

ensemble connect

A program of Carnegie Hall, The Juilliard School, and the Weill Music Institute
in partnership with the New York City Department of Education

2018 Ensemble Connect Live Auditions

Live auditions will take place in New York City from 9 AM to 8 PM as follows:

Monday, March 5: Woodwinds
Tuesday, March 6: Woodwinds, Brass, and Percussion
Wednesday, March 7: Strings
Thursday, March 8: Strings
Friday, March 9: Piano

Percussion auditions will take place at The Juilliard School. All other auditions will take place in Carnegie Hall's Resnick Education Wing.

Repertoire Requirements

Strings

Violin

1. Two contrasting movements from an unaccompanied J. S. Bach sonata or partita
2. A complete sonata by Beethoven, Brahms, Debussy, Fauré (Sonata in A Major), Franck, Mozart, Ravel, or Schubert
3. A movement from a work composed after 1975
4. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3 (ensemble provided)
5. Mozart's Divertimento for String Trio in E-Flat Major, K. 563, movements 1, 2, 4, and 6 (ensemble provided)

Viola

1. Two contrasting movements from a J. S. Bach suite, sonata, or partita
2. A complete sonata by Brahms, Hindemith, or Schubert, or an equivalent work such as Bloch's Suite, Rebecca Clarke's Viola Sonata, or Schumann's *Märchenbilder*
3. A movement from a work composed after 1975
4. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3 (ensemble provided)
5. Mozart's Divertimento for String Trio in E-Flat Major, K. 563, movements 1, 2, 4, and 6 (ensemble provided)

Strings audition repertoire is continued on the following page.

Cello

1. Two contrasting movements from a J. S. Bach suite
2. A complete sonata by Beethoven, Brahms, Chopin, Debussy, Rachmaninoff, or Shostakovich
3. A movement from a work composed after 1975
4. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3 (ensemble provided)
5. Mozart's Divertimento for String Trio in E-Flat Major, K. 563, movements 1, 2, 4, and 6 (ensemble provided)

Bass

1. Three contrasting movements from the following selections by J. S. Bach:
 - a. Orchestral Suite No. 2, BWV 1067, V. Polonaise—Double, VI. Menuet, or VII. Badinerie
 - b. Violin Concerto in E Major, BWV 1042, II. Adagio
 - c. *St. Matthew Passion*, BWV 244, Vivace from No. 33 Arie "Sind Blitze, sind Donner," or No. 78 Chor "Wir setzen uns mit Tränen nieder"
2. Two works of different periods with contrasting character
3. A movement from a work composed after 1975
4. Mozart's Divertimento in F Major, K. 138/125c (ensemble provided)

Callback Round for Violin, Viola, and Cello

Violin, viola, and cello applicants who are invited to the callback round will be expected to perform the following works:

1. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3
2. Mozart's Divertimento for String Trio in E-Flat Major, K. 563, movements 1, 2, 4, and 6

The ensemble will be provided by Ensemble Connect.

An interview will take place in addition to the callback round. Please see the final section for further information regarding Ensemble Connect interviews.

Callback Round for Bass

Bass applicants who are invited to the callback round will be expected to perform the following work:

1. Mozart's Divertimento in F Major, K. 138/125c

The ensemble will be provided by Ensemble Connect.

An interview will take place in addition to the callback round. Please see the final section for further information regarding Ensemble Connect interviews.

Woodwinds and Brass

Flute

1. Two contrasting movements from a J. S. Bach suite, sonata, or partita
2. A Mozart concerto (complete work)
3. A movement from a work composed after 1975

An interview will take place for applicants who advance. Please see the final section for further information regarding Ensemble Connect interviews.

Oboe, Clarinet, and Bassoon

1. A Mozart concerto (complete work)
2. At least one major solo work of the applicant's choice (complete work)
3. A movement from a work composed after 1975

An interview will take place for applicants who advance. Please see the final section for further information regarding Ensemble Connect interviews.

Horn

1. Two standard etudes
2. Mozart Concerto No. 2, 3, or 4 (complete work)
3. A movement from a work composed after 1975

An interview will take place for applicants who advance. Please see the final section for further information regarding Ensemble Connect interviews.

Trumpet, Trombone, and Bass Trombone

1. Two standard etudes (one fast and one slow)
2. At least one major solo work of the applicant's choice
3. A movement from a work composed after 1975

An interview will take place for applicants who advance. Please see the final section for further information regarding Ensemble Connect interviews.

Percussion

1. A multiple percussion work of the applicant's choice (a specific list of instruments must be provided and some works may not be possible)

Mallets

1. A two-mallet J. S. Bach solo work of the applicant's choice
2. A contemporary four-mallet solo work of the applicant's choice

Percussion audition repertoire is continued on the following page.

Snare Drum

1. One of the following:
 - a. An etude from Cirone *Portraits in Rhythm*, **or**
 - b. An etude from Delecluse 12 Etudes, **or**
 - c. An equivalent etude or other work
2. Two standard orchestral excerpts of your choice

Timpani

1. One movement of your choice from Elliott Carter *Eight Pieces for Four Timpani*
2. Two standard excerpts of your choice

An interview will take place for applicants who advance. Please see below for further information regarding Ensemble Connect interviews.

Piano

1. J. S. Bach (no transcriptions permitted)
2. One of the following:
 - a. A complete sonata by Beethoven (excluding Op. 14, 49, and 79), **or**
 - b. One of the following complete sonatas by Haydn: B Minor Hob. XVI: 32; C-sharp Minor Hob. XVI: 36; E-flat Major Hob. XVI: 49; C Major Hob. XVI: 50; or E-flat Major Hob. XVI: 52; **or**
 - c. A complete sonata by Mozart from K. 310 to K. 576 (excluding K. 311 and K. 545) **or**
 - d. One of the following complete sonatas by Schubert: G Major, D. 894; A Minor, D. 784; A Minor, D. 845; D Major, D. 850; one of the three posthumous sonatas, D. 958–D. 960; or Fantasy in C Major, D. 760
3. A substantial composition by Berg, Brahms, Chopin, Debussy, Janáček, Liszt, Mendelssohn, Prokofiev, Rachmaninoff, Ravel, or Schumann (etudes, nocturnes, short dances, waltzes, or comparable works are not acceptable)
4. A movement from a work composed after 1975
5. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3 (ensemble provided)
6. Mozart's Piano Quartet in G Minor, K. 478 (ensemble provided)

Callback Round for Piano

Piano applicants who are invited to the callback round will be expected to perform the following works.

1. Brahms's Piano Quartet No. 3 in C Minor, Op. 60, movements 1, 2, and 3
2. Mozart's Piano Quartet in G Minor, K. 478 (complete work)

The ensemble will be provided by Ensemble Connect.

An interview will take place in addition to the callback round. Please see the final section for further information regarding Ensemble Connect interviews.

Interviews

Applicants who advance to the final round will be asked to participate in an interview with Ensemble Connect staff and representatives from partner organizations. The interview will take approximately 20 minutes.

The goal of the interview is to get to know you better as a musician, leader, educator, and learner. The panel will want to hear about your motivations for applying to the program, people or experiences that have inspired you, and areas within Ensemble Connect that most interest you.

To begin, applicants will be asked to introduce and perform a three-minute work or excerpt that has particular personal significance. The introduction should affect how the panel hears and experiences the work.

Questions to address include but are not limited to:

- Does this work remind you of a significant person, place, or time in your life?
- Did this work play a role in discovering your passion for your instrument?
- Was there a moment when you witnessed the power of music that this work invokes?

This presentation should be no longer than five minutes. The panel suggests approximately two minutes of speaking and three minutes of playing. Percussionists will have access to a marimba and are welcome to bring small hand percussion instruments.

Carnegie Hall is an equal opportunity employer. We welcome applications from groups that are underrepresented in the field of classical music.