

AUDITION REPERTOIRE

LUCERNE FESTIVAL ACADEMY 2026

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Flute | Piccolo/Alto Flute

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged, but not required):

- Carl Philipp Emmanuel Bach, Sonata in A minor (any edition):
 - 1st **and** 2nd movements
- Johann Sebastian Bach, Partita in A minor (any edition):
 - 2nd **and** 3rd movements
- Anna Amalia von Preußen, Sonata in F major (Schott):
 - 1st **and** 2nd movements
- Georg Philipp Telemann, **any** of the 12 Fantasies for solo flute (any edition)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio, *Sequenza I* (Universal Edition, N.B. not Suvini Zerboni)
- Brian Ferneyhough, any piece for solo flute (Edition Peters)
- Beat Furrer, *melodie* (Bärenreiter)
- Toshio Hosokawa, *Vertical Song I* (Schott)
- Philippe Hurel, *Loops I* (Henry Lemoine)
- Michael Jarrell, *Le point est la source de tout...* (Epitome II) (Henry Lemoine)
- Liza Lim, *bioluminescence* (Ricordi)
- Rebecca Saunders, *bite* (Peters)
- Salvatore Sciarrino, any piece for solo flute (Ricordi)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 2-3)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

Flute

- Wolfgang Rihm, *Tutuguri*:
 - **Beginning** up to and including measure **36**

Piccolo

- György Ligeti, *Kammerkonzert*, 4th movement:
 - Rehearsal Mark **I** to Rehearsal Mark **R**

*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. **All academists must be prepared to play auxiliary instruments as assigned.***

Oboe | English Horn

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged but not required):

- Marina Dranishnikova, *Poem* (any edition):
- Wolfgang Amadeus Mozart, Oboe Concerto (any edition):
 - 1st movement, exposition; **and**
 - 2nd movement, measure **11** up to and including measure **40**
- Clara Schumann, *Romances* (any edition):
 - 1st **and** 2nd movements

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years demonstrating substantial extended technique facility:

- Luciano Berio, *Sequenza VII* (Universal Edition)
- Chaya Czernowin, *The Last Leaf* (Schott)
- Violeta Dinescu, *Sime Lointaine* (Boosey)
- Hannah Kendall, *Tuxedo: (Copper); Ivory Mask* (no piano required) (to obtain a perusal score of this piece, please contact academy@lucernefestival.ch)
- Du Yun, Duet for Oboe and Tam-tam from *Angel's Bone* (no tam-tam required) (G. Schirmer Inc)
- Liza Lim, *Gyfu* (Ricordi)
- Ursula Mamlok, *Five Capriccios* (Peters Edition)

*If submitting a work not listed above, you **MUST** include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpt from ensemble and orchestral repertoire (see excerpt package pages 4–6)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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]

Additional repertoire (optional)

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

Doubling instrument: English Horn (optional)

- Any excerpt or solo piece for English Horn of the candidates' choice, not longer than 5 minutes. **You MUST include a PDF of the score.**

*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. **All academists must be prepared to play auxiliary instruments as assigned.***

Clarinet | Bass Clarinet/E-flat Clarinet

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged but not required for Mozart, Poulenc, and Weber*):

- Wolfgang Amadeus Mozart, Clarinet Concerto, KV 622 (Bärenreiter):
 - 1st movement, measure **49** up to and including measure **154**; **and**
 - 3rd movement, **beginning** up to and including measure **97**
- Carl Nielsen, Clarinet Concerto, Op. 37 (any edition):
 - One of the cadenzas:
 - Measure **133** up to and including measure **143**; **or**
 - Measure **520** up to and including measure **533**
- Francis Poulenc, Sonata for Clarinet and Piano (Chester Music)
 - 3rd movement
- Carl Maria von Weber, Clarinet Concerto No. 1, Op. 73 (any edition):
 - 1st Movement, measure **47** up to and including measure **145**

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio, *Sequenza IXa* (Universal Edition)
- Pierre Boulez, *Domaines* (Universal Edition)
- Ann Cleare, *Eyam I (it takes an ocean not to)* (available via the composer's website)
- Franco Donatoni, *Clair I* (Ricordi)
- Gérard Grisey, *Charme* (Ricordi)
- Heinz Holliger, *Contrechant* (Schott)
- Michael Jarrell, *Assonance* (version for Bb Clarinet) (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)
- Kaija Saariaho, *Duft* (Chester)
- Karlheinz Stockhausen, *Der kleine HARLEKIN* (with choreography) (Stockhausen Stiftung)
- Karlheinz Stockhausen, *In Freundschaft* (with choreography) (Stockhausen Stiftung)
- Jörg Widmann, *Fantasy for clarinet solo* (Schott)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

[Clarinet requirements continue on following page]

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 7–11)

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

*All candidates must record **all** the excerpts for B-flat/A clarinet. Candidates must also record all the excerpts for **either** E-flat **and/or** Bass Clarinet..*

Excerpts for B-flat/A Clarinet (mandatory)

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**

Excerpts for E-flat and/or Bass Clarinet (either instrument or both)

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

- Igor Stravinsky, *Le Sacre du printemps*:
 - Rehearsal Mark **4** to Rehearsal Mark **12**; **and**
 - **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**; **and**
 - **1** measure before Rehearsal Mark **141** up to and including the downbeat of Rehearsal Mark **142**
- Wolfgang Rihm, *Jagden und Formen*:
 - Measures **392** and **393**; **and**
 - Measure **649** up and including the downbeat of measure **679**

Additional repertoire (optional)

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

Doubling instrument: E-flat or Bass Clarinet (optional)

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. **You MUST include a PDF of the score.**

Suggested Solo Repertoire for Bass Clarinet.

- Unsuk Chin, *Advice from a Caterpillar*
- Olga Neuwirth, *Spleen I*
- Enno Poppe, *Holz*
- Rebecca Saunders, *Caerulean*

*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. **All academists must be prepared to play auxiliary instruments as assigned.***

Bassoon | Contrabassoon/Contraforte

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Standard repertoire

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

- Johann Nepomuk Hummel, Concerto in F major:
 - 1st movement, exposition only
- Wolfgang Amadeus Mozart, Concerto in B-flat major, K.191:
 - 1st movement, exposition only
- Carl Maria von Weber, Concerto in F, Op. 75:
 - 1st Movement, exposition only

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Pierluigi Billone, *Blaues Fragment* (Uwe Henze)
- Milica Djordjevic, *Nailing Clouds* (available via the composer's website)
- Dai Fujikura: *Calling* (Ricordi)
- Tonia Ko, *Tilt* (Composers Edition)
- Xinyan Li, *Legend of the Sea* (TrevCo Music Publishing)
- Olga Neuwirth, *Torsion* (Boosey & Hawkes)
- Karlheinz Stockhausen, *In Freundschaft*, edition for bassoon (Stockhausen Edition)
- Tôn-Thất Tiêt, *Jeu des cinq éléments II* (Jobert)
- Isang Yun, *Monolog* (Bote & Bock)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 12-13)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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**

Additional repertoire (optional)

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

[Bassoon requirements continue on following page]

Doubling instrument: Contrabassoon or Contraforte

- Any excerpt or solo piece of the candidates' choice on contrabassoon or contraforte, not to exceed 5 minutes. **You MUST include a PDF of the score.**

*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. **All academists must be prepared to play auxiliary instruments as assigned.***

Horn

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged, but not required):

- Wolfgang Amadeus Mozart, Horn Concerto No. 4, K495 (any edition):
 - 1st movement and cadenza
- Wolfgang Amadeus Mozart, Horn Concerto No. 2, K417 (any edition):
 - 1st movement
- Richard Strauss, Horn Concerto No. 1 (any edition):
 - 1st movement
- Hermann Neuling, *Bagatelle* (Edition Pro Musica)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Peter Maxwell Davies, *Sea Eagle* (Schirmer)
 - Any **two** movements
- Tansy Davies, *Yoik* (Faber)
- 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)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 14-16)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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**; and
 - Measure **22** up to and including measure **26**
- Tania León, *Indígena*:
 - Measure **42** up to and including measure **62**

Trumpet

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 (free choice of instrument, keyboard accompaniment encouraged where appropriate, but not required):

- Joseph Haydn, Concerto (any edition):
 - 1st **and** 2nd movements
- Joseph Hummel, Concerto (any edition):
 - 1st **and** 2nd movements
- Arthur Honegger, *Intrada* (Salabert)
- Oskar Böhme, Concert in F Minor (Simrock):
 - 1st **and** 2nd movements

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio, *Sequenza X* (Universal Edition)
- Lisa Bielawa, *Synopsis #5: He Figures Out What Clouds Mean* (available via composer's website)
- Mauricio Kagel, *Morceau de Concours (for solo trumpet)* (Universal Edition)
- Liza Lim, *Wild Winged-One* (Ricordi)
- Peter Maxwell-Davies, *Litany for a ruined chapel between sheep and shore*:
 - 1st **or** 3rd movement (Chester Music)
- Olga Neuwirth, *Laki* (Bote & Bock / Boosey & Hawkes)
- Folke Rabe, *Shazam* (Edition Reimers)
- Rebecca Saunders, *White* (Wise Music)
- Giacinto Scelsi, *Quattro Pezzi per Tromba Sola* (Editions Salabert)
- Tōru Takemitsu, *Paths* (Schott)
- Antoine Tisné, *Emotion* (for solo trumpet) (International Music Diffusion/Arpeges Diffusion):
 - Any **6 to 8** movements
- Mark-Anthony Turnage, *An Aria (with Dancing)* (Boosey & Hawkes)

If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.

[Trumpet requirements continue on following page]

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 17–20)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

Flugelhorn

- George Benjamin, *Three Inventions*, 1st movement:
 - Measure **68** to **end** (flugelhorn mute not compulsory)

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]

Trumpet

- Enno Poppe, *Zug* [2nd trumpet]:
 - Measure **249** up to and including measure **268**

Additional repertoire (optional)

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

Tenor Trombone

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged where appropriate, but not required):

- **Two contrasting movements** from one or more solo works by Johann Sebastian Bach (e.g., BWV 1007–1013) or another Baroque composer (any edition or self-transcription)
- **Two contrasting movements** from a common-practice sonata or concerto (for example, from Stjepan Šulek, Frank Martin, or Henri Dutilleux)

You MUST include a PDF of the score.

Contemporary solo pieces

One of the following works, or another solo work of similar difficulty and diverse scope written within the last 50 years:

- 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* (Edition Gravis)
- Jean-François Michel, *Hommage à Jean Tinguely* (Marc Reift editions)
- Folke Rabe, *Basta* (HEBU Musikverlag)

If submitting a work not listed above, you MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 21–27)

Select **three** of the following excerpts from **three different composers**, to be recorded in one uninterrupted take (free choice of order):

- 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; and**
 - 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 Thorvaldsdóttir, *Aeriality*:
 - Measure **63** up to and including measure **94**

[Tenor Trombone requirements continue on following page]

Doubling instrument: Alto Trombone (optional)

- Please include 5-10 minutes of music demonstrating contrasting styles and range. **You MUST include a PDF of the score.**

Doubling instrument: Bass Trombone (optional)

We plan to engage 1 member to switch between tenor and bass trombone.

- Please include 5-10 minutes of music demonstrating contrasting styles and range. **You MUST include a PDF of the score.**

Additional repertoire (optional)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. **You MUST include a PDF of the score.**
- Improvisation, no longer than 5 minutes.

Bass Trombone

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 (free choice of instrument, keyboard accompaniment encouraged where appropriate, but not required):

- **Two contrasting movements** from one or more solo works by Johann Sebastian Bach (e.g., BWV 1007–1013) or another Baroque composer (any edition or self-transcription)
- **Two contrasting movements** from a common-practice sonata or concerto (for example, music from Christian Gottlieb Müller, John Williams, or Elizabeth Raum)

You MUST include a PDF of the score.

Contemporary solo pieces

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Claude Ballif, *Solfeggietto* No. 7 (Durand):
 - Any **three** movements
- David Biedenbender, *Liquid Architecture* (Murphy Music Press)
- Marc-André Dalbavie, *Interlude II* (Editions Jobert)
- Franco Donatoni, *Scaglie* (Ricordi)
- Giacinto Scelsi, *Maknongan* (Salabert)

If submitting a work not listed above, you MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 28–32)

Select **three** of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

The following **two** required excerpts:

- 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 **86** up to and including measure **110**; and
 - Measure **172** up to and including measure **190**
- Nicole Lizée, *Keep Driving, I'm Dreaming*:
 - Measure **95** up to and including measure **120**

Plus **one** of the following excerpts:

- 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**; and
 - Measure **151** to the **end**

[Bass Trombone requirements continue on following page]

Doubling instrument: Contrabass Trombone (optional)

- One orchestral excerpt, etude, or solo work (with or without piano), not longer than 10 minutes. **You MUST include a PDF of the score.**

Additional repertoire (optional)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. **You MUST include a PDF of the score.**
- Improvisation, no longer than 5 minutes.

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video (free choice of order). Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 encouraged where appropriate, but not required):

- Paul Hindemith, Sonata for tuba and piano (Schott):
 - 1st movement
- Transcription of one or more movements (total ca. 5–8 minutes) from solo works by Johann Sebastian Bach (e.g. BWV 1007–1013), Georg Philipp Telemann (e.g. TWV 40:2–13) or Georg Friedrich Händel (e.g. HWV 367b)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

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

If submitting a work not listed above, **you MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 33–36)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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**
- Franz Zappa (arr. Ali N. Askin), *G-Spot Tornado*.
 - Measure **3** up to and including measure **86** (skip through bars rest)

Additional repertoire (optional)

- One piece of solo or chamber music (one to nine performers) written since 1980, not longer than 10 minutes. **You MUST include a PDF of the score.**
- Improvisation, no longer than 5 minutes.

Percussion

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

Snare drum (*N.B. no alternatives are acceptable*)

- Jacques Delécluse, *Étude 9* from *Douze Études pour Caisse Claire* (Leduc)

Marimba or Vibraphone

One of the following works, or a work of similar stylistic and technical level, between 5 and 12 minutes long:

- Franco Donatoni, *Omar* for Vibraphone (Ricordi):
 - 1st or 2nd movement
- Jacob Druckman, *Reflections on the Nature of Water* for Marimba (Boosey & Hawkes):
 - 4th movement **plus** one additional movement
- Dai Fujikura, *repetition-recollection* for Marimba (Ricordi)
- Philippe Hurel, *Loops II* for Vibraphone (Henry Lemoine)
- Betsy Jolas, *Études Aperçues* (Salabert)
- Philippe Manoury, *Le livre des claviers* for Vibraphone:
 - Pièce IV (*Amphion*)
- Augusta Read Thomas, *Beebop Riddle* for Marimba (*Nimbus*)
- Salvatore Sciarrino, *Il legno e la parole* (RaiTrade)
- Karen Tanaka, *Tales of Trees* for marimba (Chester)

If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch

Multi-Percussion Setup

One piece for multi-percussion setup. This can be a solo or a piece of chamber music with a prominent multi-percussion setup part. **You MUST include a PDF of the score**.

Excerpt from ensemble repertoire (see excerpt package page 37)

Xylophone

- Frank Zappa, *The Black Page #2 (Easy Teenage New York Version)* [complete]
 - Optional: Play along to this backing track: <https://tinyurl.com/24rxp43f>

Chamber music (optional)

One piece or excerpt from a longer work of chamber music (2-9 performers), written since 1945, with a prominent percussion part. Duration shouldn't exceed 10 minutes. In case the whole work is substantially longer than the specified duration then a 10 minute excerpt of the piece can be accepted. **You MUST include a PDF of the score**.

Harp

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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:

- Carl Philipp Emmanuel Bach, Sonata in G major, Wq 139 (Zingel):
 - 1st **and** 2nd movement
- Johann Sebastian Bach, French Suite Nos. 2, 3 or 6 (any edition):
 - Free choice of **four** movements
- Benjamin Britten, Suite for Harp (Faber Music):
 - *Overture, Toccata, Nocturne, and Fugue*
- André Caplet, *Divertissements* (Durand or Suvini Zerboni)
 - *à la française and à l'espagnole*
- 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, or another solo work of similar difficulty and scope written within the last 50 years:

- 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* (Ricordi):
 - Nos. 1 **and** 2
- Heinz Holliger, *Partita 2* (Schott):
 - *Fughetta cromatica and Epilogue*
- Heinz Holliger, *Arioso und Passacaglia* (Schott) [*Präludium* optional]
- Michael Jarrell, *Offrande* (Lemoine)
- Bruno Mantovani, *Tocar* (Lemoine)
- Goffredo Petrassi, *Flou* (Suvini Zerboni)
- Michèle Reverdy, *Quatorze Poignées d'Argile* (Leduc)
- Tôn Thât Tiet, *Chu-Ky III* (Jobert)

If submitting a work not listed above, **you MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

[Harp requirements continue on the following page]

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 38–52)

Select **two** of the following excerpts and record in one uninterrupted take (free choice of order):

- Pierre Boulez, *Répons*:
 - **rapide, exubérant** up to and including **1** measure after Rehearsal Mark **31** [2 pages]; **and**
 - Rehearsal Mark **67** up to and including **1** measure before figure **69**, **without repeats** [2 pages]
- 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]
- Charles Ives, Symphony No. 4, IV. Finale:
 - Measure **65** to **end** [2 pages]
- Hanspeter Kyburz, *Réseaux*:
 - Measure **176** up to and including measure **212**
- Hector Parra, *Equinox*:
 - Measure **19** up to and including measure **29**; **and**
 - Measure **109** up to and including measure **129**
- Wolfgang Rihm, *Jagden und Formern*:
 - Measure **189** up to and including measure **214** [3 pages]

Additional repertoire (optional)

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

Piano

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

Standard repertoire

Both of the following works:

- A **fast movement** from any Sonata by Joseph Haydn, Wolfgang Amadeus Mozart, or Ludwig van Beethoven (any edition)
- Arnold Schönberg, Suite, Op. 25 (Universal Edition)
 - Gigue

Contemporary solo repertoire

One of the following works, or another solo work of similar difficulty and scope written after 1945:

- Thomas Adès, *Blanca Variations* (Faber)
- Pierre Boulez, Sonata No.1 (Universal Edition) or *Douze Notations* (complete) (Universal Edition)
- Luciano Berio, *Sequenza IV* (Universal Edition)
- Unsuk Chin, Etudes (Boosey & Hawkes):
 - Any **two** etudes
- Michael Finnissy, *Snowdrift* (Edition Modern)
- Tania León, *Homenatge* (Peer Music)
- Olga Neuwirth, *Trurl-Tichy-Tinkle* (Ricordi)
- Kaija Saariaho, *Ballade* (Chester)
- Rebecca Saunders, *Shadow* (Edition Peters)
- Salvatore Sciarrino, Sonata No. 2 (Ricordi)
- Karlheinz Stockhausen, *Klavierstück I*, *Klavierstück VII*, or *Klavierstück IX* (Universal Edition)
- Marco Stroppa, *Tangata Manu* (Ricordi)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Chamber music

- One **unconducted** chamber music work composed after 1945 with a substantial piano part, preferably trio or larger formation, duos allowed. **You MUST include a PDF of the score.**

Additional repertoire (optional)

- A solo or chamber music work (or both) that show the applicant's particular interests in contemporary music. **You MUST include a PDF of the score.**

Violin

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 by Johann Sebastian Bach (any edition):

- Sonata No. 1 (BWV 1001), Sonata No. 2 (BWV 1003), or Sonata No. 3 (BWV 1005):
 - First **two** movements
- Partita in D minor (BWV 1004):
 - Ciaccona

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

- Luciano Berio, *Sequenza VIII* (Universal Edition)
- Pierre Boulez, *Anthèmes 1* (Universal Edition)
- Elliott Carter, *Four Lauds* (Boosey & Hawkes):
 - Any **two or more** movements
- Reiko Fūting, *tanz.tanz* (Abundant Silence Publishing)
- Dai Fujikura, *Samarasa* (Ricordi)
- Liza Lim, *The Su Song Star Map* (Ricordi)
- Jessie Montgomery, *Rhapsody No. 2* (available via the composer's website)
- 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* (Ricordi):
 - Any **two or more** caprices
- Johannes Maria Staud, *Towards a Brighter Hue* (Universal Edition)
- Yoshihisa Taira, *Convergence 3* (Durand Editions)
- George Walker, *Bleu* (available via Subito Music Corporation)

If submitting a work not listed above, you **MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

[Violin requirements continue on the following page]

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 53–57)

Mandatory tutti excerpt:

- Wolfgang Rihm, *Sub-Kontur* [Violin I]
 - Measure **95** up to and including measure **102**

*To be considered for a **concertmaster** position (optional), in addition to the tutti excerpt above, record **both** of the following excerpts in one uninterrupted take (free choice of order):*

- Jörg Widmann, *Babylon Suite*:
 - Measure **533** up to and including measure **539**; **and**
 - Measure **555** up to and including measure **596** [2 pages]
- Iannis Xenakis, *Tetras* (String Quartet No. 2) [Violin I]:
 - **Beginning** up to and including measure **17**

Additional repertoire (optional)

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

Viola

All requirements are mandatory unless otherwise stated. All recordings should be made with video. No splicing is allowed within individual videos (including between movements), but each solo piece should be on a separate video. Orchestral excerpts must be recorded in one continuous, unedited video. Use of high-quality microphones is strongly encouraged. Separate audio and video equipment can be used, but both must 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 from Johann Sebastian Bach (any edition):

- A prelude from any of the Suites for Solo Violoncello (BWV 1007–1012)

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

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

If submitting a work not listed above, **you MUST include a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 58–59)

Both of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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**

Additional repertoire (optional)

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

Violoncello

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

Standard repertoire

Both of the following movements by Johann Sebastian Bach (any edition):

- Suites for Solo Violoncello No. 3, 4, 5, or 6 (BWV 1009–12)
 - A prelude **and** any dance movement

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 50 years:

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

If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 60–61)

Both of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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**

Additional repertoire (optional)

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

Double Bass

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

Standard repertoire

Either of the following options (using any editions):

- **Two** movements from any of the Suites for Solo Violoncello from Johann Sebastian Bach (BWV 1007–1012)

or

- **One** dance movement from any of the Suites for Solo Violoncello from Johann Sebastian Bach (BWV 1007–1012); and
- The exposition of one of the following concerti (**without** piano):
 - Giovanni Bottesini, Concerto No. 2;
 - Carl Ditters von Dittersdorf, Concerto No. 2;
 - Serge Koussevitzky, Concerto, op. 3; **or**
 - Jan Křtitel Vaňhal, Concerto

Contemporary repertoire

One of the following works, or another solo work of similar difficulty and scope written within the last 60 years:

- Luciano Berio/Stefano Scodanibbio, *Sequenza XIVb* (Universal Edition)
- Tyson Gholston Davis, *Tableau V* (available via the composer's website)
- Franco Donatoni, *Lem* (Ricordi)
- Du Yun, *Zigzaggg* (G. Schirmer)
- Dai Fujikura, *Scarlet Ibis* (Ricordi)
- Hans Werner Henze, *S. Biagio 9 Agosto Ore 1207* (Schott)
- Liza Lim, *The Table of Knowledge* (Ricordi)
- Kaija Saariaho, *Folia* (Chester)
- Rebecca Saunders, *Fury* (Edition Peters)

*If submitting a work not listed above, **you MUST include a PDF of the score**. If any logistical or financial problems arise while acquiring scores, please contact us at academy@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire (see excerpt package pages 62–65)

All of the following excerpts, to be recorded in one uninterrupted take (free choice of order):

- 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]

Additional repertoire (optional)

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