

SARASOTA MUSIC FESTIVAL

BY sarasota orchestra

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AUDITION VIDEO REQUIREMENTS –

Application deadline: **February 15, 2024**

Application fee: \$100

Applications due by 11:59 PM EST

Visit www.sarasotaorchestra.org/festival for application and video audition information

The following is a list of audition requirements by instrument:

- If not indicated, accompaniment is optional.
- Each requirement can be a separate **VIDEO** upload
- Audio recordings are accepted, but video is *strongly* recommended
- Submissions must be unedited and unenhanced
- SMF accepts substitutions for audition requirements listed below. If you have materials prepared that do not match the list for your instrument's auditions, please submit your audition materials anyway.

VIOLIN

- 1) One movement from a Bach Sonata or Partita (no repeats)
- 2) Exposition from the first movement of a Mozart Violin Concerti (no cadenza)
- 3) Exposition from any violin concerto written between 1850 and 1950 (Note: If choosing Sibelius Concerto, play beginning through the Cadenza [5 bars after rehearsal Number 7])
- 4) Orchestral Excerpts:
 - a. Mozart: Symphony No. 39, mvt. 2 (mm. 1-26) 1st violin
 - b. Brahms: Symphony No. 4, mvt. 4 (mm. 33-80) 1st violin
 - c. Schumann: Symphony No. 2, Scherzo (mm. 1-54) 1st violin
 - d. Stravinsky, Firebird Suite (1919), The Firebird Dance Variation, violin I

VIOLA

- 1) Choice of either two contrasting movements from a major sonata or concerto **OR** two contrasting movements from two different sonatas or concertos
- 2) Two contrasting movements from one of the Bach Cello Suites
- 3) Orchestral excerpts:
 - a. Schumann: Symphony No. 2, mvt. 2 (mm. 82-102)
 - b. Mendelssohn: Scherzo (mm. 17-D)
 - c. Brahms: Haydn Variations, Variations 7 and 8

CELLO

- 1) Two contrasting movements from one of the Bach Cello Suites
- 2) A major movement from a standard repertoire cello concerto (for Elgar Concerto – either 1st AND 2nd mvt. or 4th mvt.; for Haydn Concerti – include cadenza; for Tchaikovsky *Rococo Variations* – complete)
- 3) Brahms, Piano Quartet No. 3 in C Minor, Op. 60, mvt. III (mm. 1-16)
- 4) Orchestral excerpts:
 - a. Strauss: Ein Heldenleben, Op. 40, (mm. 1 – five after rehearsal number 5)
 - b. Mozart: Symphony No. 35, mvt. IV (mm. 134-181)

BASS

- 1) A movement from any Bach Cello Suite (no repeats)
- 2) First movement exposition of a standard concerto for double bass, plus cadenza (if any)
- 3) Mozart: Symphony No. 41, mvt. 4 (mm. 98-163)
- 4) Two of the following excerpts:
 - a. Beethoven: Symphony No. 5, mvt. 3, Trio to 24 after B (79 bars with upbeat) (no repeats)
 - b. Brahms: Symphony No. 1, mvt. 1, E to first note of first ending (29 bars)
 - c. Strauss: *Ein Heldenleben*, number 9 to number 11 (15 bars)
 - d. Prokofiev: Quintet, Op. 39, mvt. 5, number 62 to 64

PIANO

- 1) Either a Bach Prelude and Fugue from *The Well-Tempered Clavier* or 8-10 min of any major Bach keyboard work

- 2) One movement from a sonata by Haydn, Mozart, Beethoven or Schubert
- 3) A major work from the 19th or early 20th century
- 4) One movement of a chamber music performance (must be trio or larger and should include all musicians as scored, not just your part)

FLUTE

- 1) The first movement exposition of either Mozart Flute Concerto
- 2) One selection from the following:
 - a. A movement (without repeats) of a J.S. Bach Sonata
 - b. A movement of the C.P.E. Bach A Minor Solo Flute Sonata
 - c. A movement of the J.S. Bach Solo Partita in A Minor
- 3) Your choice of two orchestral excerpts to be selected from the following:
 - a. Brahms: Symphony No. 4, mvt. 4 (mm. 93-105)
 - b. Ravel: Daphnis and Chloe Suite No. 2 (3 mm. after rehearsal 176-180)
 - c. Mendelssohn: Scherzo from *A Midsummer Night's Dream* (two mm. before rehearsal P-end)

OBOE

- 1) Two solo pieces
- 2) Schumann, Symphony No. 2, mvt. III (mm. 8-19)
- 3) Additional Orchestral Excerpts:
 - a. One standard orchestra excerpt of your choosing AND English horn excerpt Ravel, Piano Concerto in G Major, mvt. II solo
OR
 - b. Two standard orchestral excerpts of your choosing

CLARINET

- 1) exposition of the first movement of the Mozart Clarinet Concerto, K. 622
- 2) Stravinsky, *Three Pieces*, 2nd and 3rd movements
- 3) Orchestral excerpts:
 - a. Mendelssohn: Scherzo from *A Midsummer Night's Dream* (beginning to B, six after D to downbeat of E, L to 4 after M, seven from the end to end)
 - b. Beethoven: Symphony No. 6, mvt. 1 (mm. 418-438, two before K to mm. 492), mvt. 2 (mm. 68-77), mvt. 3 (mm. 114-133)
- 4) A piece of your choice, solo or chamber music
- 5) OPTIONAL E-flat clarinet excerpt Ravel: Piano Concerto in G Major, mvt. 1 (rehearsal number 18 to three after rehearsal number 19)

BASSOON

- 1) The first movement to the end of the exposition of the Mozart, Bassoon Concerto, K. 191
- 2) Short solo work of applicant's choice (accompaniment not necessary)
- 3) The following orchestral excerpts:
 - a. Ravel: Piano Concerto in G Major, mvt. 1 (rehearsal 9-10); mvt. 3 (5th measure of rehearsal 14-16) both parts combined
 - b. Tchaikovsky: Symphony No. 4, mvt. 2 (mm. 274-end)
 - c. Rimsky-Korsakov: Scheherazade, mvt. 2 (beginning to A and cadenzas)

HORN

- 1) Exposition from the first movement of Strauss Horn Concerto No. 1, Op. 11
- 2) The following orchestral excerpts:
 - a. Ravel, Piano Concerto in G Major, mvt. 1 Allegramente (Rehearsal 24-26) Horn 1
 - b. Schumann, Symphony No. 2 mvt. 3 Adagio (mm. 19-26) Horn 1
 - c. Mahler, Symphony No. 1, mvt. 3 Feierlich und gemessen, ohne zu schleppend (m. 112-132) Horn 2
 - d. Strauss, Don Juan, Allegro molto con brio (11 after rehearsal N to rehearsal P)