

Cornell Baroque Orchestra  
2018-19 Audition Information

The CBO is one of the Cornell Music Department's ensembles. This group of 8 to 12 musicians, playing on restored baroque instruments or modern copies, performs orchestral works and chamber music by Bach, Handel, Corelli, Vivaldi, Telemann, Lully, Rameau, Marais, Purcell, Biber, and others. Advised by Prof. Neal Zaslaw, the ensemble is led by Music Department's graduate students with specialty in performance practice. Using instruments and playing techniques appropriate to the period, we explore ways in which one can creatively and critically engage with music written before ca. 1820. The group meets once a week for rehearsal/workshop (for 2018-19, the meeting time will be 5-7pm on Mondays). In these meetings, we provide training addressing performance issues such as editions, intonation, bowing, articulation, style, rhetoric, and ornamentation. The group will give one public performance at the end of each semester. Baroque instruments and bows from Cornell's instrument collection are available for members of the CBO to borrow on a semester basis.

This ensemble is open to any qualified member of the Cornell community. For music major and minors, participation in the CBO fulfills the collaborative performance requirement. For Spring 2018-19, CBO will be working on Handel's pasticcio cantata *Aminta e Fillide*, and we anticipate the following openings:

Violin: 2 spots  
Cello: 1-2 spots  
Bass: 1 spot  
Harpsichord: 1 spot

No prior experience in performing on period instrument is required, but some experience with modern instruments is assumed. Participation is by audition to be held on Jan 25, 2019, and please write to [mtw74@cornell.edu](mailto:mtw74@cornell.edu) to schedule an audition appointment.

A quick note on the audition:

The purpose of the "audition" is simply that we need to hear you play in order to make appropriate choices for orchestra seating and ensemble placements. Please be assured that you should not be stressed about this — it's simply a musical introduction.

String players should prepare one or two short movements of a baroque sonata, concerto, or suite. Players new to baroque instruments should play the audition on your modern instruments. You may choose to play at baroque or modern pitch, whichever is most comfortable. Note that we will do the string auditions without accompaniment, but you are welcome to play movements of what would normally be an accompanied work.

Harpsichordists should prepare a short solo piece or a movement of a longer work. You will also sight-read a short continuo excerpt. If you're new to harpsichord and continuo playing, you are highly recommended to enroll in harpsichord and figured bass lessons in addition to CBO.

For additional details and possibilities for participation by wind-instrument players, contact Morton Wan ([mtw74@cornell.edu](mailto:mtw74@cornell.edu)).