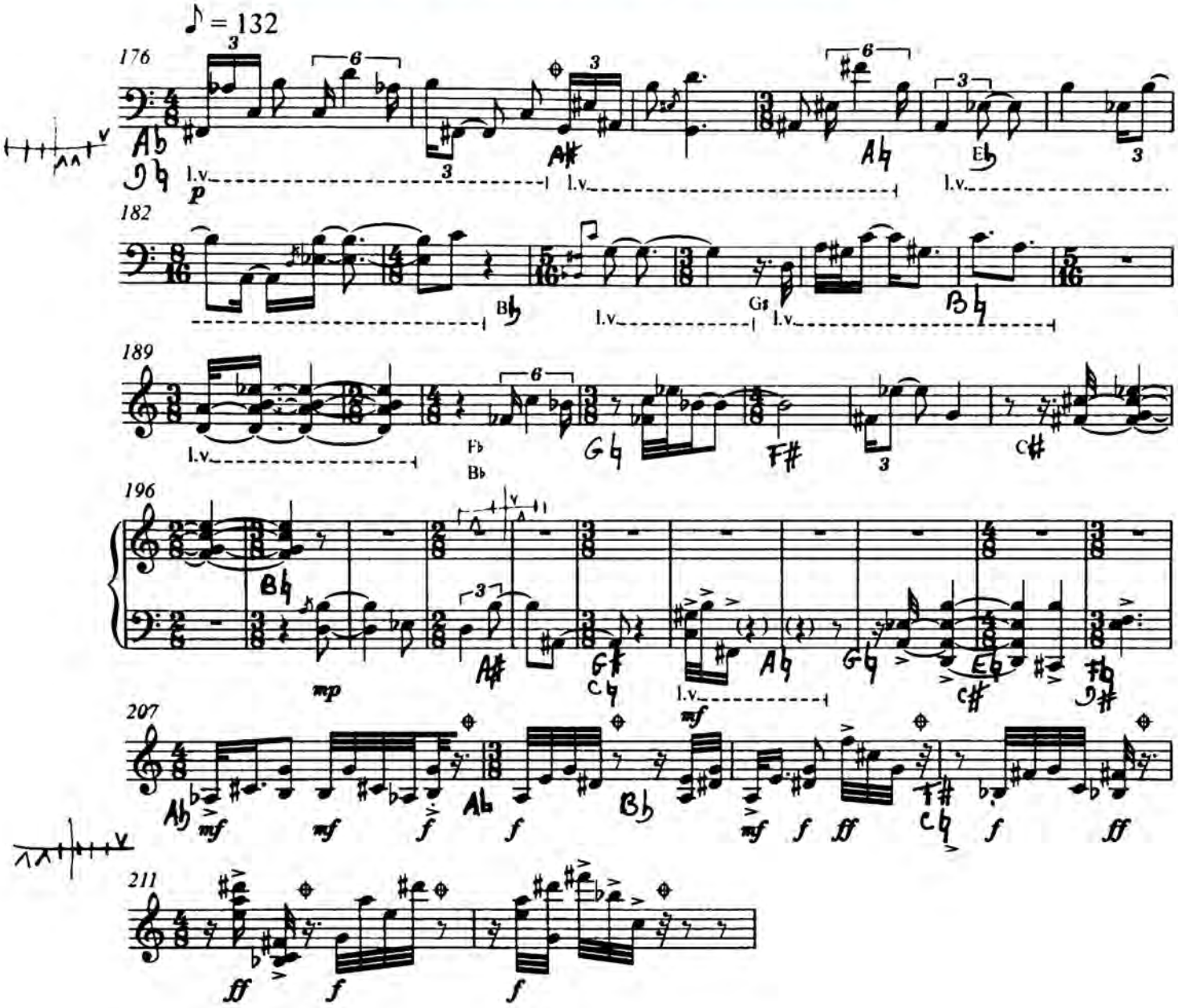


contd.


76
ppp
F♮ F♯ F♮ F♯ F♮ F♯ F♮ F♯
79
F♮ F♯ F♮
F♯
(continues from LH Solo Piano)
81
83
(Harp may change to harmonics)
86
ppp lighter struck treble (as a kind of resultant tone)
Free metrically
E♯ G♭ F♭ A♭ A♮
B♭ B♮ B♭

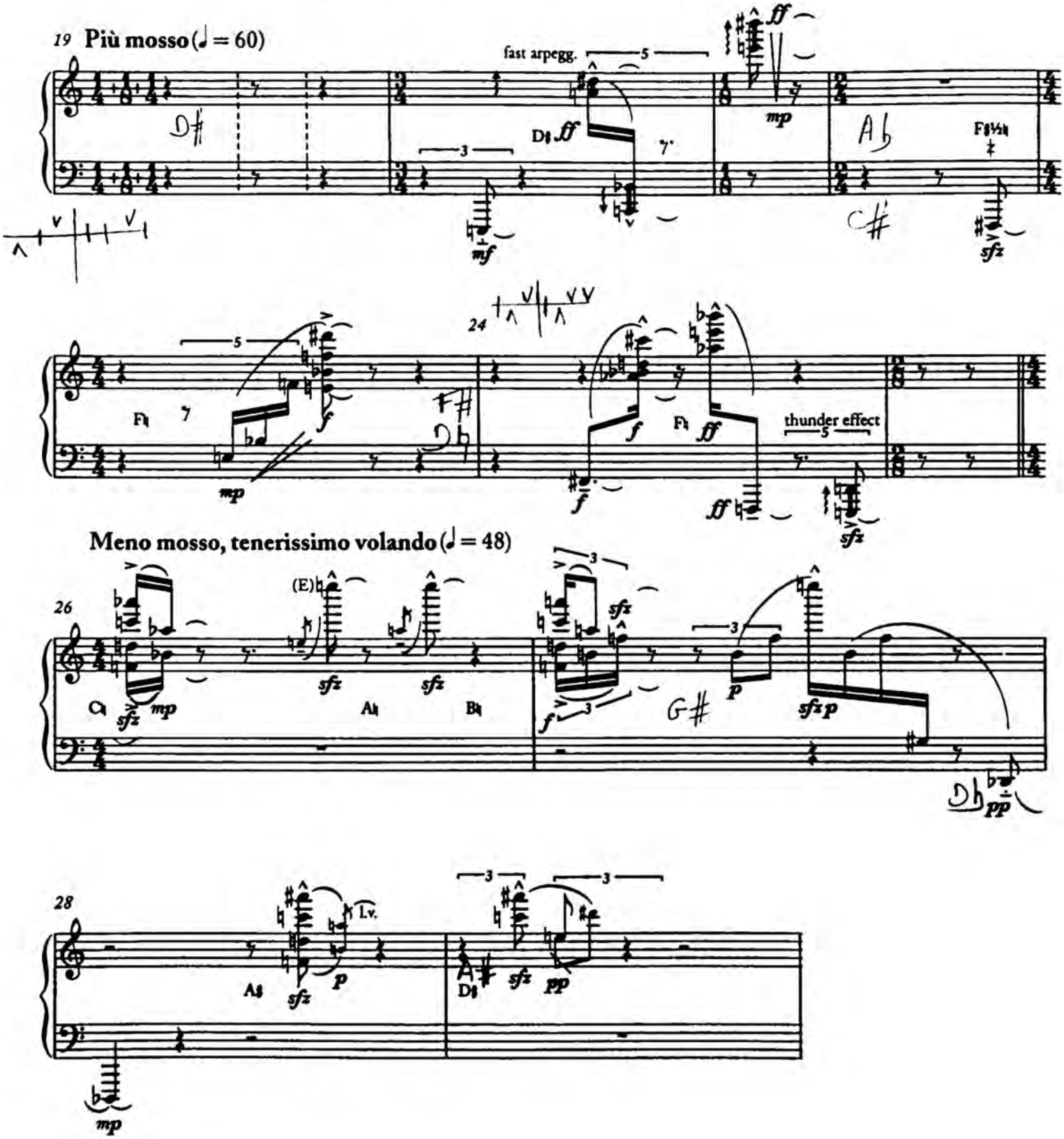
Hanspeter Kyburz, *Réseaux*:

- Measure **176** up to and including measure **212**



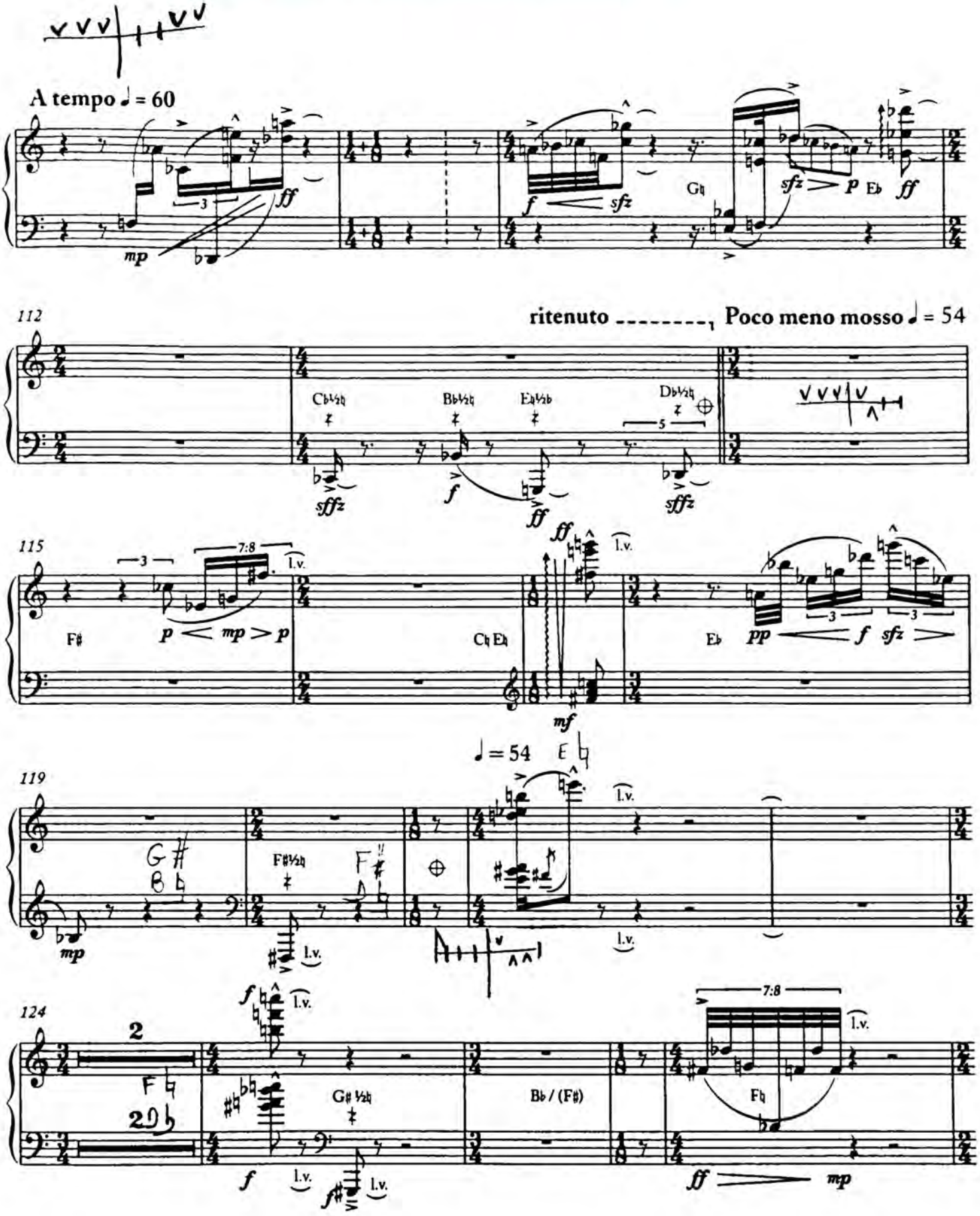
Hector Parra, *Equinox*:

- Measure **19** up to and including measure **29**



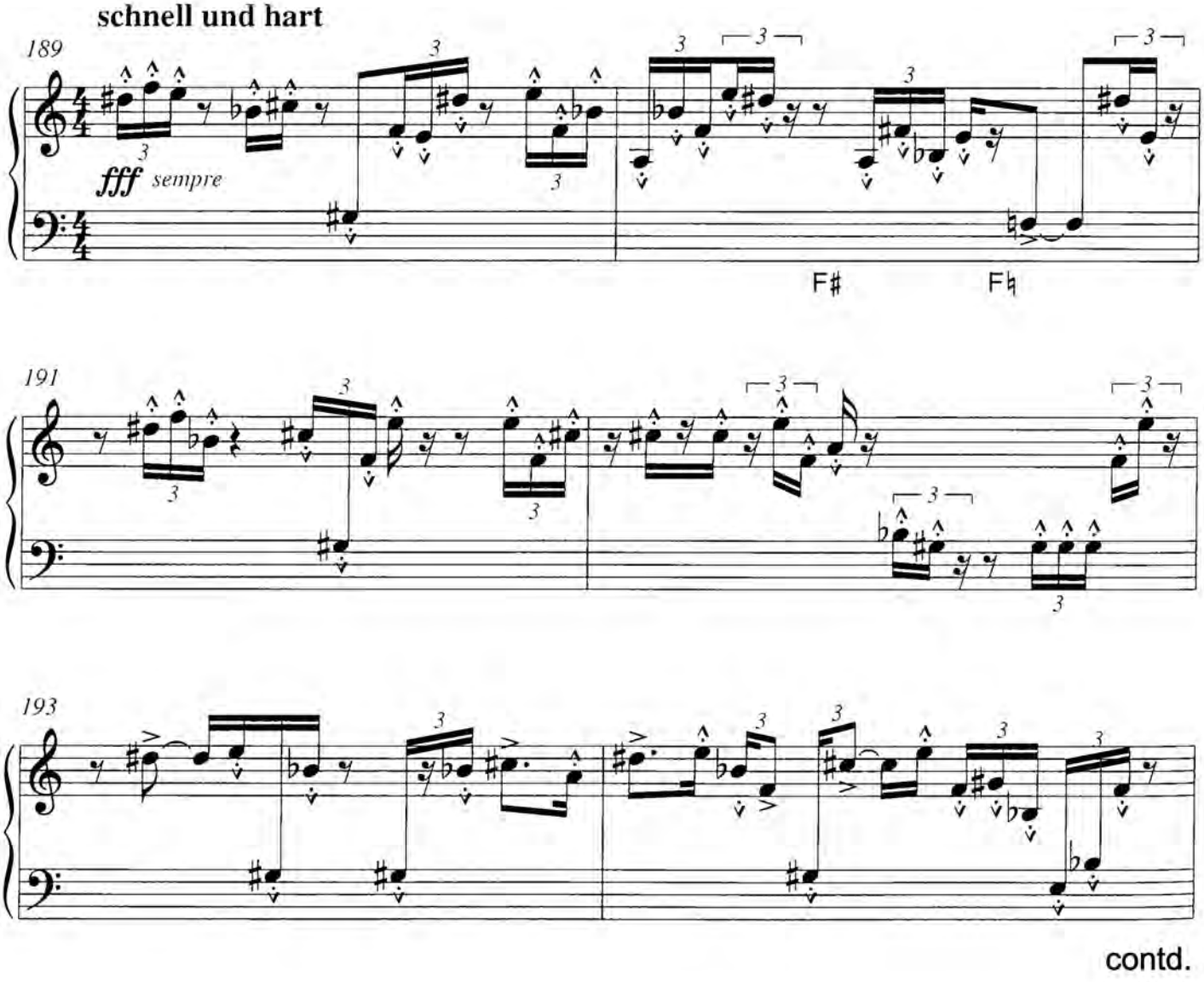
Hector Parra, *Equinox*:

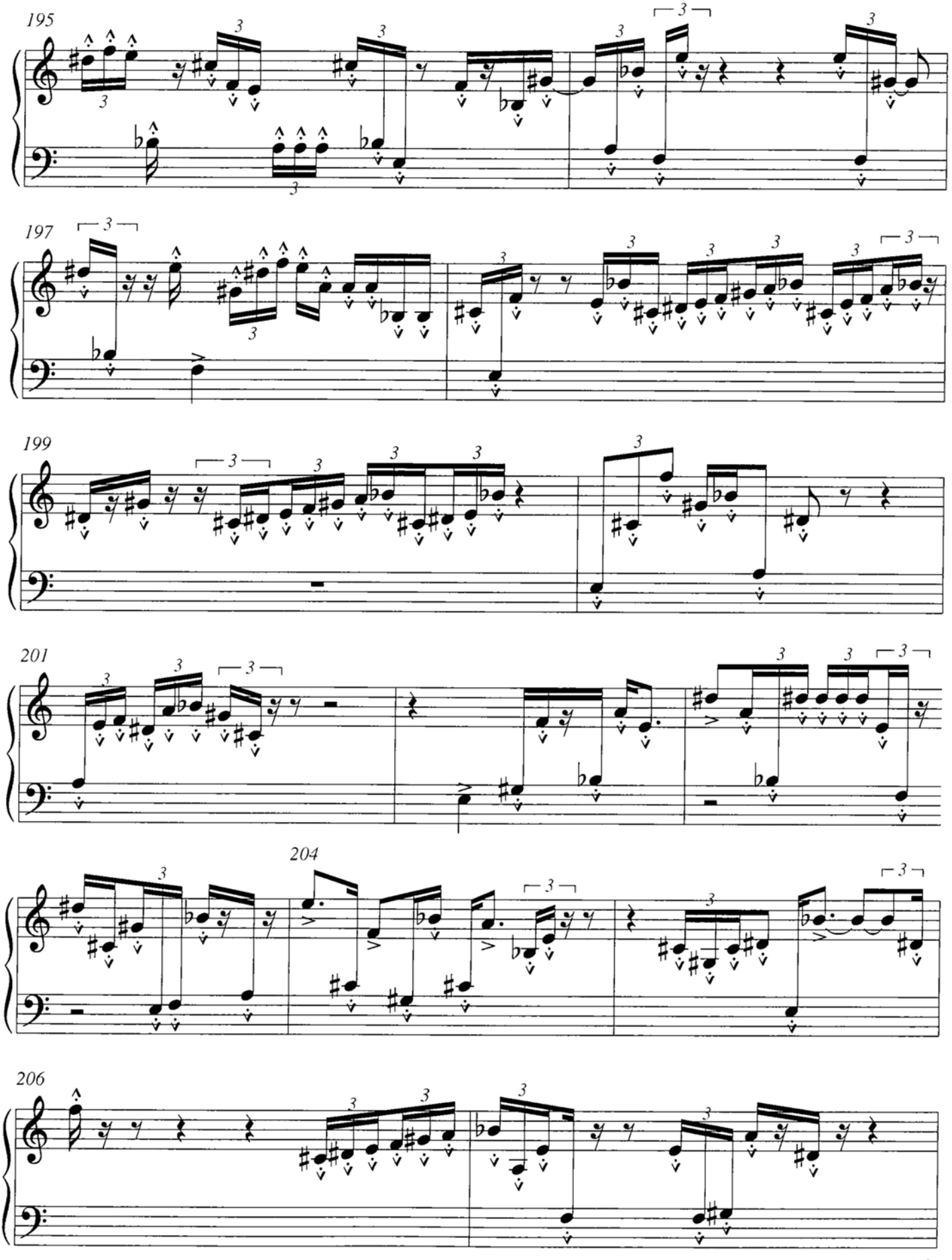
- Measure **109** up to and including measure **129**



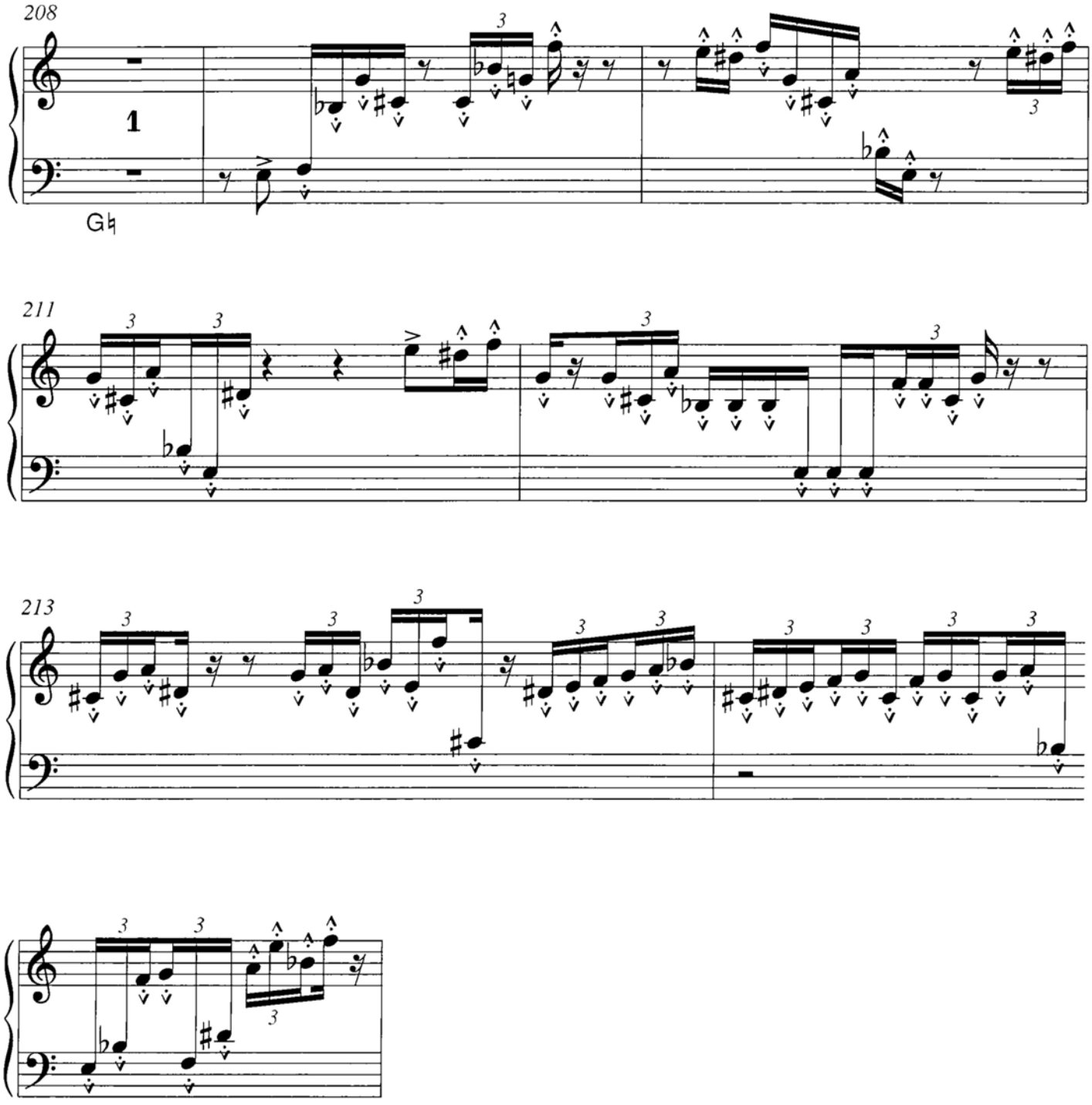
Wolfgang Rihm, *Jagden und Formen*:

- Measure **189** up to and including measure **214** [3 pages]



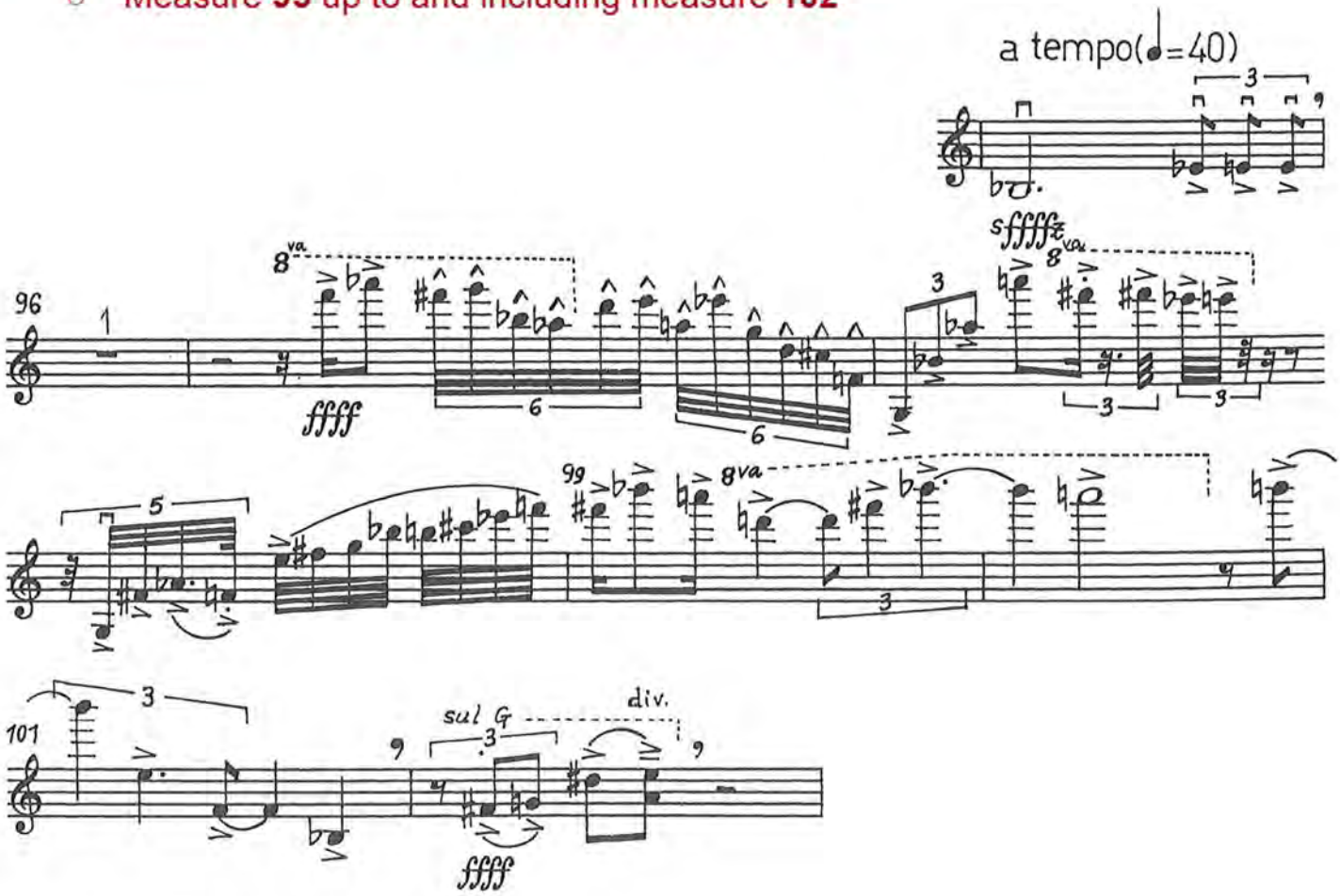


contd.


208
1
G♮
211
213

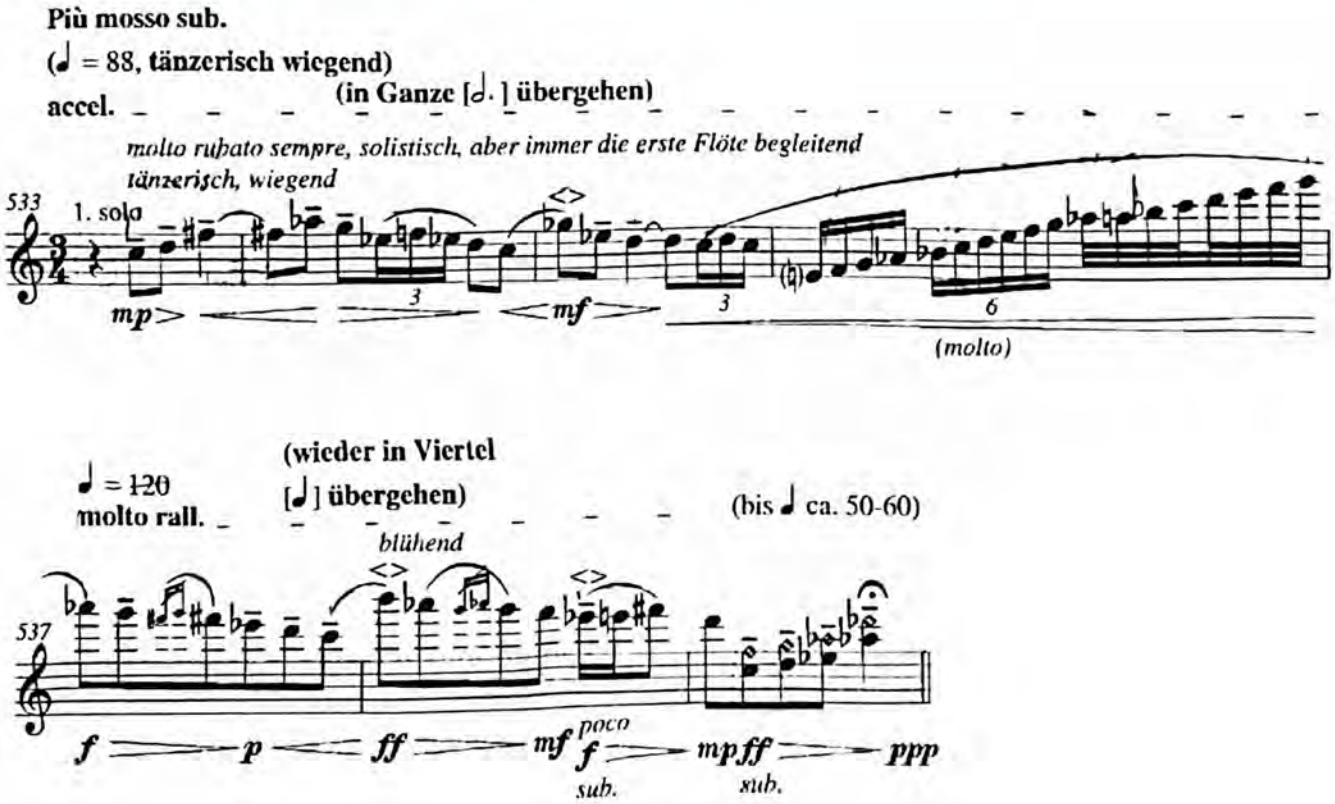
Wolfgang Rihm, *Sub-Kontur* [Violin I]

- Measure **95** up to and including measure **102**



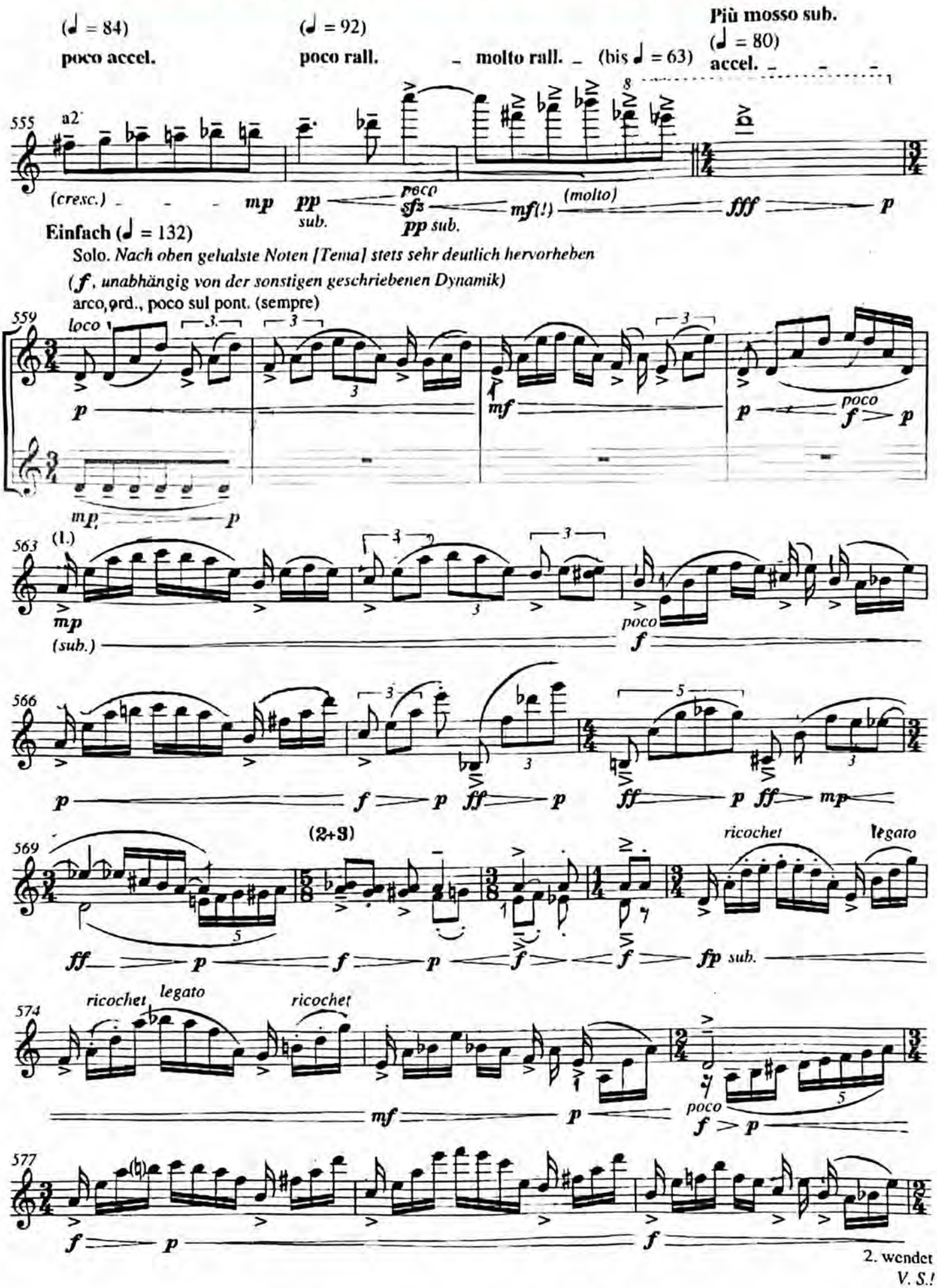
Jörg Widmann, *Babylon Suite*:

- Measure **533** up to and including measure **539**



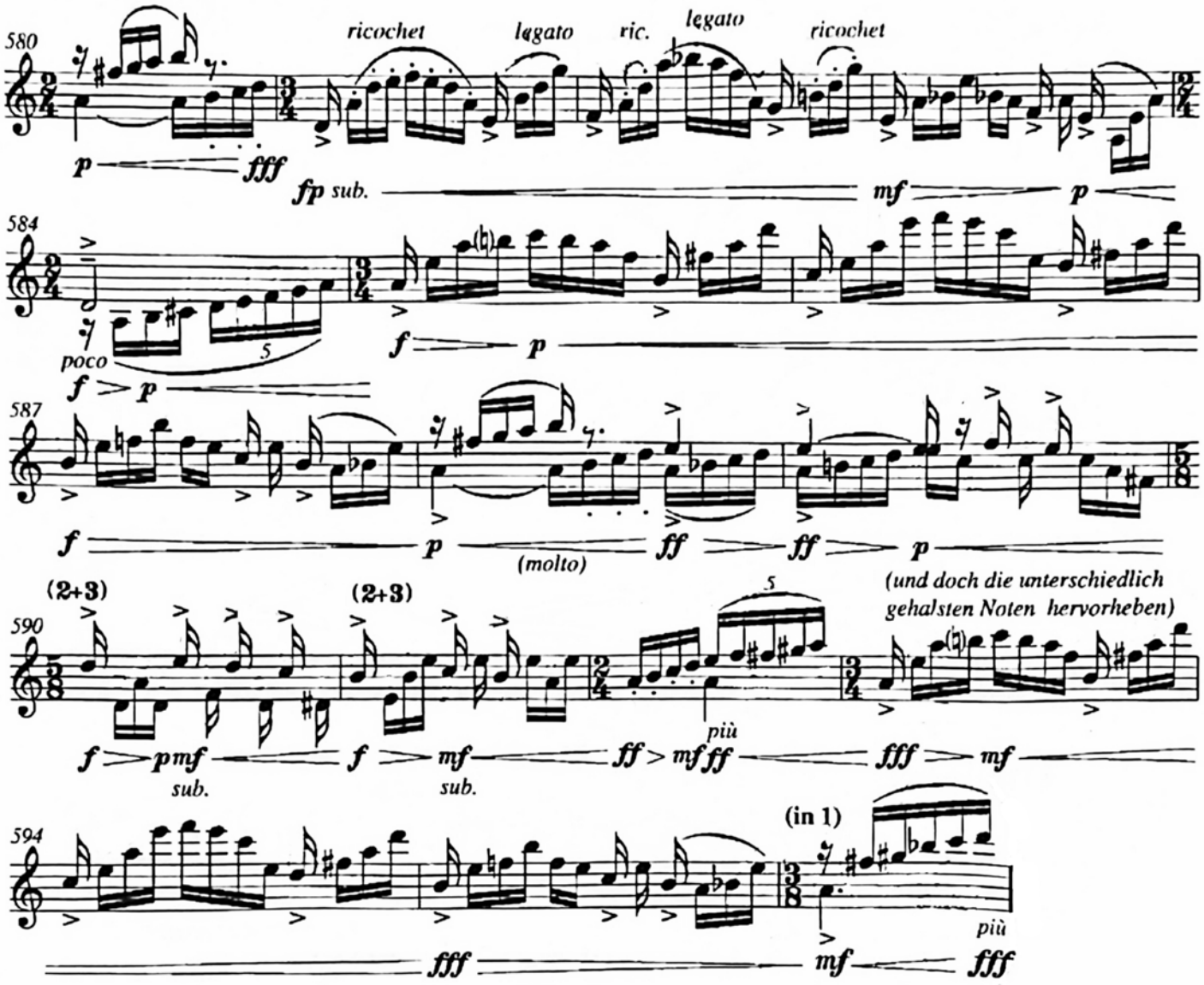
Jörg Widmann, *Babylon Suite*:

- Measure **555** up to and including measure **596** [2 pages]



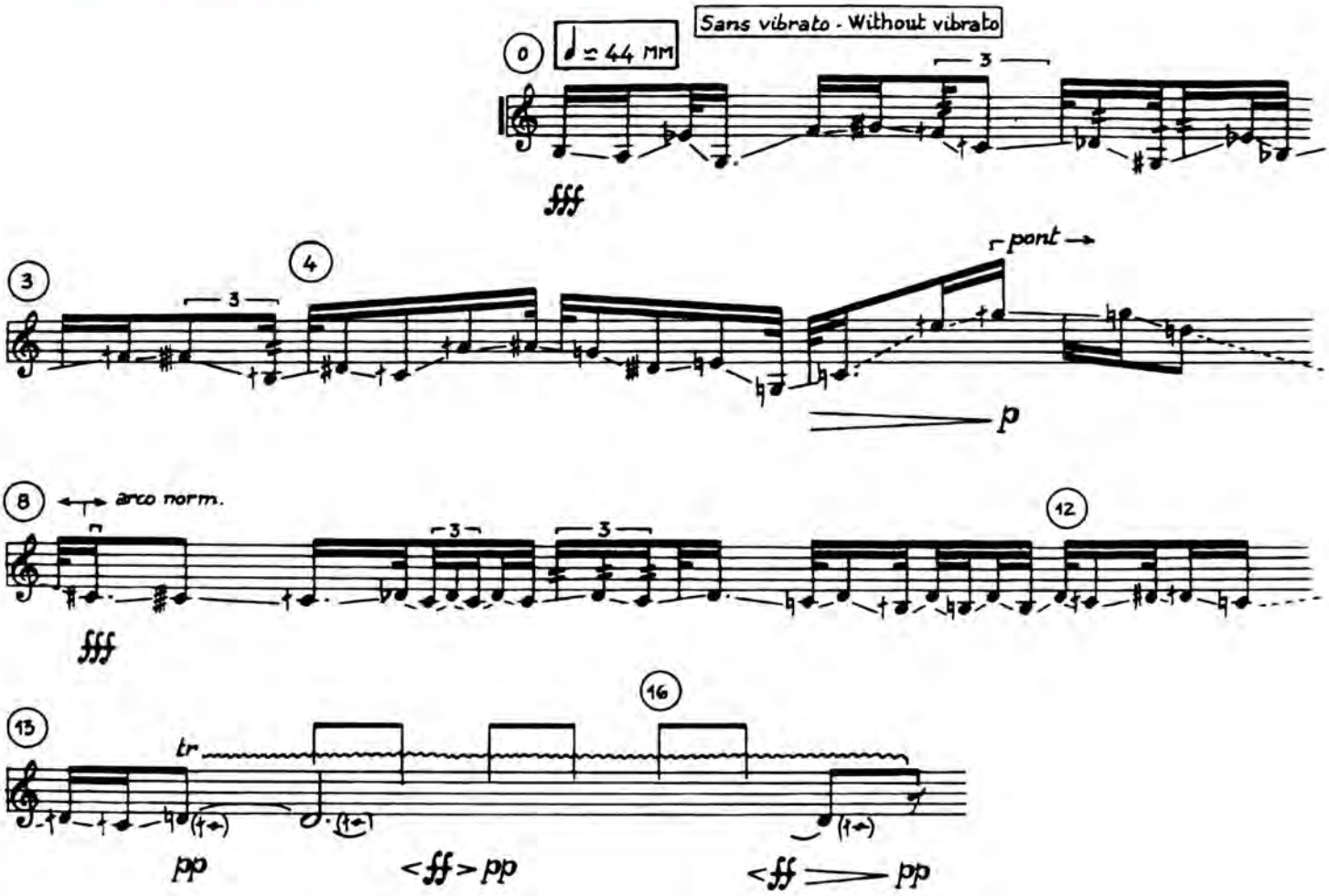
2. wendet
V. S.!

contd.


580
ricochet
legato
ric.
legato
ricochet
p
fff
fp sub.
mf
p
584
poco
5
f
p
f
p
587
f
p
(molto)
ff
ff
p
(2+3)
(2+3)
(und doch die unterschiedlich gehalsten Noten hervorheben)
590
5
più
f
p mf
sub.
f
mf
sub.
ff
mf ff
fff
mf
(in 1)
594
più
fff
mf
fff

Iannis Xenakis, *Tetras* (String Quartet No. 2) [Violin I]:

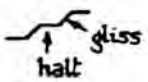
- **Beginning** up to and including measure **17**



Performance notes:

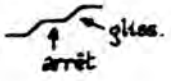
: the notes at the extremities of a glissando line have no duration. They are just grazed.

: a dotted glissando line is made out of small segments of glissandi followed by halts of the gliss. but maintaining the sound.



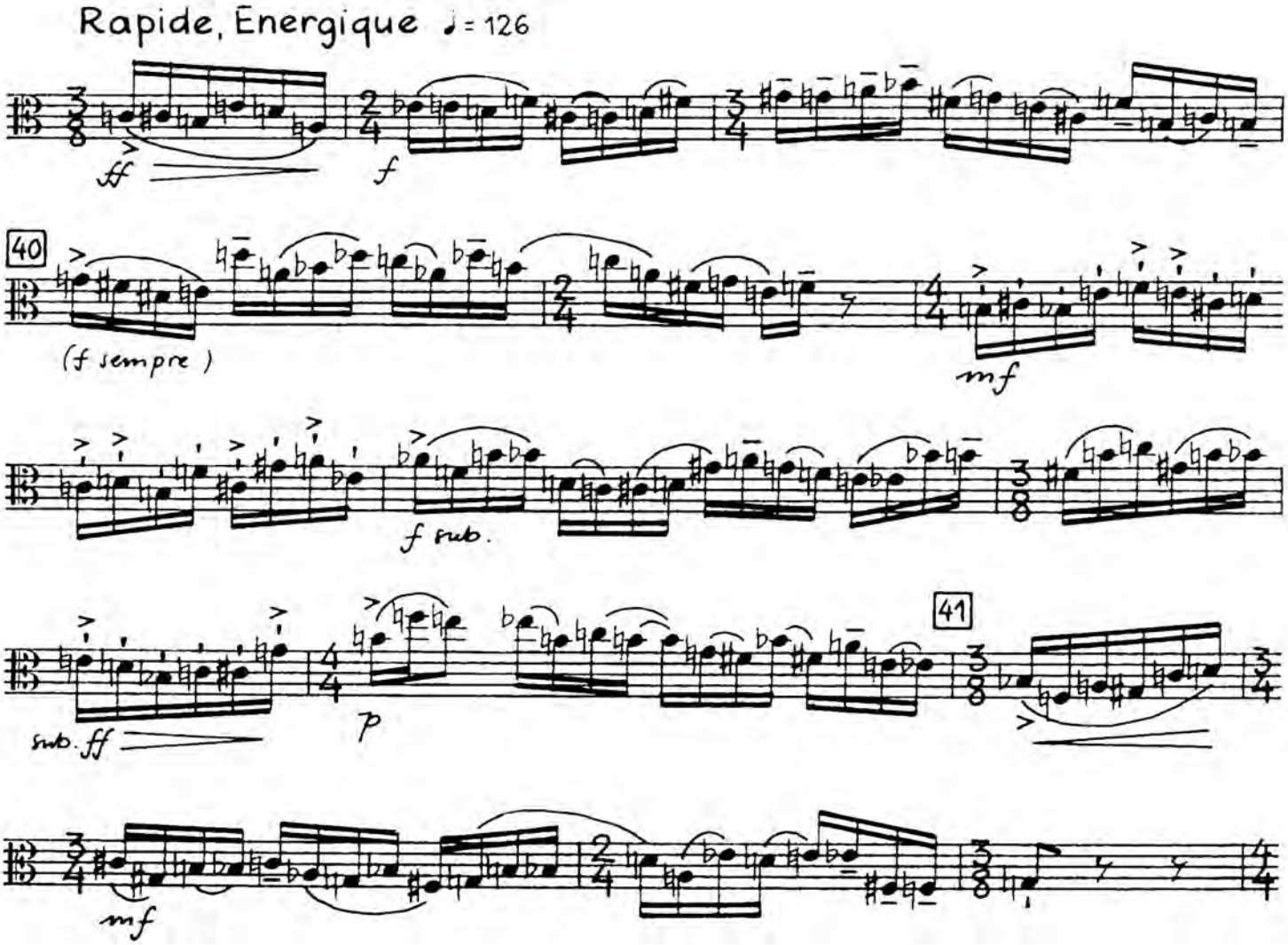
: les notes aux extrémités des glissandi n'ont pas de durée. elles ne sont qu'effleurées.

: glissando en pointillé est fait de petits segments de glissandi et d'arrêts.



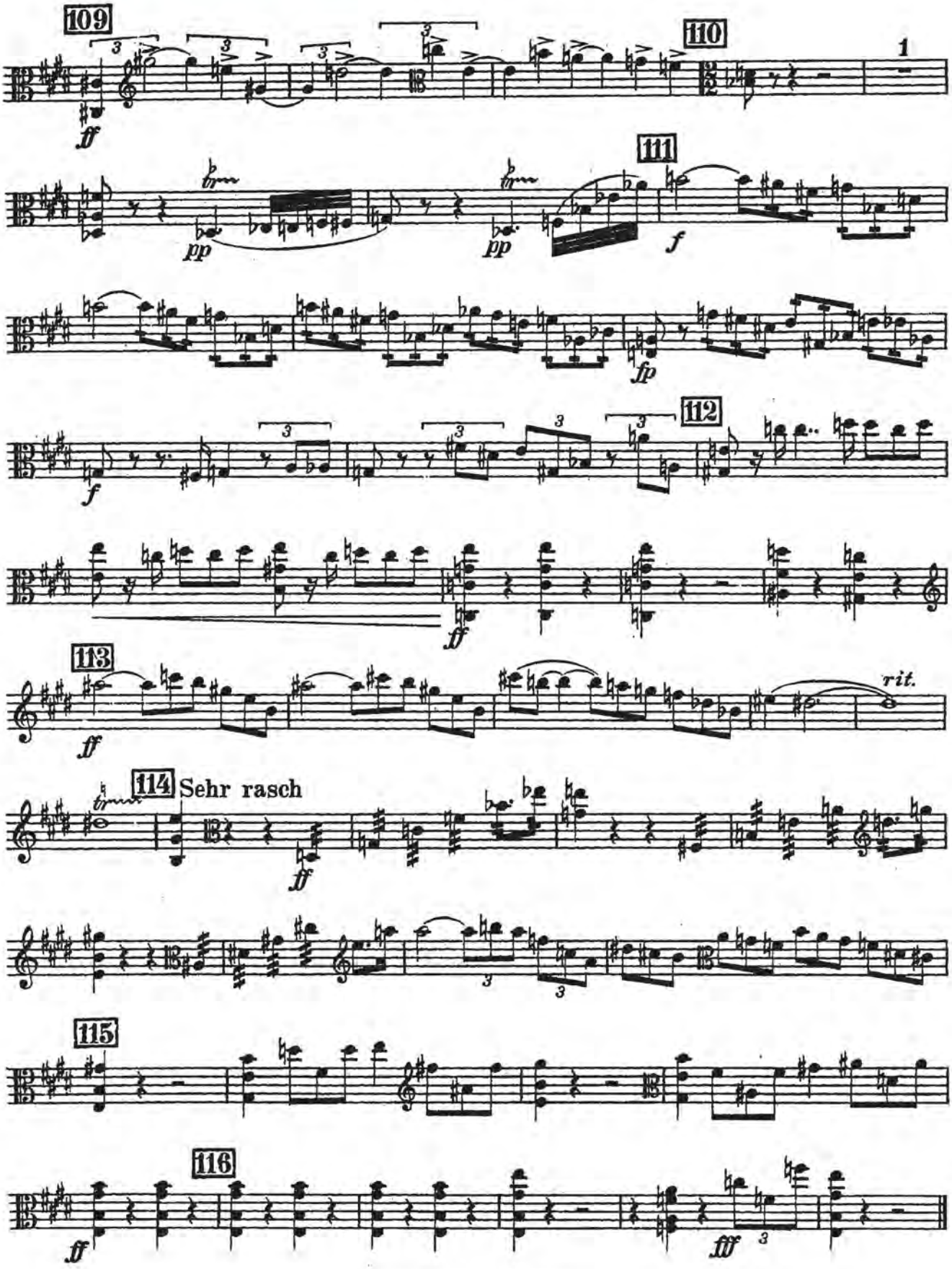
Pierre Boulez, *Répons*:

- **3** measures before Rehearsal Mark **40** up to and including **4** measures after Rehearsal Mark **41**



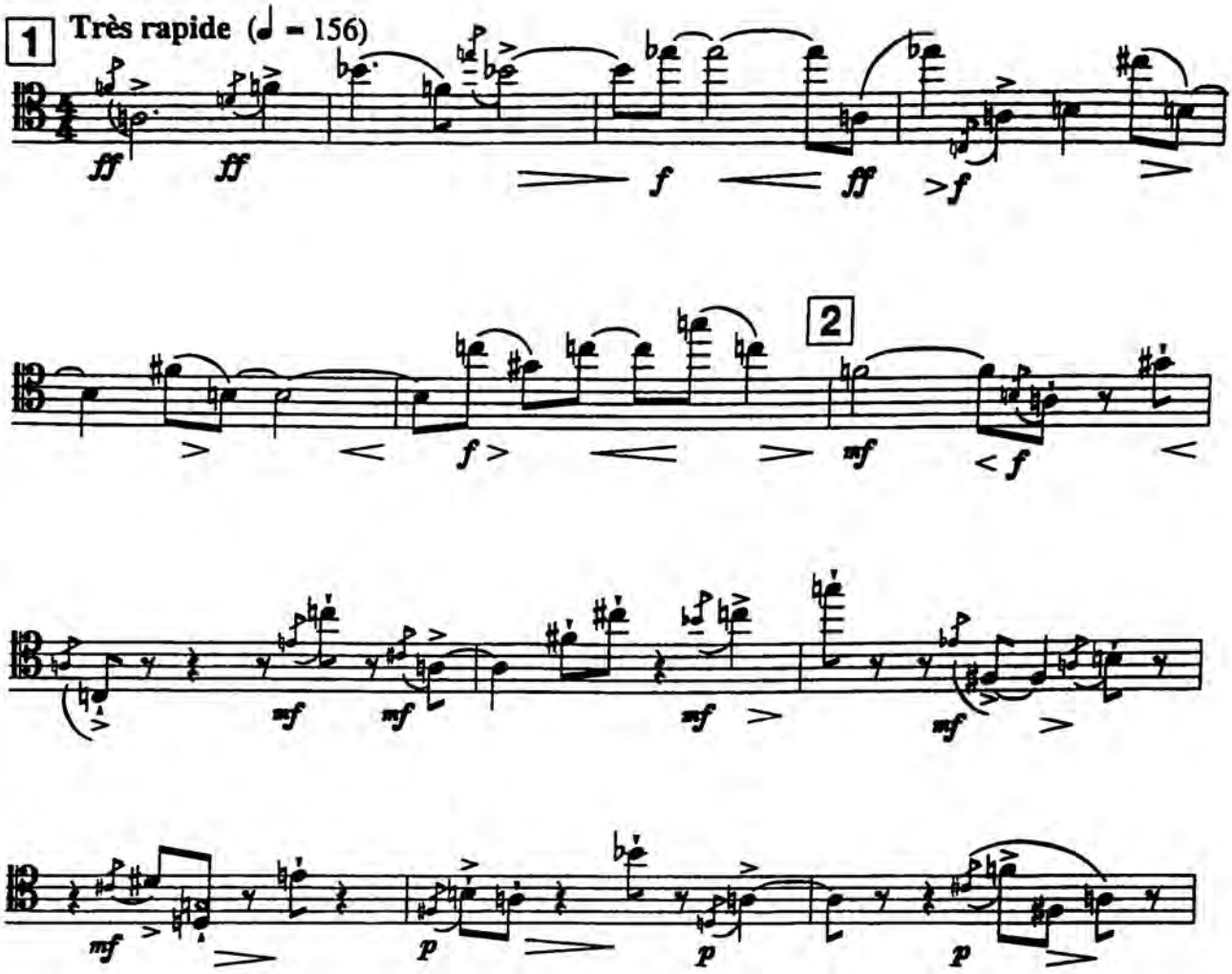
Arnold Schönberg, Chamber Symphony, Op. 1:

- Rehearsal Mark **109** to the **end**



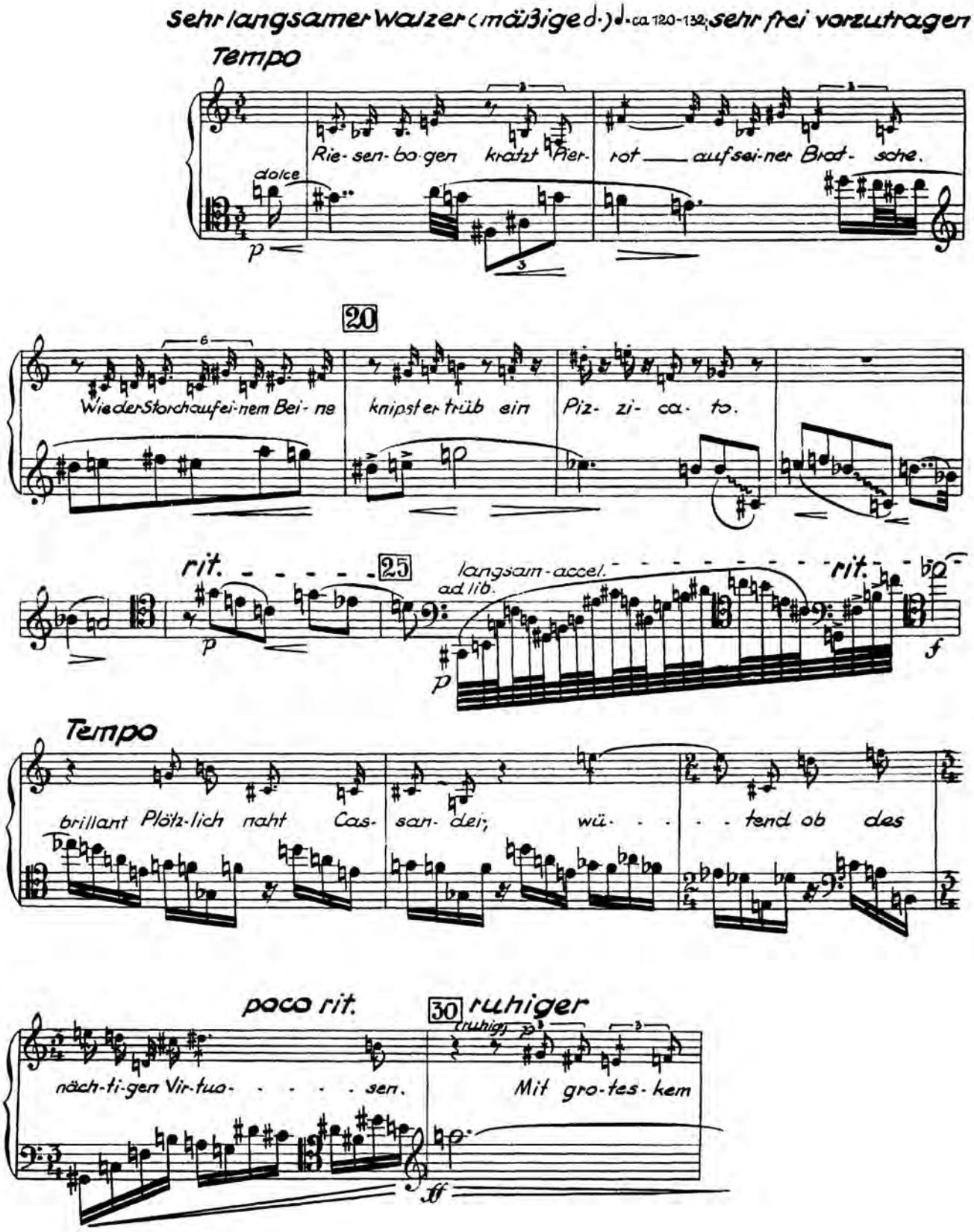
Pierre Boulez, *Dérive 2*:

- Rehearsal Mark **1** up to and including **7** measures after Rehearsal Mark **2**



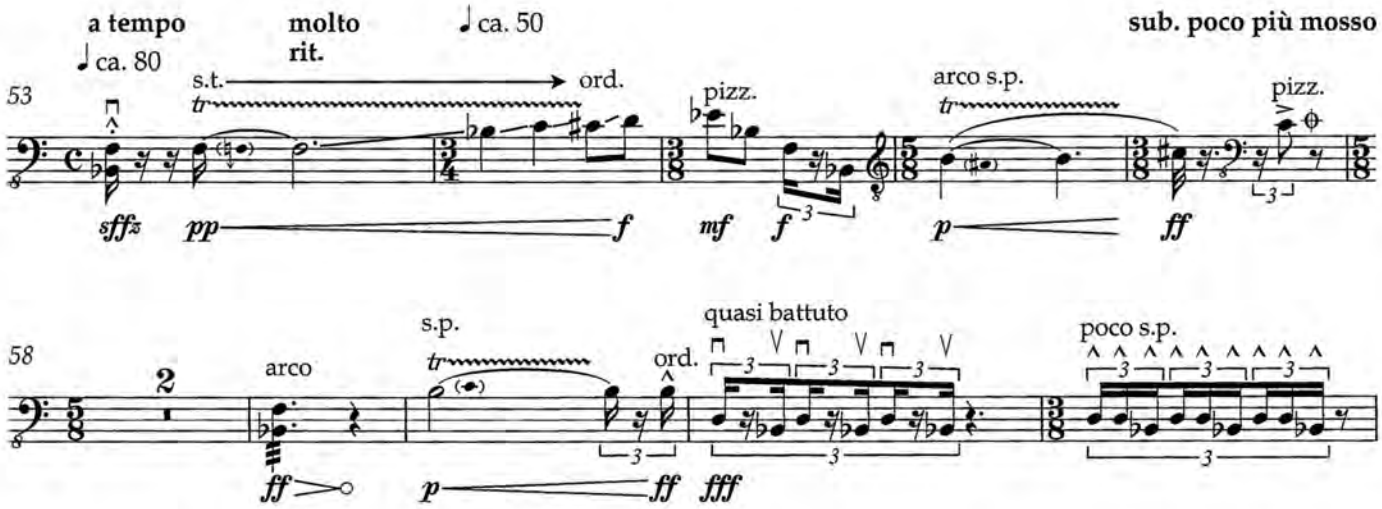
Arnold Schönberg, *Pierrot Lunaire*, No. 19 "*Serenade*":

- Upbeat to measure **17** up to and including measure **30**



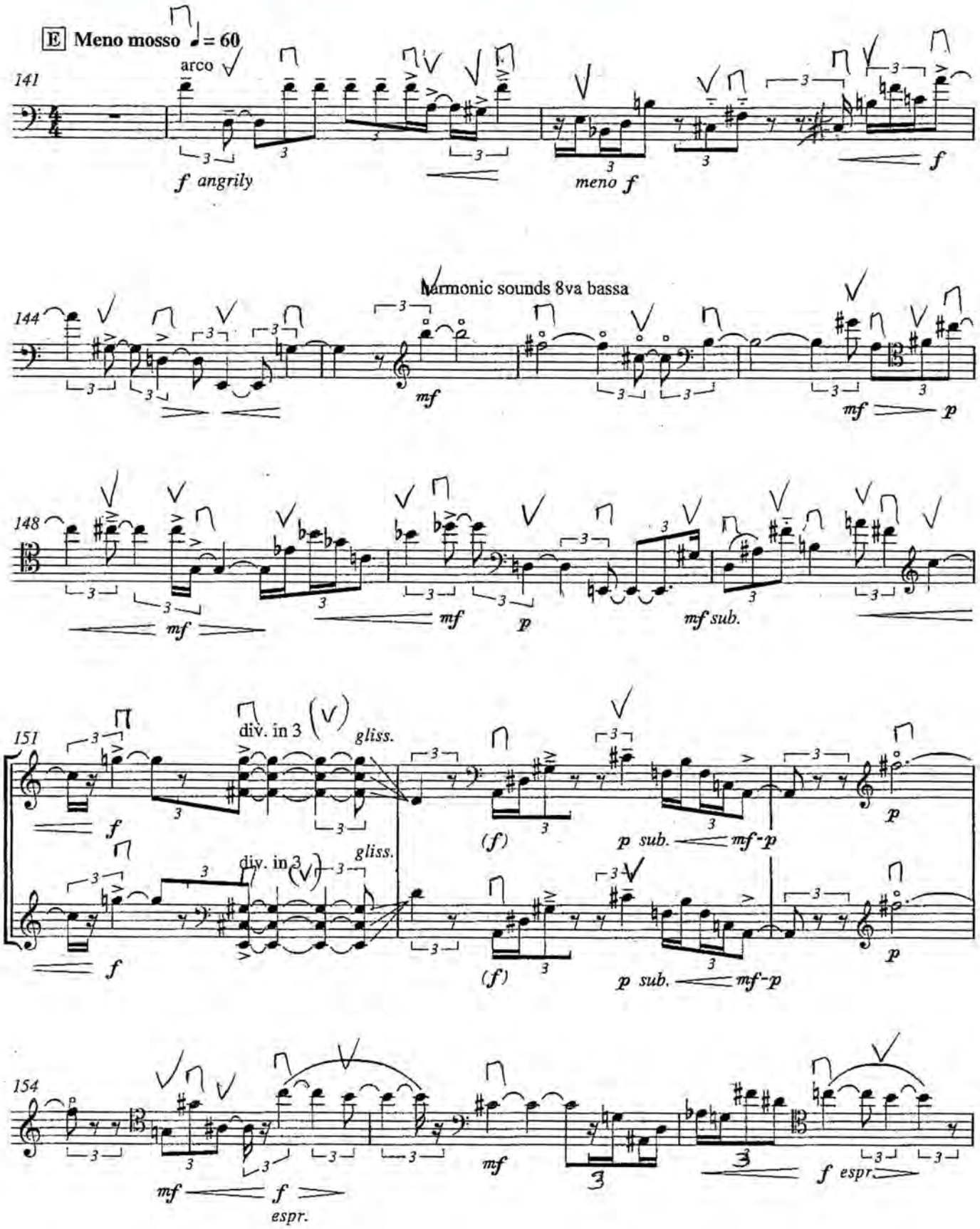
Dieter Ammann, *Turn* [Bass I]:

- Measure **53** up to and including measure **63**



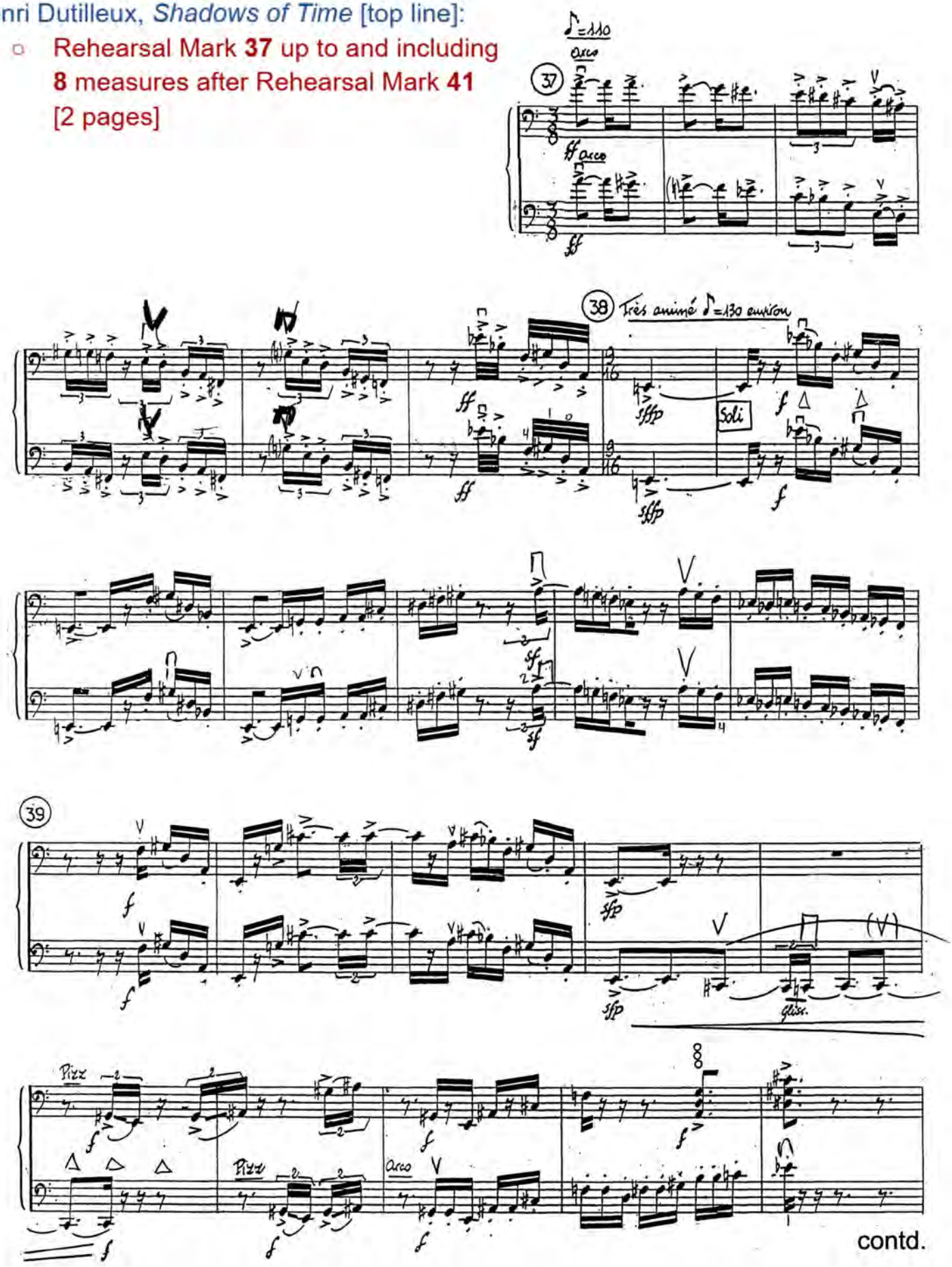
Elliott Carter, *Boston Concerto* [top line]:

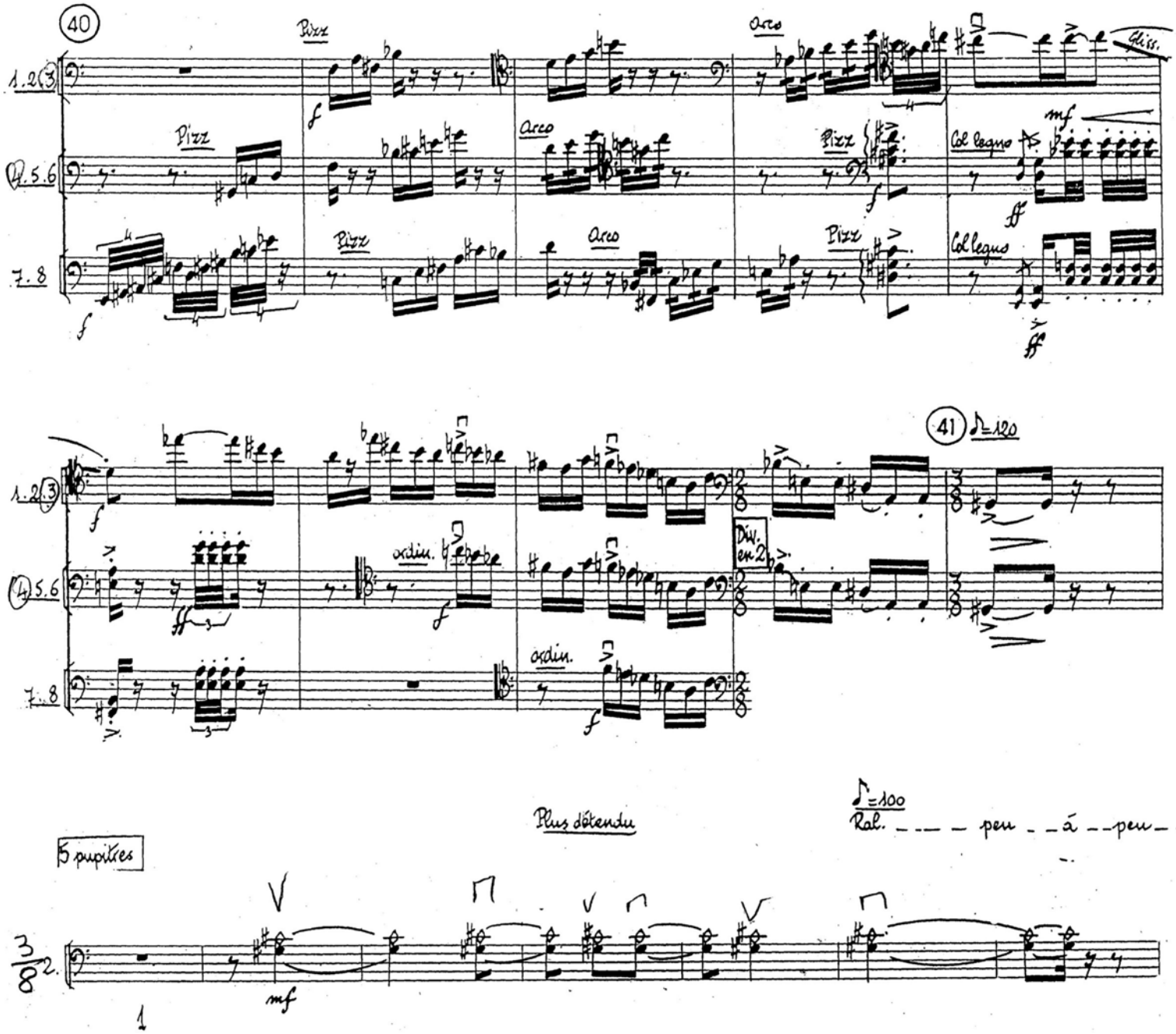
- Measure **142** up to and including measure **156**



Henri Dutilleux, *Shadows of Time* [top line]:

- Rehearsal Mark **37** up to and including **8** measures after Rehearsal Mark **41** [2 pages]




40
Pizz
Arco
Gliss.
Col legno
ordin.
Div. en 2
41
♪=120
Plus détendu
♪=100
Rall. peu à peu
5 pupitres