



## **Audition Repertoire Guidelines**

Please prepare all of the excerpts in their entirety. The committee may ask you to stop at any point.

### **VIOLINS**

1. Two contrasting movements from any Mozart concerto.
2. Two contrasting movements from a sonata or a substantial work from the Romantic era. No concertos will be accepted for this requirement.
3. A piece of your choice. A chamber work is preferred (movements accepted).
4. MOZART, Symphony No. 39 -1<sup>st</sup> mvt: "Allegro" to Reh. C.

### **VIOLAS**

1. Two contrasting movements from concertos by Stamitz, Telemann, or Hoffmeister.
2. Two contrasting movements from a sonata or a substantial work from the Romantic era. No concertos will be accepted for this requirement.
3. A piece of your choice. A chamber work is preferred (movements accepted).
4. MOZART, Symphony No. 35 -4<sup>th</sup> mvt: mm. 134-181

### **CELLOS**

1. Two contrasting movements from any Haydn concerto.
2. Two contrasting movements from a sonata or a substantial work from the Romantic era. No concertos will be accepted for this requirement.
3. A piece of your choice. A chamber work is preferred (movements accepted).
4. BEETHOVEN, Symphony No. 5 -3<sup>rd</sup> mvt: mm. 1-79 -3<sup>rd</sup> mvt: mm. 141-218

### **BASSES**

1. Two contrasting movements from any of the cello suites by J. S. Bach.
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. MOZART, Symphony No. 35 -4<sup>th</sup> mvt: mm. 1-54

## **FLUTE**

1. Two contrasting movements from Mozart Concerto No. 1 in G Major K.313 or No. 2 in D Major K.314.
2. A work or a movement of a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. DEBUSSY, *Prelude to the Afternoon of a Faun* –mm.1 - Reh. 3.  
MENDELSSOHN, "Scherzo" from *A Midsummer Night's Dream* -2 before Reh. P – end

## **OBOE**

1. Two contrasting movements from a Mozart Concerto in C Major K.314.
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. RAVEL, *Le Tombeau de Couperin* –mm.1 - Reh. 2

## **CLARINET**

1. Two contrasting movements from a Mozart Concerto in A Major K. 622
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. RIMSKY KORSAKOV, *Capriccio Espagnol* -1<sup>st</sup> mvt: Reh. A - end, -3<sup>rd</sup> mvt: 11 after K - end

## **BASSOON**

1. Two contrasting movements from a Mozart Concerto in B flat Major K.191
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. MOZART, Overture to *The Marriage of Figaro* -mm. 139-171

## **HORN**

1. Two contrasting movements from a Mozart Concerto No.2 in E flat Major K.417 or No.4 in E flat Major K.495.
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. MENDELSSOHN, "Nocturne" from *Midsummer Night's Dream* -mm. 1-34 (Beg – 5 before Reh. A), STRAUSS, *Till Eulenspiegel* -Beg – Reh. 1

## **TRUMPET**

1. Two contrasting etudes from Bosquet and Charlier or the equivalent.
2. Two contrasting movements from a concerto by Haydn, Hummel, Arutunian or the equivalent.
3. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
4. MAHLER, Symphony No. 5 -1<sup>st</sup> mvt: mm. 1 – 6 after Reh. 1, RESPIGHI, *Pines of Rome* -2<sup>nd</sup> mvt: off-stage solo

## **TROMBONE**

1. One technical etude by Koprash, Tyrell, or Blazhevich.
2. One lyrical etude by Bordogoni, Rochut or the equivalent.
3. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
4. MOZART, "Tuba mirum" from *Requiem* -Complete

## **BASS TROMBONE**

1. J. S. Bach, Cello Suite No.5, Sarabande (no repeats)
2. A work or a movement from a work from romantic or contemporary era. A chamber work is preferred (movements accepted).
3. HAYDN, *The Creation* -#26 – key change

## **PIANO**

1. Two contrasting movements from a sonata by Haydn, Mozart, Beethoven, or Schubert.
2. Two contrasting movements from a work from the Romantic era.
3. A piece of your choice. A chamber work is preferred (movements accepted).

## **PERCUSSION**

1. Delecluse snare drum etude No.1.
2. One 4 Mallet marimba solo.
3. A piece of your choice. A chamber work is preferred (movements accepted).
4. BEETHOVEN, Symphony No. 9, 1<sup>st</sup> mvt: Coda (timpani)

## **VOICE**

1. Two contrasting opera arias.
2. Two art songs.
3. A work of your choice. A chamber work is preferred (movements accepted).