

AUDITION REPERTOIRE LUCERNE FESTIVAL ACADEMY 2025

Flute Piccolo Alto Flute.....	2
Oboe English Horn.....	4
Clarinet Bass Clarinet E-flat Clarinet.....	5
Bassoon Contrabassoon Contraforte.....	7
Horn.....	9
Trumpet.....	10
Tenor Trombone.....	11
Bass Trombone.....	13
Tuba.....	15
Percussion.....	16
Harp.....	17
Piano.....	19
Violin.....	21
Viola.....	22
Violoncello.....	23
Double Bass.....	24

Flute | Piccolo | Alto Flute

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, but not required):

- C.P.E. Bach: Sonata in A minor, 1st **and** 2nd movements
- J.S. Bach: Partita in A minor, 2nd **and** 3rd movements
- Anna Amalia von Preußen: Sonata in F major, 1st **and** 2nd movements (Schott)
- Georg Philipp Telemann: **any** of the 12 Fantasies for solo flute

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* (Suvini Zerboni or Universal Edition)
- 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 submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

To be recorded in one uninterrupted take:

- Pierre Boulez: *Dérive I* [mm. 41-46]
- Pierre Boulez: *Poésie pour pouvoir* [l. Je Rame: Rehearsal X to end]
- Pierre Boulez: *Répons* [Rehearsal 34 to 2 after Rehearsal 42, Flute I]
- Arnold Schönberg: *Pierrot Lunaire*, 18. Der Mondfleck [**piccolo**]

Optional additional repertoire (not required)

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

(Flute requirements continue on next page)

LUCERNE FESTIVAL

(Flute cont'd.)

Optional doubling instrument: Piccolo or Alto Flute

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. **You MUST submit the score** with the recording.

*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 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 (piano accompaniment is encouraged but not required):

- Marina Dranishnikova: *Poem*
- Clara Schumann: *Romances*, 1st **and** 2nd movements
- Mozart: Oboe Concerto, 1st movement, exposition **and** 2nd movement, mm. 11-40

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)
- Du Yun: Duet for Oboe and Tam-tam from *Angel's Bone* (no tam-tam required) (Composers Edition)
- Violeta Dinescu: *Sime Lointaine* (Boosey)
- Toshio Hosokawa: *Spell Song* (Schott)
- Liza Lim: *Gyfu* (Ricordi)
- Ursula Mamlok: Five Capriccios (Peters Edition)

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

Excerpt from ensemble and orchestral repertoire

To be recorded in one uninterrupted take:

- Pierre Boulez: *Poésie pour pouvoir*, [I. Je Rame: Rehearsal X to end, Oboe 1]
- Pierre Boulez: *Rituel, in Memoriam Bruno Maderna* [Mvt. VIII]

Optional additional repertoire (not required)

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

Optional doubling instrument: English Horn

- Any excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. **You MUST submit the score** with the recording.

*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 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 (piano accompaniment is required for Debussy and is encouraged but not required for Mozart and Weber):

- Debussy: *Première Rhapsodie*, L.116 [beginning to m. **83**]. [Please indicate the edition used.]
- Mozart: *Clarinet Concerto*, KV 622 [Mvt I: mm. 49-154 **and** Mvt. III: mm. 1-97], (Bärenreiter)
- Stravinsky: *Trois pièces pour clarinette solo* (Chester)
- Weber: *Clarinet Concerto No. 1*, Op. 73 [Mvt. I: mm. 47-145]

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* (UE)
- Pierre Boulez: *Domaines* (UE)
- Elliott Carter: *Gra* (Boosey & Hawkes)
- Ann Cleare: *Eyam I (it takes an ocean not to)* (<https://annclearecomposer.com/contact/>)
- Franco Donatoni: *Clair* (Ricordi)
- Gérard Grisey: *Charme* (Ricordi)
- Heinz Holliger: *Contrechant* (Schott)
- Michael Jarrell: *Assonance (Bb Clarinet version)* (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)
- Giacinto Scelsi: *Preghiera per un'ombra* (Salabert)
- Karlheinz Stockhausen: *Harlekin* (with choreography) (Stockhausen Stiftung)
- Jörg Widmann: *Fünf Bruchstücke* (Schott)

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

(Clarinet requirements continue on next page)

LUCERNE FESTIVAL

(Clarinet cont'd.)

Excerpts from ensemble and orchestral repertoire

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

*All candidates must record the excerpts for B-flat clarinet. Candidates must also record the excerpts for **either** E-flat or Bass Clarinet, **or both**.*

B-flat Clarinet (required)

- John Adams: *Son of Chamber Symphony* (Boosey and Hawkes) [Mvt. II: beginning to m. 40]
- Pierre Boulez: *Dérive 1* [mm. 30-42]

Doubling Instrument (record **E-flat or Bass Clarinet** excerpts)

- Stravinsky: *Le Sacre du printemps* (E-flat clarinet, record excerpts *in order*)
 - Reh. 4 to Reh. 12
 - 2 after Reh. 56 to Reh. 57
- Stravinsky: *Le Sacre du printemps* (Bass clarinet, record excerpts *in order*)
 - Reh. 11 to Reh. 12
 - Reh. 48 to 49
 - 1 before Reh. 141 to Reh. 142
- Wolfgang Rihm: *Jagden und Formen* (Bass clarinet) [mm. 392-393, m. 649 to downbeat of m. 679]

Optional additional repertoire (not required)

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

Optional doubling instrument: E-flat and Bass Clarinet

- An excerpt or solo piece of the candidates' choice, not to exceed 5 minutes. **You MUST submit the score** with the recording.

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

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 (piano accompaniment encouraged but not required):

- Johann Nepomuk Hummel: Concerto in F major, 1st movement exposition
- Wolfgang Amadeus Mozart: Concerto in B-flat major, K.191, 1st movement exposition
- Camille Saint-Saëns: Sonata for Bassoon and Piano in G, Op. 168, 2nd movement
- Carl Maria von Weber: Concerto in F, Op. 75, 1st Movement exposition

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)
- Pierluigi Billone: *Legno.Edre: II.Edre* (<https://www.pierluigibillone.com/en/contact/>)
- Milica Djordjevic: *Nailing Clouds* (<http://www.milicadjordjevic.com/contact.html>)
- Tonia Ko: *Tilt* (Composers Edition)
- Liza Lim: *Axis Mundi* (Ricordi)
- Olga Neuwirth: *Torsion* (Boosey & Hawkes)
- Karlheinz Stockhausen: *In Freundschaft*, edition for bassoon (Stockhausen Edition)
- Tôn-Thât Tiêt: *Jeu des cinq éléments II* (Jobert)
- Isang Yun: *Monolog* (Bote & Bock)

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

Excerpts from ensemble and orchestral repertoire

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

- Pierre Boulez: *Poésie pour pouvoir* [I. Je Rame: Rehearsal B to 4 after Rehearsal C]
- Olga Neuwirth: *Construction in space* [mm. 368-380]
- Ruth Crawford-Seeger: *Diaphonic Suite No. 2* [Mvt. II: mm. 4-33]

Optional additional repertoire (not required)

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

(Bassoon requirements continue on next page)

LUCERNE FESTIVAL

(Bassoon cont'd.)

*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 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, but not required]

- Mozart: Horn Concerto No. 4, K495, first movement and cadenza
- Mozart Horn Concerto No.2, K417, first movement
- Richard Strauss: Horn Concerto No. 1, first movement
- Hermann Neuling: Bagatelle

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), 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 submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

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

- Pierre Boulez: *Domaines* for Clarinet and Ensemble [Op. E miroir, complete]
- Liza Lim: *Extinction Events and Dawn Chorus* [Mvt. I: mm. 1-3, mm. 22-26]
- Arnold Schönberg: Kammer-symphonie, Op. 9
 - [Pickup to figure 1 to figure 6, Horn 1]
 - [Figure 64 through bar 1 of figure 66]

Trumpet

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:

- Haydn: Concerto, 1st **and** 2nd movements [piano accompaniment optional]
- Hummel: Concerto, 1st **and** 2nd movements [piano accompaniment optional]
- Giondi - Bach: No. 12

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)
- Mauricio Kagel: *Morceau de Concours (for solo trumpet)* (Universal Edition)
- Liza Lim: *Wild Winged-One* (Ricordi)
- Olga Neuwirth: *Laki* (Bote & Bock / Boosey & Hawkes)
- Rebecca Saunders: *White* (Wise Music)
- Giacinto Scelsi: *Quattro Pezzi per Tromba Sola* (Editions Salabert)
- Tōru Takemitsu: *Paths* (Schott)

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

Excerpts from ensemble and orchestral repertoire

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

- Harrison Birtwistle: *Earth Dances* [mm. 200-216, mm. 820-844, piccolo trumpet]
- Pierre Boulez: *Initiale* [3rd bar of figure 9 to figure 13]
- Edgard Varèse: *Amériques* [12th bar of figure 5 through figure 6, 12th bar of figure 18 through figure 20, figure 25 to figure 27]

Optional additional repertoire (not required)

- 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 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

Free Choice: One standard work or movement of a larger work written for trombone lasting 5-12 minutes in length (no transcriptions). **Note:** accompaniment is optional and not required

Examples: David: Concertino, Op. 4, [Movement 1], Grøndahl: Concerto for Trombone and Orchestra [Movement 1], Šulek: Sonata Vox Gabrieli or a standard work of your choice submitted along with 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:

- 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)
- Folke Rabe: *Basta* (HEBU Musikverlag)
- Giacinto Scelsi: *Three Pieces for Trombone Solo* (Schirmer)

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

Excerpts from ensemble and orchestral repertoire

*Select **TWO** of the following excerpts and record in one uninterrupted take:*

- Pierre Boulez: *Initiale* pour sept cuivres [1 bar before figure 4 to the third bar of figure 7] (Universal Edition)
- Zosha Di Castri: *Dear Life* [mm. 42 - 56]
- György Ligeti: *Violinkonzert* [Mvt. II. Aria, Hoquetus, Choral: mm. 84-129]
- Wolfgang Rihm: *Jagden und Formen* [mm. 962-971]
- Arnold Schönberg: *Five Orchestral Pieces, Op. 16* [Mvt. I: Reh. 9 through 4 bars after Reh. 12]
- Anna Thorvaldsdóttir: *Aeriality* [mm. 63-94]

(Tenor Trombone requirements continue on next page)

LUCERNE FESTIVAL

(Tenor Trombone cont'd.)

Optional doubling instrument: Alto Trombone

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

Optional doubling instrument: Bass Trombone

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 submit a score with the recording.**

Optional additional repertoire

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

Bass Trombone

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

Free Choice: One standard work or movement of a larger work written for trombone lasting 5-12 minutes in length (no transcriptions). **Note:** accompaniment is optional and not required

Examples: Bozza: *New Orleans* (Leduc), Raum: Concerto for Bass Trombone [Movements 2 and 3] (Cherry Classics), Sachse: Concertino for Bass Trombone in F Major [Movement 1] or a standard work of your choice submitted along with 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: 3 movements of the candidate's choice (Durand)
- David Biedenbender: *Liquid Architecture* (Murphy Music Press)
- Marc-André Dalbavie: *Interlude II* (Editions Jobert)
- Franco Donatoni: *Scaglie* (Ricordi)
- Giacinto Scelsi: *Maknongan* (Salabert)
- Daniel Schnyder: *subZERO*. Mvt. 3 (Williams Music Publishing)
- John Whitener: *Over The Line* (Resonata Music)

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

Excerpts from ensemble and orchestral repertoire

*Select **TWO** of the following excerpts and record in one uninterrupted take:*

- John Adams: *City Noir* [mm. 102-114]
- Béla Bartók: *The Miraculous Mandarin* Ballet und Suite Op. 19, Sz. 73 [6th bar of figure 72 until Figure 74]
- Zoltán Kodály: *Háry János* [IV Reh. 4 - Lunga Pausa]
- Nicole Lizée: *Keep Driving, I'm Dreaming* [mm. 95-120] (Centre De Musique Canadienne)
- Wolfgang Rihm, *Sub-Kontur* [mm. 120-153] (Universal Edition)

(Bass Trombone requirements continue on next page)

LUCERNE FESTIVAL

(Bass Trombone cont'd.)

Optional doubling instrument: Contrabass Trombone

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

Optional additional repertoire (not required)

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

Tuba

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:

- Hindemith: Sonata for tuba and piano (Schott), 1st movement [piano accompaniment optional]
- *or*
- Transcription of one or more movements (total ca. 5–8 minutes) from solo works by J.S. Bach (e.g. BWV 1007–1013), Telemann (e.g. TWV 40:2–13) or Handel (e.g. HWV 367b) [without accompaniment]

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 Ptaszyńska: *Two Poems* (Polish Music Publishers)
- Giacinto Scelsi: *Maknongan* (Salabert)

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

Excerpts from ensemble and orchestral repertoire

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

- Helmut Lachenmann: *Concertini* [mm. 367–408]
- Rebecca Saunders: *Nether* [mm. 153–172]
- Wolfgang Rihm: *Sub-Kontur* [mm. 320–357, Tuba II]

Optional additional repertoire (not required)

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

Percussion

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.

Snare drum

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

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

Multi-Percussion Setup

A piece of the candidates' choice for multi-percussion setup. This can be a solo or a piece of chamber music with a prominent multi-percussion setup part. **You MUST submit a score with the recording.**

Excerpts from ensemble and orchestral repertoire

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

- Pierre Boulez: *Dérive 1* [mm. 3-27, mm. 40-45, Vibraphone]

Optional: Chamber Music

One piece or excerpt from a longer work of chamber music (2-9 performers), written since 1945, with a prominent percussion part. **You MUST submit a score with the recording.**

Harp

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:

- C.P.E. Bach: Sonata in G major, Wq 139, 1st and 2nd movement (Zingel)
- J.S. Bach: French Suite No. 2, 3 or 6, four movements of the candidate's choice
- Benjamin Britten: Suite for Harp: Overture, Toccata, Nocturne, and Fugue (Faber Music)
- André Caplet: *Divertissements - à la française and à l'espagnole* (Durand, Suvini Zerboni)
- 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 No. 1 and 2 (Ricordi)
- Heinz Holliger: Partita 2 - *Fughetta cromatica and Epilogue* (Schott)
- 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 submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

(Harp requirements continue on next page)

(Harp cont'd.)

Excerpts from ensemble and orchestral repertoire

Select **TWO** of the following excerpts and record in one uninterrupted take:

- Pierre Boulez: *Répons* [*rapide, exubérant* through bar 1 of figure 31; figure 67 to 1 bar before figure 69 **without repeats**]
- Elliot Carter: *What are Years?* [II. That Harp You Play So Well: mm. 1-22]
- Charles Ives: Symphony No. 4 [IV. Finale: m. 65 to end]
- Hanspeter Kyburz: *Réseaux* [mm. 176-213]
- Hector Parra: *Equinox* [mm. 19-29, mm. 109-129]
- Wolfgang Rihm: *Jagden und Formen* [mm. 189-215]

Optional additional repertoire (not required)

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

Piano

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

- A **fast movement** from a Sonata by Haydn, Mozart or Beethoven
AND
- Schönberg: Gigue from Suite, op. 25 (Universal Edition)

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); Douze Notations (complete) (Universal Edition); *Une page d'éphéméride* (Universal Edition)
- Luciano Berio: Sequenza IV (Universal Edition)
- Unsuk Chin: Any **two** of the etudes (Boosey & Hawkes)
- Franco Donatoni: *Rima* (Boosey & Hawkes)
- Michael Finnissy: *Snowdrift* (Edition Modern)
- Sofia Gubaidulina: *Chaconne* (Sikorski)
- Karlheinz Stockhausen: Klavierstück V, Klavierstück VII, Klavierstück IX (Universal Edition)
- 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)
- Ana Sokolovic: Trois études (Boosey)

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

Contemporary chamber music

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

(Piano requirements continue on next page)

(Piano cont'd.)

LUCERNE FESTIVAL

Excerpts from ensemble and orchestral repertoire

- Pierre Boulez: *Dérive I* [mm. 15-22, mm. 35-44 (both **without** the cluster in the sostenuto pedal)]

Optional Supplementary Repertoire

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

Violin

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.

Solo by J.S. Bach

- First two movements from one of the following sonatas: no. 1 (BWV 1001), no. 2 (BWV 1003), no. 3 (BWV 1005)
- *or*
- Chaconne from Partita in D minor, BWV 1004

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*, any **two or more** movements (Boosey & Hawkes)
- Reiko Fueting: *tanz.tanz* (Abundant Silence Publishing)
- Dai Fujikura: *Samarasa* (Ricordi)
- Liza Lim: *The Su Song Star Map* (Ricordi)
- Jessie Montgomery: *Rhapsody No. 1* (Jessie Montgomery)
- 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*, any **two or more** (Ricordi)

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

Excerpts from ensemble and orchestral repertoire

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

NOTE: Omit the Boulez excerpt if you have already submitted *Anthèmes* as your solo piece.

- Pierre Boulez: *Anthèmes* [mm. 1-14]
- Wolfgang Rihm: *Sub-Kontur* [mm. 95-102, violin I]

Optional additional repertoire (not required)

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

Viola

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

- J.S. Bach: Prelude from one of the following cello suites: no. 4 (BWV 1010), no. 5 (BWV 1011), no. 6 (BWV 1012)
and
- Any movement or movements from a solo viola sonata by Hindemith (4-to 12' in total)

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*, any two movements of the candidate's choice (except the 5th) (Schott)
- Bruno Maderna: *Viola* (Ricordi)
- Jeffrey Mumford: *Wending* (Theodore Presser)
- Olga Neuwirth: *Weariness Heals Wounds* (Ricordi)
- Giacinto Scelsi: *Manto*, any two movements of the candidate's choice (Salabert)
- Salvatore Sciarrino: *Tre notturni brillanti*, one movement of the candidate's choice (Ricordi)
- B.A. Zimmermann, *Sonata for Solo Viola ... an den Gesang eines Engels* (Schott)

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

Excerpts from ensemble and orchestral repertoire

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

- Boulez: *Répons* [3 bars before figure 40 through 4 bars after fig 41]
- Schönberg: Chamber Symphony, Op. 1 [Reh. 109 to end]

Optional additional repertoire (not required)

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

Violoncello

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

- Prelude **and** any dance movement from the following cello suites by J.S. Bach: no. 3 (BWV 1009), no. 4 (BWV 1010), no. 5 (BWV 1011), or no. 6 (BWV 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 XIV* (Universal Edition)
- Elliott Carter: *Figment 1* (Boosey & Hawkes)
- Tania León: *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 submit a PDF of the score. If any logistical or financial problems arise while acquiring scores, please contact us at leaders@lucernefestival.ch.*

Excerpts from ensemble and orchestral repertoire

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

- Pierre Boulez: *Dérive 2* [figure 1 to figure 3]
- Schönberg: *Pierrot Lunaire*, No. 19 "Serenade" [pickup to m. 17 through m. 30]

Optional additional repertoire (not required)

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

Double Bass

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

- Two movements from any cello suite by J.S. Bach
or
- One dance movement from a cello suite by J.S. Bach **and** the exposition of one of the following concerti (**without** piano): Bottesini, Concerto No. 2; Dittersdorf, Concerto No. 2; Koussevitzky, Concerto, op. 3; Vanhal, 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)
- Du Yun: *Zigzaggg* (G. Schirmer)
- Dai Fujikura: *Scarlet Ibis* (Ricordi)
- Hans Werner Henze: *S. Biagio 9 Agosto Ore 1207* (Schott)
- György Kurtág: *Signs, Games and Messages* (Editio Musica Budapest Zenemukiadó)
- Liza Lim: *The Table of Knowledge* (Ricordi)
- Rebecca Saunders: *Fury* (Edition Peters)

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

Excerpts from ensemble and orchestral repertoire

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

- Ammann: *Turn* [Bass I, mm. 53-63]
- Carter: *Boston Concerto* [mm. 142-156, top line]
- Dutilleux: *Shadows of Time* [Reh. 37 to 7 after Reh. 41]

Optional additional repertoire (not required)

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