

## Chamber Music Placement Auditions Piano/Collaborative Piano

*This semester will mark the start of what I trust will be a wonderful experience for you at Longy; the opportunity to study with an outstanding and committed faculty and develop alongside dedicated fellow students. With its emphasis on close, supportive, and thoughtful collaboration, the chamber music model informs everything we do at Longy.*

*Since Longy's founding nearly one hundred years ago by Boston Symphony oboist Georges Longy, chamber music has played a central and important role. As the newest members of the Longy community, you will become part of this rich and vital tradition. I look forward to welcoming you and getting to know you, musically and personally.*

*Wayman Chin, Dean of the Conservatory and Chair of Chamber Music*

All incoming instrumentalists are expected to have a placement audition for chamber music, whether or not their curricular program requires ensemble participation during the fall semester or for the academic year. Auditions will be held during orientation. At orientation, you will be given a specific audition day and time; **please bring to your audition a completed copy of the chamber music profile/questionnaire sheet** – this will be distributed to you at orientation.

Chamber music coaching occurs on Monday, Wednesday, and Friday from 3 PM to 5 PM. Students enrolled in conservatory chamber music ensembles are expected to keep these six hours free until their coaching assignment and coaching time is determined (groups arrange their own rehearsal schedule).

Be prepared to play the following at your placement audition:

- An excerpt from a solo piece of your choice (three to five minutes in length)
- Dvorak: Piano Quintet in A major, op. 81, Scherzo-Furiant, mm. 9-57.
- Mendelssohn: Piano Trio in C minor, op. 66, second movement, m. 1-12.
- Mozart: Piano Trio in E major, K. 542, first movement, mm. 1-34.

All students will be asked to do some sight-reading at their audition.

# SCHERZO Furiant

*Voak*

Molto vivace

First system of the score, including piano (p) dynamics and a 'pizz.' marking.

Molto vivace

Second system of the score, featuring a large bracketed section.

Third system of the score, featuring a 'dim.' marking.

Fourth system of the score, featuring '1', '2', '3' markings and 'f' dynamics.

Fifth system of the score, featuring 'pp', 'p', and 'arca' markings.

Sixth system of the score, featuring 'pp' dynamics.

Seventh system of the score, featuring 'p' and 'cresc.' markings.

Eighth system of the score, featuring 'p', 'cresc.', and '3' markings.

Manuscript

This is a handwritten musical score consisting of approximately 12 systems of staves. Each system typically includes a treble clef staff and a bass clef staff. The music is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *f*, *p*, *pp*, *dim.*, and *ppp*. There are also some performance instructions like *viva.* and *8.*. A large, bold, black bracket is drawn across the middle of the page, spanning across several systems. In the center of this bracket, there is a circled handwritten symbol that appears to be a stylized 'S' or a similar character. At the top right of the page, the word 'Manuscript' is written vertically. At the bottom left, the number '2189' is printed.

Beethoven'sohn c minor Trio

Andante espressivo

Andante espressivo M.M. ♩ = 54

*p*

*p*

5

*cresc.*

*p*

10

*dolce*

*dolce*

*p*

15

*p*

*cresc.*

*dim.*

*p*

*cresc.*

*dim.*

# TRIO

Komponiert in Wien 1788

Mozauc  
K 542

KV. ...

Allegro

Violine

Violoncello

Klavier

2 21 4 5 1 3 2 3

11

3 3 1 4 4

19

5 5

25

2 3 4 1

34

*p*

4 2

42

*p*

*f*

51

48

*p*

*dolce*

3 3 1 3 2

54

*p*

1 2 2 2 1