

CARNEGIE HALL presents
 The 2008–2009 Professional Training Workshops
**THE ORCHESTRAL REPERTOIRE
 WORKSHOP APPLICATION**

A Program of The Weill Music Institute at Carnegie Hall

November 9–14, 2008 | **Application Deadline: September 1, 2008**

Section I: Applicant Information

Ms. Mrs. Mr.

Name: _____ Instrument: _____

Address: _____

City: _____ State: _____ Postal code: _____

Country: _____

Permanent address (if different from above): _____

City: _____ State: _____ Postal code: _____

Country: _____

Citizenship: _____

Home phone: _____ Cell phone: _____

E-mail: _____ Date and year of birth: _____

Have you attended any previous Carnegie Hall Professional Training Workshops? Yes No

Name of workshop: _____ Year: _____

Name of workshop: _____ Year: _____

How did you hear about this workshop? E-mail Brochure/Poster Teacher Publication

Workshop faculty carnegiehall.org Other: _____

If selected to perform in this workshop, will you require housing in New York City? Yes No

If not selected as a performer, would you like to attend as an auditor? Yes No

If accepted, from what city would you be traveling? _____

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If accepted, would you be available for the duration of the workshop as well as one day on either side for travel? Yes No

If not, please explain. _____

Please provide a brief biography on the lines below (approximately 100 words).

What best describes your current professional status?

Undergraduate Student Graduate Student Professional Musician Other: _____

Other interests (outside of music):

Section II: Workshop Requirements

AUDITION RECORDING INFORMATION

An unedited CD with the following selections in the order listed below. Please be sure your CD is tracked and labeled with your name, the workshop name, your voice part, and your phone number.

For Winds: 1. Starred solo excerpts, plus two additional excerpts of your choice from the list in Section IV
2. One movement from a concerto of your choice

For Brass: 1. Starred solo excerpts, plus two additional excerpts of your choice from the list in Section IV
2. One movement from a concerto of your choice

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Please indicate the repertoire on your recording using the lines below and label the recording exactly the way you list it here.

Section III: Artistic Statement

Please answer the following questions on an attached sheet of paper (400 words each):

1. What inspires you as an artist in your professional and personal life?
2. What do you hope to gain from this experience?

Section IV: Excerpts

Flute

Beethoven: *Leonore* Overture No. 3 (beginning to m. 25; mm. 328–360)
Brahms: Symphony No. 4 (4th mvt., 13 after D to 8 before E)
Dvořák: Symphony No. 8 (4th mvt., 8 before D to E)
Hindemith: Symphonic Metamorphoses (3rd mvt., 5 before C to end)
Mendelssohn: *A Midsummer Night's Dream* (Scherzo)
Prokofiev: *Peter and the Wolf* (reh. 2–4)
*Ravel: *Daphnis and Chloe*, Suite No. 2 (3 after reh. 176 to two after reh. 179)
*Saint-Saëns: *Carnival of the Animals* (Volière)
Stravinsky: *The Firebird* Suite (Variation of the Firebird)

Oboe

Beethoven: Symphony No. 7 (3rd mvt., mm. 63–106)
*Brahms: Violin Concerto (2nd mvt., beginning to m. 32)
Brahms: Symphony No. 1 (1st mvt., 9 after A; 2nd mvt., beginning to A)
Debussy: *La mer* (2nd mvt. reh. 17–19 and 34–35)
*Ravel: *Le tombeau de Couperin* (Prélude and Menuet)
Rossini: Overture to *La scala di seta* (beginning to reh. 3)
Strauss: *Don Juan* (L to N)
Stravinsky: *Pulcinella* (Gavotte and Variation)
Tchaikovsky: Symphony No. 4 (2nd mvt., mm. 1–21)

Clarinet

Beethoven: Symphony No. 4 (2nd mvt., F to 7 before G)
*Beethoven: Symphony No. 6 (2nd mvt., D to E)
Beethoven: Symphony No. 8 (3rd mvt., Trio to Da capo)
Brahms: Symphony No. 3 (2nd mvt., beginning to B)
Debussy: *Prelude to the Afternoon of a Faun* (reh. 3–4 and 6–7)
Mendelssohn: *A Midsummer Night's Dream* (Scherzo)
Prokofiev: *Peter and the Wolf* (reh. 20–21)
*Rimsky-Korsakov: *Capriccio Espagnol* (1st mvt., A to end; 3rd mvt., 11 after K to end)
Rimsky-Korsakov: *Scheherazade* (2nd mvt., F to G)

Bassoon

Mozart: Overture to *The Marriage of Figaro* (beginning to m. 24, mm. 156–171)
Ravel: *Boléro* (reh. 2 to 3)
Ravel: Piano Concerto in G (3rd mvt., reh. 14–16)
Rimsky-Korsakov: *Scheherazade* (2nd mvt., m. 5 to A and L to M)
Rossini: Overture to *La gazza ladra* (8 before reh. 6 to 6)
*Shostakovich: Symphony No. 9 (beginning of 4th mvt., to A in 5th mvt.)
*Stravinsky: *The Rite of Spring* (beginning to 3 after 3)
Tchaikovsky: Symphony No. 4 (2nd mvt., last 31 bars)
Tchaikovsky: Symphony No. 6 (1st mvt., first 12 bars)

Horn

Beethoven: Symphony No. 3 (3rd mvt., Trio [2nd horn])
Beethoven: Symphony No. 9 (3rd mvt., mm. 82–98 [4th horn])
Brahms: Symphony No. 3 (3rd mvt., F to G)
Mahler: Symphony No. 1 (3rd mvt., 3 after 3 to 3 after 4)
Mendelssohn: *A Midsummer Night's Dream* (Nocturne)
Ravel: Piano Concerto in G (1st mvt., reh. 25–26)
Shostakovich: Symphony No. 5 (1st mvt., reh. 17–21)
*Strauss: *Ein Heldenleben* (beginning to 5 after 1)
Strauss: *Till Eulenspiegel* (beginning to 1)
*Tchaikovsky: Symphony No. 5 (2nd mvt., beginning to 23)
Wagner: *Siegfried* (Short call)

Trumpet

Bizet: *Carmen* (Prélude, Andante moderato to end)
Mahler: Symphony No. 5 (1st mvt., beginning to 6 after 1)
Mussorgsky/Ravel: *Pictures at an Exhibition* (Promenade, beginning to 2)
Ravel: Piano Concerto in G (1st mvt., reh. 2–3 and reh. 36 to end)
*Respighi: *The Pines of Rome* (offstage solo, 8 after 10)
Schumann: Symphony No. 2 (1st mvt., mm. 1–13 [1st and 2nd trumpets])
Shostakovich: Symphony No. 5 (1st mvt., reh. 27–29)
Strauss: *Don Juan* (F to G)
*Stravinsky: *Petrouchka* (1947 version, 1 before reh. 134 to 139 and reh. 149–151)

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Trombone

Berlioz: Rákóczy March (6 before 4 to 5 [2nd trombone])
Mahler: Symphony No. 3 (1st mvt., reh. 13–17)
Mozart: Requiem (Tuba Mirum)
*Ravel: Boléro (reh. 10–11)
*Rossini: Overture to *La gazza ladra* (reh. 3–4 and 7–8)
Schumann: Symphony No. 3 (4th mvt. beginning to 3 after A)
Strauss: *Ein Heldenleben* (reh. 60–65 [2nd trombone])
Stravinsky: *Pulcinella* (Duetto)
Wagner: *Ride of the Valkyries*

Bass trombone

*Haydn: *The Creation* (No. 26, beginning to C)
Kodály: Hány János Suite (4th mvt.)
Respighi: *The Fountains of Rome* (reh. 11–14)
Rossini: Overture to *La gazza ladra* (reh. 3–4 and 7–8)
*Schumann: Symphony No. 3 (4th mvt., beginning to 13 after A)
Strauss: *Ein Heldenleben* (reh. 61–65)
Wagner: *Lohengrin* (Introduction to Act III, B to C)
Wagner: Overture to *Tannhäuser* (A to B)

Tuba

Berlioz: Rákóczy March (reh. 4–5)
Berlioz: Overture to *Le corsaire* (reh. 5–6 and 12–13)
Hindemith: Symphonic Metamorphoses (2nd mvt., 4 before M to P)
Prokofiev: Symphony No. 5 (1st mvt., reh. 3–6)
*Respighi: *The Fountains of Rome* (reh. 11–14)
Strauss: *Till Eulenspiegel* (reh. 37–38)
Stravinsky: *Petrouchka* (1947 version, reh. 189–191)
*Wagner: Overture to *Die Meistersinger* (J to L)
Wagner: *Ride of the Valkyries*

* Required excerpts

HAVE YOU ENCLOSED THE FOLLOWING?

- | | |
|---------------------------------------------------------------------------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> Application form | <input type="checkbox"/> Résumé |
| <input type="checkbox"/> Two recommendation letters | <input type="checkbox"/> Artistic statement |
| <input type="checkbox"/> Headshot | <input type="checkbox"/> Audition recording |
| <input type="checkbox"/> \$40 application fee (check or money order payable to The Carnegie Hall Corporation) | |
| <input type="checkbox"/> Specific workshop materials | |

PLEASE SEND ALL MATERIALS TO: The Weill Music Institute at Carnegie Hall
Professional Training Workshops
881 Seventh Avenue
New York, NY 10019

Please note that application materials cannot be returned.

PLEASE DIRECT ALL INQUIRIES TO: Tel: 212-903-9733
Fax: 212-903-0733
ptw@weillmusicinstitute.org
weillmusicinstitute.org/workshops

We kindly request that you visit our FAQ page on the website listed above before contacting us.