

TRENTINO MUSIC FESTIVAL WIND AUDITION REQUIREMENTS

Orchestra auditions are designed to highlight your strengths in the following areas: technical prowess, *cantabile* playing, and all-around musicianship. Each applicant should present three selections as noted under your instrument below.

General Video Application Guidelines

1. Applicant should state full name, date of video recording and age at time of recording.
2. Piano accompaniment is not necessary

FLUTE

1. 1st movement exposition from a concerto by Mozart, Stamitz, Devienne, Nielsen or Ibert.
2. A contrasting work from the 19th century.
3. Choose **one** excerpt from (all Flute 1 parts):
 - Mendelssohn, Scherzo from A Midsummer Night's Dream, from 2 before P until the end.
 - R. Strauss, Salome, Dance of the Seven Veils, rehearsal B to rehearsal P, and rehearsal T to rehearsal Y.
 - Bizet, Carmen Suite, Intermezzo (Prelude to Act 3) solo.
 - Rossini, Overture to William Tell, entire Andante section

OBOE

1. First movement exposition from a concerto by Mozart, Bellini, Krommer, Vaughan- Williams or R. Strauss.
2. A contrasting work from the 19th century.
3. Choose **one** excerpt from (all Oboe 1 parts):
 - Ravel, Le Tombeau de Couperin, Prelude, beginning to rehearsal 2, and Menuet, beginning to rehearsal 4 (no repeat before that).
 - Rossini La Scala di Seta Overture, beginning to rehearsal 3.
 - Mendelssohn Symphony #3, 2nd mvt. (vivace non troppo), beginning to rehearsal D.
 - R. Strauss, Don Juan, rehearsal L to 17 after rehearsal

CLARINET

1. 1st movement exposition of a concerto by Mozart, Weber, Copland, Nielsen, Finzi, Krommer or Stamitz.
2. A contrasting work from the 19th century.
3. Choose **one** excerpt from (all clarinet 1 parts):
 - Beethoven – Symphony 6, 1st movement, solo from mm. 418-438, and 2nd movement, mm. 68-77.
 - Mendelssohn – Scherzo from A Midsummer Night's Dream, mm. 1-48.
 - Brahms, Symphony 3, 1st movement, mm. 36-47.
 - Rimsky-Korsakov, Capriccio Espagnol, 3rd movement, 11 after K to end

BASSOON

1. 1st mvt exposition of any standard concerto for bassoon.
2. A contrasting work from the 19th century.
3. Choose **one** excerpt from (all Bassoon 1 parts):
 - Mozart, Overture to Marriage of Figaro, mm. 1-58, 81-123, 150-171.
 - Tchaikovsky, Symphony 4, 2nd movement, last 31 measures.
 - Stravinsky, Pulcinella Suite, Gavotte, Variation II-a, with all repeats.
 - Berlioz Sym Fantastique, mvt 4, rehearsal 52 to 11 measures before rehearsal 54