

Lausanne,
24.03.2021

Concours Sinfonietta de Lausanne

David Reiland, Premier chef invité

Le Sinfonietta de Lausanne, orchestre professionnel de formation,
met au concours le poste de :

Clarinete solo

Date du concours	Dimanche 20 JUIN 2021
Mission	Assurer les parties solistes lors des séries de l'orchestre Suivi et coaching des stagiaires et alumni
Poste	Accréditation de 3 ans, renouvelable Environ 80 services/an, dont: <ul style="list-style-type: none">- 5 à 6 concerts d'abonnement à Lausanne- 1 série à l'Opéra de Lausanne- 2 concerts avec chœur(s)- divers projets dans la région Projets sur appel selon les besoins (contrats en CDD) Fréquence et nombre de services non garantis
Inscription	20 MAI 2021, dernier délai , par courriel uniquement: regie@sinfonietta.ch
À remettre	CV avec des informations détaillées sur la/les formation-s musicale-s et les activités artistiques précédentes Copies des certificats et diplômes Vidéo de bonne qualité (6'-10' maximum, sans coupures et sans accompagnement) Pour les ressortissant-e-s étranger-ère-s: copie du permis de séjour ou attestation de domicile
Déroulement	2 tours et entretien à Lausanne à la date mentionnée
Programme	en annexe
Engagement	Août 2021
Informations	regie@sinfonietta.ch

Priorité est donnée aux alumni de l'HEMU-Haute École de Musique et aux
candidat-e-s suisses ou résident-e-s domicilié-e-s en Suisse de moins de 40 ans.

Clarinete

Vidéo

a) Pièce au choix

b) **Traits d'orchestre :**

- Rimsky-Korsakov : Capriccio espagnol
 - 1^{er} mouvement, de [A] à la fin
 - 3^{ème} mouvement, de 11 après [K] à la fin
- Mendelssohn : Songe d'une nuit d'été (scherzo)

1^{ère} épreuve (derrière paravent)

a) **Concerto :**

- W. A. Mozart : concerto pour clarinette en la majeur (1^{er} mouvement avec cadence)

b) **Traits d'orchestre**

- Beethoven : Symphonie n°4
 - 2^{ème} mouvement (mes. 81-89)
 - 4^{ème} mouvement (mes. 297-300)

2^{ème} épreuve

a) **Traits d'orchestre**

- Beethoven : Symphonie n°6 :
 - 1^{er} mouvement (mes. 418-438 / 476-492)
 - 3^{ème} mouvement (mes. 114-133)
- Brahms : Symphonie n°3
 - 2^{ème} mouvement (début jusqu'à mes. 32)
- Tchaikovsky : Symphonie n° 6
 - 1^{er} mouvement (mes. 54-80 / 153-160)
- Weber : Freischütz (ouverture)
- Puccini : Tosca (solo 3^{ème} acte)

Rimsky-Korsakov: Capriccio Espagnole, Op. 34 Mvt. I Alborado
Clarinet I in A

in A.
Vivo e strepitoso.

f

Solo
con forza

B
f

Solo
con forza

p

p *allacen*

Rimsky-Korsakov: Capriccio Espagnole, Op. 34 Mvt. III

Clarinet I in A

brillante

K

pp

pp

cresc.

lunga

attacco

Ein Sommernachtstraum

Scherzo

F. Mendelssohn Bartholdy
op. 61

Allegro vivace

I. in B

p

II. in B

8

15

dim.

20

p

22

36

41

tr

p

99

p

101

108

131 I. in B

151

p *f* *sf* *dim.*

222 I. in B

258

p *p*

II. in B

261

269

379

pp

Sinfonie Nr. 4

2. Satz

Adagio (♩ = 84)

B-Dur/B^b major

L. van Beethoven
op. 60

The musical score for the second movement of Beethoven's Symphony No. 4 is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The key signature is B major (two sharps), and the time signature is 3/4. The tempo is Adagio, with a metronome marking of 84 quarter notes per minute. The first staff (Violin I) begins at measure 26, marked 'I. in B', with a dynamic of *p cantabile*. It features a melodic line with a crescendo leading to a fortissimo (*f*) section with sixteenth-note passages, followed by a piano (*p*) section. The second staff (Violin II) begins at measure 31, marked 'II. in B', with a dynamic of *p*. It also features a crescendo leading to a fortissimo (*f*) section with sixteenth-note passages, followed by a piano (*p*) section. The third staff (Violin I) begins at measure 81, marked 'I.', with a dynamic of *p cantabile*. It features a melodic line with a crescendo leading to a fortissimo (*f*) section with sixteenth-note passages, followed by a piano (*p*) section. The fourth staff (Violin II) begins at measure 87, marked 'II.', with a dynamic of *p*. It also features a crescendo leading to a fortissimo (*f*) section with sixteenth-note passages, followed by a piano (*p*) section. The score includes various dynamics such as *p* (piano), *f* (fortissimo), *cresc.* (crescendo), and *p dolce* (piano dolce). It also includes articulations like *cantabile* and *Allegro ma non troppo*. The score is written for Violin I and Violin II, with measures 26, 31, 81, and 87 marked at the beginning of their respective staves.

I. in B 26 *p cantabile* *cresc.*

31 *p* II. in B *cresc.* *f* *p*

81 I. *p cantabile* *cresc.* *p*

87 II. *cresc.* *f* *p*

4. Satz 297 *p dolce*

Allegro ma non troppo
Solo in B

Sinfonie Nr. 6

F-Dur/F major („Pastorale“)

1. Satz

Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande

L. van Beethoven

op. 68

Allegro ma non troppo ($\text{♩} = 66$)

First system (measures 418-427): *I. in B*, *pp dolce*, *p*. Measure 418 is boxed. Measure 427 has a 4-measure rest.

Second system (measures 428-434): *dolce*, *3*. Measure 428 is boxed.

Third system (measures 435-444): *p*. Measure 435 is boxed. Measure 444 has a 2-measure rest.

Fourth system (measures 445-454): *f*, *3*, *p dolce*, *f*, *[p]*, *f*. Measure 445 is boxed.

Fifth system (measures 455-486): *[p]*, *f*, *dim.*, *pp*. Measure 455 is boxed. Measure 486 is the final measure of this page, with a double bar line and the instruction *[Fortsetzung nächste Seite]*.

3. Satz

Lustiges Zusammensein der Landleute

Allegro ($\text{♩} = 108$)

First system (measures 114-127): *I. in B*, *dolce*, *dolce*. Measure 114 is boxed.

Second system (measures 128-137): *cresc.*, *p*. Measure 128 is boxed.

Brahms: Symphony No. 3 in F Major, Op. 90, Mvt. II
Clarinet I in B-flat

[illegible]

Sinfonie Nr. 6

1. Satz

h-Moll/B minor („Pathétique“)

Peter I. Tschaikowsky
op. 74

48 *p* **B** 3 *pp* **Solo**

55 *pp* *p* **Solo** *p* **Solo**

58 1 1 *f* **Solo** *mp* **Solo** *mp* **Solo**

63 **C** *p* *mp* *mp*

66 *f* *ff* **Un poco animando**

70 **Un poco più animato**

73

77 **D** 3 *rit. molto* 3 **Adagio** 1

153 *rall.* 1 *ppp* **Solo** *p* *ppp* **Adagio mosso dolce possibile** *p* *pppp* *ritard. molto*

159 *ppppp* **Allegro vivo** *ff* *ff* *ff*

Fag. I

Ouverture

Der Freischütz

Molto vivace

C. M. von Weber

96 I. in B con molta passione

ff *f*

105 *p*

115 *p* *dolce*

125

133

140

Tosca

3. Akt

Giacomo Puccini

Andante lento appassionato molto

⑪ in A *rit.* *sostenendo*
p *dolciss. vagamente*

rit. *rubando* *rit.* *mf* *stentate*

sostenendo vagamente *rit.* ⑫

p

Detailed description: This is a musical score for a vocal part, likely from the opera Tosca. It consists of three staves of music. The first staff begins with a circled measure number 11 and the instruction 'in A'. The tempo is marked 'Andante lento appassionato molto'. The first staff has a 'rit.' (ritardando) marking and a 'sostenendo' marking. The dynamics are 'p' (piano) and 'dolciss. vagamente' (very sweetly, vaguely). The second staff continues the melody with 'rit.' and 'rubando' markings, followed by 'mf' (mezzo-forte) and 'stentate' (staccato). The third staff begins with 'sostenendo vagamente' and 'rit.', leading to a circled measure number 12. The dynamics 'p' and 'mf' are also present. The music is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat) and a time signature of 3/4.