

# Longy Conservatory Orchestra

## Audition Repertoire 2011 - 2012

### Clarinet

In addition to the following excerpts, all players should prepare an excerpt of a solo work demonstrating technical skill and lyrical ability no more than 5 minutes in length.

Beethoven: Symphony no. 6	Mvt. I: m. 474 - 492 (B-flat clarinet) Mvt. II: m. 69 - 78 (B-flat clarinet) Mvt. III: m. 122 - 133 (B-flat clarinet)
Berlioz: Symphonie Fatnastique	Mvmt. III: measures 119-146 (B-flat clarinet) Mvmt. IV: measures 164-169 (C clarinet) Mvmt. V: measures 21-39 (C clarinet II)
Brahms: Symphony no. 3	Mvt. II: m. 1 - 33 (B-flat clarinet)
Kodaly: Galanta Dances	m. 31 - 65 (A clarinet)

ШОПАН: Симфония № 6, I мв.

CLARINET I

470 *f* *f* *p* *f* *dolce*

482 *f* *f* *f* *dim.*

490 *pp* *p* *f* *sf* *sf* *p*

IN Bb

II мв.

58 *cresc. p* *p* *cresc. f*

69 *p* Solo

74 *cresc.* *p* tr.

Viol. II Viol. I

IN Bb

III мв.

119 Ob. I *cresc.*

132 *p* *cresc.* *p*

Ob. I

IN Bb

CLARINET I

BEHNER: SINFONIE FANTASTIQUE, III MIT.

119 *Bb* solo *mf* (Echo) *pppp* *poco f*

126 *cresc.* *sf > sf >* *cresc. - sf dim.* *mf* [44] 1

133 *p dolce* *pppp* *quasi niente* [43]

140 *sf > p sf >* *f > p* *f* [46] *sf > p* *rall.* 1 1

IV MIT.

164 Solo *pp* *dolce assai e appassionato* *ff* *f*

V MIT. CLARINET II

21 Allegro (♩ = 112) solo *ppp* *cresc. poco a poco*

(lontain) (entfernt) (distant)

27 *tr* *tr* *tr* *ff* *ff*

35 *ff*

171 *cresc.* *f* *ff*

Aufführungrecht vorbehalten  
Droits d'exécution réservés

... Budapesti zeneharmoniai társaság alakulásának 80. évfordulójára

# GALÁNTAI TÁNCOK

TÄNZE AUS GALANTA / DANCES OF GALANTA

CLARINETTO I in La (A)

KODÁLY ZOLTÁN

Lento  $\text{♩} = 54$  [5] poco accel. rit. [10] Lento [15] poco accel.

rall. [20] poco più mosso [25] 2. Cl. in A [30]

[35] *f espr.* *p*

[40] poco string. *f poco a poco cresc.*

[45] *f*

[45] Cadenza rall. *p cresc. poco a poco* *f*

[50] Andante maestoso  $\text{♩} = 76-80$  *p espr.*

[55] *poco cresc.* [*pochiss. sosten.*]

[60] [65] *dim.* *p*

## Chamber Music Placement Auditions Woodwinds & Brass

*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 excerpts from two major chamber works for your instrument, reflecting contrasting styles.
- All students will be asked to do some sight-reading at their audition.