



Albert M. Greenfield Student Competition

2020 COMPETITION GUIDELINES

THE PHILADELPHIA ORCHESTRA ALBERT M. GREENFIELD STUDENT COMPETITION is dedicated to fostering and recognizing extraordinary young talent in the Delaware Valley region.

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ELIGIBILITY REQUIREMENTS

The Philadelphia Orchestra Albert M. Greenfield Student Competition is open to accomplished young instrumentalists and vocalists who meet all of the following entrance requirements:

1. The applicant must maintain legal residence **OR** study with their current, primary teacher **WITHIN** one of the counties listed below*:

PENNSYLVANIA: Berks, Bucks, Chester, Delaware, Lancaster, Lehigh, Montgomery, Northampton, and Philadelphia

NEW JERSEY: Atlantic, Burlington, Camden, Cape May, Cumberland, Gloucester, Hunterdon, Ocean, Somerset, Mercer, Monmouth, and Salem

DELAWARE: New Castle

MARYLAND: Cecil

*Students must either have legal residence in one of the listed counties, or be taking private lessons with their primary teacher within one of the listed counties (home, school, or studio). It is no longer sufficient that their primary teacher have legal residence within one of the listed counties.

2. Applicants who are enrolled in and attending a college, conservatory, or university outside the counties of eligibility, but who retain a primary, legal residence within the counties of eligibility, are eligible, up to the point of completion of his/her undergraduate degree or:
 - up to age 21 for instrumentalists
 - up to age 29 for vocalists
3. Applicants living outside the counties of eligibility must have studied regularly with his/her current, primary teacher for a minimum of six (6) months in their eligible home county (listed above) as of April 4, 2020.
4. The instrument (including voice) for which the applicant wishes to audition must be the instrument being studied with the aforementioned teacher.
5. Any applicant who has previously been named a Greenfield Competition winner may not compete again in the same age category.

COMPETITION DIVISIONS

SENIOR

Instrumentalists and pianists must be between the ages of **17 and 21** as of April 4, 2020.

Vocalists must be between the ages of **17 and 29** as of April 4, 2020

JUNIOR

Applicants must be between the ages of **13 and 16** as of April 4, 2020.

CHILDREN'S

Applicants must be **12 years old or younger** as of April 4, 2020.

IMPORTANT DATES

Pre-Screening Deadline
Semi-Final Round
Final Round

Applications must be completed by **Wednesday, January 15, 2020.**
Saturday, February 22, 2020; Live at Kimmel Center
Saturday, April 4, 2020

PRE-SCREENING INFORMATION**DUE JANUARY 15, 2020**

PRE-SCREENING WITH ACCEPTD

All registration materials will be submitted via the online arts application Acceptd at getacceptd.com. Registration will require applicant information and government-issued ID*, private teacher email address for recommendation, and unedited audition video(s).

APPLICATION FEES

The application fee is **\$55**, payable online with any major credit card. Fee must be submitted at the time of application.

VIDEO REQUIREMENTS

1. Please upload your repertoire as either one file per concerto/piece, or single file per movement. Beyond this, there may be no splicing or editing (do not add special effects, i.e. reverb).
2. In your video application, **do not** include your name in either the video or in the name of the file.
3. Please label your file with division, instrument, and composer in the following manner:
Division_Instrument_Composer (i.e. Junior_Cello_Haydn).
4. This is a professional audition; participants and accompanists should dress appropriately.
5. To the best of your ability, please set your camera 10 feet away from you, while ensuring that both you and your accompanist are in the frame.
6. You do not need to hire a professional videographer; most cell phone cameras or digital cameras with video capture ability are sufficient for our purposes. Just be sure the sound is clear!

TEACHER RECOMMENDATION

Each primary teacher must submit a recommendation form for their students to participate in the Competition. Once a student has completed their application, the teacher will be sent an email from Acceptd with a link to a simple, online form. This questionnaire will ask for contact information, about repertoire, the teacher's relationship to the student, and whether or not the teacher recommends the student for the competition. An official written letter is not required. **Please let your teacher know to look in their inbox and spam for emails from Acceptd.**

CONFIRMATION

Upon submitting the online application, an automated receipt will be e-mailed to the applicant. **THIS RECEIPT DOES NOT CONFIRM YOUR COMPLETED REGISTRATION.** Once all application materials (including the teacher recommendation) have been received and processed, applicants will receive a confirmation e-mail.

INCOMPLETE APPLICATIONS

Applications that are incomplete as of the deadline will not be accepted. Applicants who submit incomplete applications on the deadline date will not be given the opportunity to complete their application. Applicants who fail to submit the application fee, identification, and Teacher Recommendation by January 15, 2020 will not be considered in the preliminary auditions.

APPLICATION FEE REFUNDS

No refunds will be granted for incomplete or retracted applications.

SEMI-FINAL ROUND**SATURDAY, FEBRUARY 22, 2020**

1. No fewer than twelve (12) and up to twenty (20) students will be invited to perform in a live, semi-final round at the Kimmel Center for the Performing Arts. These students will be chosen from the pre-screening round based on the merit of their pre-screening audition, and **will be notified by February 7, 2020**. (We strongly recommend that all applicants keep their calendar free for Saturday, February 22, 2020, in the event that they are selected as semi-finalists.)
2. **Participants in the Children's and Junior Divisions and Vocalists in the Senior Division are granted a minimum of five (5) minutes and a maximum of eight (8) minutes during the semi-final round.** Semi-finalists must prepare their music in its entirety, as the judges will select what they would like to hear during the audition. Semi-finalists may begin with the selection of their choice, but will be asked to play different excerpts of the prepared selection(s).
3. **Instrumentalists in the Senior Division are granted a minimum of eight (8) minutes and a maximum of fifteen (15) minutes during the semi-final round.** Semi-finalists must prepare their music in its entirety, as the judges will select what they would like to hear during the audition. Semi-finalists may begin with the piece of their choice, but judges may ask to hear different excerpts of the prepared selections.
4. Semi-finalists must perform with a piano accompanist. The Philadelphia Orchestra is unable to provide accompanists or page-turners for the Competition. Competitors who wish to rehearse with their accompanists must do so before arriving at the Kimmel Center. Semi-finalists are not permitted to warm up with their accompanists at the Kimmel Center on the day of the audition. The student's teacher may serve as the piano accompanist for the applicant at the audition.
5. The semi-final auditions will take place with the competitors performing without a screen in view of the judges' panel. The panel will be comprised of Philadelphia Orchestra musicians and respected musicians and teachers from the Philadelphia. The panelists may or may not be part of the pre-screening or final round panels.
6. This is a professional audition; participants should dress appropriately.
7. Within two weeks of the Semi-Final round, students will receive comments from the judges' panel via email.

FINAL ROUND

FINAL AUDITIONS

Saturday, April 4, 2020

Kimmel Center, Verizon Hall

Final auditions are open to the public.

AUDITION PROCEDURES AND REPERTOIRE REQUIREMENTS

GENERAL INFORMATION:

Auditions in the final round of competition adhere to the following procedures:

8. **Participants in the Children's and Junior Divisions and Vocalists in the Senior Division are granted a minimum of seven (7) minutes and a maximum of ten (10) minutes during their final auditions.** Finalists must prepare their music in its entirety, as the judges will select what they would like to hear during the audition. Finalists may begin with the selection of their choice, but will be asked to play different excerpts of the prepared selection(s).
9. **Instrumentalists in the Senior Division are granted a minimum of fifteen (15) minutes and a maximum of twenty (20) minutes during their final auditions.** Finalists must prepare their music in its entirety, as the judges will select what they would like to hear during the audition. Finalists may begin with the piece of their choice, but judges may ask to hear different excerpts of the prepared selections.
10. All finalists will perform without a screen in view of the judges' panel.
11. Finalists must perform with a piano accompanist. The Philadelphia Orchestra is unable to provide accompanists or page-turners for the Competition. Finalists who wish to rehearse with their accompanists must do so before arriving at the Kimmel Center. Finalists are not permitted to warm up with their accompanists at the Kimmel Center on the day of the audition. The student's teacher may serve as the piano accompanist for the applicant at the audition.
12. The final auditions will take place with the finalists performing in front of a live audience. Auditions will not be delayed, stopped, or restarted because of an audience interruption.
13. This is a professional audition; participants should dress appropriately.
14. Within two weeks of the Final Round, competitors will receive comments from the judges' panel via email.

REPERTOIRE AND AUDITION REQUIREMENTS FOR ALL ROUNDS

GENERAL REQUIREMENTS

1. **Approved Repertoire List:** Participants in all divisions of the Albert M. Greenfield Student Competition are required to select their audition repertoire from the Approved Repertoire List included in these guidelines. The list takes into consideration factors that are particular to the competition and is not meant to be all-inclusive of the essential repertoire for each instrument. Exceptions will not be made to this policy, and applications submitted without approved repertoire listed will be disqualified. Special instructions have been provided for percussionists and vocalists for the selection of their repertoire. Selections from the Approved Repertoire List must be indicated on the online application form. Should you have any questions, please e-mail HEAR@philorch.org.
2. **Final Repertoire:** After the online application is submitted, the repertoire is considered final. Participants cannot make any changes to their repertoire selection.
3. **Memorization:** All participants are required to perform from memory for each round of the competition.
4. **Piano Accompaniment:** Participants must audition with a piano accompanist for every round. The Philadelphia Orchestra is unable to provide accompanists or page-turners for the Competition.
5. **Scores:** Participants must provide scores for each round. Applicants must upload clean scores for the preliminary round via Acceptd. Piano accompaniment scores are sufficient; orchestral scores are not necessary. For the live rounds, Applicants must bring two (2) physical scores. An original and photocopy are acceptable. Scores will be returned to each Applicant. All scores should bear no markings that reveal the identity of the participants, their schools, or their teachers.

SENIOR DIVISION

1. **Instrumentalists and Pianists:** Prepare **two (2) full works or concerti** for solo instrument and orchestra in their entirety. For multi-movement works, all movements must be performed. For the Preliminary Round, all movements/pieces must be uploaded.
2. **Vocalists:** Prepare **three (3) selections** taken from opera, oratorio, or orchestral works with voice. No more than two (2) selections may be from opera. At least one selection must be performed in a language other than English. Each work must be published **and must be for solo voice and orchestra.**

JUNIOR DIVISION

1. **Instrumentalists and Pianists:** Prepare **one (1) full work for solo instrument and orchestra in its entirety.** For the Preliminary Round, the work or concerto must be recorded and uploaded in its entirety. For multi-movement works, all movements must be submitted.

CHILDREN'S DIVISION

1. **Instrumentalists and Pianists:** Prepare a **one-movement work** or **one movement from a multi-movement concerto.** For the Preliminary Round, the one-movement work or concerto movement must be uploaded in its entirety.
- Participants who wish to audition as an ensemble of two or more must petition the Competition for special permission. Please contact HEAR@philorch.org to submit a petition.

AWARDS

CASH AWARDS

Winners of the Albert M. Greenfield Student Competition will be announced following the conclusion of the final round of competition at a reception for finalists and their families. No more than one (1) winner will be named in each division, with up to two (2) Honorable Mention awards named in each division for other outstanding performances. Prize monies for each division are listed below.

Senior	\$800
Junior	\$400
Children's	\$200
Honorable Mention	\$100

Please note: Depending on residency status, taxes may be withheld from award money.

Judges reserve the right NOT to name a winner in any division if, in their opinion, no participant meets the standard for each division. The decision of the judges will be final. Honorable Mention awards may still be given in a division where a winner has not been named.

PERFORMANCE AWARDS

Winners of each division will be offered an opportunity to perform with The Philadelphia Orchestra. Please keep in mind that the conductor reserves the right to make cuts in the winner's concerto to balance the program in which the piece is scheduled, or request that the winner perform an alternative selection. The typical winner's performance time is approximately 8-10 minutes.

COMMUNITY ENGAGEMENT

Winners of the 2020 Greenfield Competition may be asked to perform at a local school or community venue as an ambassador of The Philadelphia Orchestra during the 2020-21 season. The location and date of the performance will be determined by the Collaborative Learning or Artistic Planning department and winners will work with department staff on the content of their performance.

CANCELLATION POLICY

If a participant is scheduled for a **final** audition and cannot be present at that time, he/she must notify the Orchestra at least 24 hours in advance. Failure to do so will result in immediate disqualification from the current Competition and future Philadelphia Orchestra competitions. **Cancellations must be reported by e-mail to HEAR@philorch.org.**

QUESTIONS?

Please e-mail all general questions or concerns, including those regarding repertoire, eligibility, dates, or Competition guidelines, to HEAR@philorch.org. Please include your name, phone number, and Greenfield Division (Children's, Junior, or Senior) in the e-mail.

APPROVED REPERTOIRE LIST

Students participating in the Albert M. Greenfield Student Competition should choose their repertoire from the approved selections below. Percussion students should contact the Orchestra's Collaborative Learning department at [215.893.1921](tel:215.893.1921) or HEAR@philorch.org for repertoire approval no later than January 1, 2020.

VIOLIN

Bach, J.S.	Violin Concerto No. 1 in A minor, BWV 1041
Barber	Violin Concerto, Op. 14
Bartók	Violin Concerto Nos. 1-2
Beethoven	Romance No. 1 in G major, Op. 40
Beethoven	Romance No. 2 in F major, Op. 50
Beethoven	Violin Concerto in D major, Op. 61
Bloch	Baal Shem Suite
Brahms	Violin Concerto in D major, Op. 77
Bruch	<i>In Memoriam</i> , Op. 65
Bruch	Violin Concerto No. 1 in G minor, Op. 26
Bruch	Scottish Fantasy
Chausson	<i>Poème</i> , Op. 25
Dvořák	Romance, Op. 11
Dvořák	Violin Concerto in A minor, Op. 53
Glazunov	Violin Concerto in A minor, Op. 82
Goldmark	Violin Concerto
Haydn	Violin Concerto No. 1 in C major
Kabalevsky	Violin Concerto in C major, Op. 48
Khatchaturian	Violin Concerto
Korngold	Violin Concerto in D major, Op. 35
Lalo	<i>Symphonie espagnole</i> , Op. 21
Massenet	Meditation, from <i>Thaïs</i>
Mendelssohn	Violin Concerto in E minor, Op. 64
Mozart	Violin Concerto Nos. 1-5
Paganini	Violin Concerto No. 1 in D major, Op. 6
Paganini	Violin Concerto No. 2
Prokofiev	Violin Concerto No. 1 in D major, Op. 19
Prokofiev	Violin Concerto No. 2 in G minor, Op. 63
Ravel	<i>Tzigane</i>
Saint-Saëns	<i>Havanaise</i> , Op. 83
Saint-Saëns	Violin Concerto No. 3 in B minor, Op. 61
Saint-Saëns	Introduction and Rondo capriccioso, Op. 28
Sarasate	Fantasy on Bizet's <i>Carmen</i> , Op. 25
Sarasate	<i>Zigeunerweisen</i> (Gypsy Airs), Op. 20
Sibelius	Violin Concerto in D minor, Op. 47
Shostakovich	Violin Concerto No. 1 in A minor, Op. 77
Shostakovich	Violin Concerto No. 2 in C-sharp minor, Op. 129
Schubert	Rondo for Violin in A major, D. 438
Sibelius	Violin Concerto in D minor, Op. 47
Tchaikovsky	Violin Concerto in D major, Op. 35
Tchaikovsky	Valse Scherzo, op. 34
Tchaikovsky	Sérénade mélancolique, op. 26
Vaughan Williams	Lark Ascending
Vieuxtemps	Violin Concerto No. 4 in D minor, Op. 31
Vieuxtemps	Violin Concerto No. 5 in A minor, Op. 37
Vivaldi	Violin Concerto in E-flat major, RV 253 ("La tempesta di mare")
Vivaldi	Autumn, RV 293, from <i>The Four Seasons</i>

BASS

Anderson	Concerto for Double Bass
Bottesini	Bass Concerto No. 1 in F-sharp minor
Bottesini	Bass Concerto No. 2 in B minor
Capuzzi	Bass Concerto in F major
Dittersdorf	Bass Concerto in E minor
Dragonetti	Bass Concerto in G major, D. 290
Koussevitzky	Bass Concerto in F-sharp minor, Op. 3
Rota	Divertimento concertante
Tubin	Bass Concerto
Vanhal	Bass Concerto in E-flat major

FLUTE

Chaminade	Concertino in D major, Op. 107
Doppler	Fantasie Pastorale Hongroise, Op. 26
Fauré	Fantasy for Flute and Chamber Orchestra
Griffes	<i>Poem</i>
Ibert	Flute Concerto
Martin	Ballade, for flute, piano, and strings
Mozart	Flute Concerto No. 1 in G major, K. 313
Mozart	Flute Concerto No. 2 in D major, K. 314

Vivaldi	Spring, RV 269, from <i>The Four Seasons</i>
Vivaldi	Summer, RV 315, from <i>The Four Seasons</i>
Vivaldi	Winter, RV 297, from <i>The Four Seasons</i>
Walton	Violin Concerto
Wieniawski	Polonaise Brillante No. 2, Op. 21
Wieniawski	Polonaise de Concert, Op. 4
Wieniawski	Scherzo-Tarantelle, Op. 16
Wieniawski	Violin Concerto No.1 in F-sharp minor, Op. 14
Wieniawski	Violin Concerto No.2 in D minor, Op. 22

VIOLA

Bartók	Viola Concerto
Dello Joio	Lytic Fantasies
Hindemith	<i>Der Schwanendreher</i>
Hindemith	<i>Trauermusik</i>
Hoffmeister	Viola Concerto in D major
Hummel	Fantasia
Shulman	Theme and Variations
Stamitz, C.	Viola Concerto in D major, Op. 1
Telemann	Viola Concerto in G major
Walton	Viola Concerto
Weber	Andante & Rondo on gongrese, J. 79
Wolf	Italian Serenade

CELLO

Bloch	<i>Schelomo</i>
Boccherini	Cello Concerto in B-flat major, G. 482
Dvořák	Cello Concerto in B minor, Op. 104
Dvořák	<i>Silent Woods</i> , Op. 68
Elgar	Cello Concerto in E minor, Op. 85
Fauré	Elegy, Op. 24, for cello and orchestra
Haydn	Cello Concerto in C major
Haydn	Cello Concerto in D major
Kabalevsky	Cello Concerto No. 1 in G minor, Op. 49
Korngold	Cello Concerto
Lalo	Cello Concerto in D minor
Popper	Hungarian Rhapsody, Op. 68
Prokofiev	Symphony-Concerto, Op. 125
Saint-Saëns	Cello Concerto No. 1 in A minor, Op. 33
Schumann	Cello Concerto in A minor, Op. 129
Shostakovich	Cello Concerto No. 1 in E-flat major, Op. 107
Strauss, R.	Romanze in F major, Op. 75
Tchaikovsky	<i>Pezzo capriccioso</i> , Op. 62
Tchaikovsky	Variations on a Rococo Theme, Op. 33
Vivaldi	All concertos
Walton	Cello Concerto

BASSOON

Hummel	Bassoon Concerto in F major
Jacob	Bassoon Concerto
Jolivet	Bassoon Concerto
Mozart	Bassoon Concerto in B-flat major, K. 191
Stamitz, C.	Bassoon Concerto in F major
Villa-Lobos	<i>Ciranda das sete notas</i>
Vivaldi	Bassoon Concerto in A minor, RV 498
Vivaldi	Bassoon Concerto in E minor, RV 484
Weber	Bassoon Concerto in F major, Op. 75

HORN

Dukas	<i>Villanelle</i>
Glière	Horn Concerto in B-flat major, Op. 91
Haydn	Horn Concerto No. 1 in D major
Larsson	Concertino, Op. 45, No. 5
Mozart	Horn Concerto No. 2 in E-flat major, K. 417
Mozart	Horn Concerto No. 4 in E-flat major, K. 495
Saint-Saëns	<i>Morceau de concert</i> , Op. 94
Strauss, R.	Horn Concerto No. 1 in E-flat major, Op. 11
Strauss, R.	Horn Concerto No. 2 in E-flat major

Nielsen	Flute Concerto
Quantz	Flute Concerto in G major, QV 5:174
Reinecke	Flute Concerto in D major, Op. 283
Stamitz, C.	Flute Concerto in G major, Op. 29
Vivaldi	Flute Concerto in D major, RV 428 ("Il gardellino")
Vivaldi	Flute Concerto in D major, RV 433 ("La Tempesta di Mare")
PICCOLO	
Vivaldi	Piccolo Concerto in C major, RV 443
Vivaldi	Piccolo Concerto in A minor, RV 445
OBOE	
Bellini	Oboe Concerto in E-flat major
Françaix	<i>The Flower Clock</i>
Handel	Oboe Concerto No. 3 in G minor
Haydn	Oboe Concerto in C major
Marcello	Concerto in D minor
Mozart	Oboe Concerto in C major, K. 314
Strauss, R.	Oboe Concerto in D major
Telemann	Oboe Concerto in D minor
Vaughan Williams	Concerto in A minor
Vivaldi	Oboe Concerto in C major, RV 447
Vivaldi	Oboe Concerto in D minor, RV 454
CLARINET	
Busoni	Concertino, Op. 48
Copland	Clarinet Concerto
Debussy	<i>Première Rhapsodie</i>
Mozart	Clarinet Concerto in A major, K. 622
Nielsen	Clarinet Concerto, Op. 57
Rossini	Variations for Clarinet and Orchestra
Stamitz, C.	Clarinet Concerto No. 3 in B-flat major
Weber	Concertino in E-flat major, Op. 26
Weber	Clarinet Concerto No. 1 in F minor, Op. 73
Weber	Clarinet Concerto No. 2 in E-flat major, Op. 74
SAXOPHONE	
Creston	Concerto
Glazunov	Concerto in E-flat major, Op. 109
Ibert	<i>Concertino da camera</i>
Martin	Ballade
Milhaud	<i>Scaramouche</i> , Op. 165c
Villa-Lobos	Fantasia
PIANO	
Bach, J.S.	All keyboard concertos
Bartók	Piano Concerto No. 3
Beethoven	Piano Concerto Nos. 1-5
Brahms	Piano Concerto Nos. 1-2
Chopin	Piano Concerto No. 1 in E minor, Op. 11
Chopin	Piano Concerto No. 2 in F minor, Op. 21
Gershwin	<i>Rhapsody in Blue</i>
Grieg	Piano Concerto in A minor, Op. 16
Haydn	All keyboard concertos
Kabalevsky	Piano Concerto No. 3 in D major, Op. 50
Liszt	Piano Concerto No. 1 in E-flat major
Mendelssohn	Piano Concerto No. 1 in G minor, Op. 25
Mendelssohn	Piano Concerto No. 2 in D minor, Op. 40
Mozart	All piano concertos
Prokofiev	Piano Concerto No. 1 in D-flat major, Op. 10
Rachmaninoff	Piano Concerto No. 2 in C minor, Op. 18
Rachmaninoff	Rhapsody on a Theme of Paganini, Op. 43
Ravel	Piano Concerto in G major
Saint-Saëns	Piano Concerto No. 2 in G minor, Op. 22
Schumann	Piano Concerto
Tchaikovsky	Piano Concerto No. 1 in B-flat minor, Op. 23

VOICE

Vocalists should choose three (3) selections taken from opera, oratorio, or orchestral works with voice. No more than two (2) selections may be from opera, and at least one (1) selection must be performed in a language other than English. Each work must be published and must be for solo voice and orchestra.

Weber	Concertino, Op. 45
TRUMPET	
Arutunian	Trumpet Concerto
Haydn	Trumpet Concerto in E-flat major
Hummel	Trumpet Concerto in E major
Telemann	Trumpet Concerto in D major
Tomasi	Trumpet Concerto

TROMBONE

Bourgeois	Trombone Concerto, Op. 114
Creston	Trombone Fantasy, Op. 42
David	Concertino in E-flat major, Op. 4
Grøndahl	Trombone Concerto
Jacob	Trombone Concerto
Larsson	Concertino, Op. 45, No. 7
Tomasi	Trombone Concerto
Wagenseil	Trombone Concerto (alto or tenor)

BASS TROMBONE

Ewazen	Bass Trombone Concerto
Lassen	Two Fantasy Pieces
Lebedev	Concerto No. 1
Spillman	Bass Trombone Concerto
Villette	Fantaisie concertante

TUBA

Arutunian	Concerto for Tuba
Gregson	Concerto for Tuba
Vaughan Williams	Tuba Concerto in F minor

PERCUSSION

Percussion students should contact the Orchestra's Collaborative Learning department at [215.893.1921](tel:215.893.1921) or HEAR@philorch.org for repertoire approval no later than January 1, 2020.

HARP

Boieldieu	Harp Concerto in C major ("In tre tempi")
Debussy	<i>Danse sacrée et danse profane</i>
Dittersdorf	Harp Concerto in A major
Ginastera	Harp Concerto, Op. 25
Grandjany	Aria in Classic Style, for harp and strings
Handel	Harp Concerto in B-flat major, Op. 4, No. 6
Rodrigo	<i>Concierto serenata</i>
Saint-Saëns	<i>Morceau de concert</i> , Op. 154

