

SELECTION STAGE (pre-recorded audition)

Haydn **One complete quartet** chosen from this list:

- Op. 20 No. 1
- Op. 33 No. 1 or No. 4
- Op. 50 No. 2, No. 4 or No. 5
- Op. 54 No. 3
- Op. 55 No. 1 or No. 3
- Op. 64 No. 1, No. 2, No. 3 or No. 4
- Op. 71 No. 1, No. 2 or No. 3
- Op. 74 No. 1 or No. 2
- Op. 76 any quartet

AND

Schubert Quartettsatz

PRELIMINARY ROUND

Recital 1:

Haydn **One complete quartet** from the list for the Selection Stage above **EXCLUDING** Op. 76; the quartet selected for Recital 1 **MUST** be different to the one recorded for the Selection Stage.

AND

Sally Beamish Nine Fragments – String Quartet No. 4 (2018)

Commissioned by the Elias Quartet, with funding from Wigmore Hall, the Harvard Musical Association, and Het Concertgebouw.

Please note that the Elias Quartet has exclusivity on the work until June 30 2020; scores and parts will be available from Peters Edition after this date. For more information on the work please visit <https://www.sallybeamish.com/single-post/2019/09/16/Nine-Fragments---String-Quartet-No-4>

Recital 2:

Mozart **One complete late quartet** from this list:

- K387 in G
- K421 in D minor
- K428 in E^b
- K458 in B^b
- K464 in A
- K465 in C
- K499 in D
- K575 in D
- K589 in B^b
- K590 in F

AND

Free choice of any major 20th Century quartet written between 1900 and 1999, **EXCLUDING** Shostakovich. For example: Bartok - any quartet, Berg Lyric Suite, Britten - any quartet, Carter - any quartet, Elgar Quartet, Hindemith Quartet No. 4, No. 5 or No. 6, Janáček - either quartet, Ligeti - either quartet, Prokofiev - either quartet, Ravel Quartet, Schoenberg Quartet No. 3 or No. 4, Tippett - any quartet.

Please note that the 20th Century repertoire chosen for this recital must be of a comparable standing to the examples listed above.

SEMI-FINAL

One of two complete 19th Century quartets written between 1810-1899, selected from the list below.

Competing quartets must prepare **two** complete quartets from this list for the Competition and be prepared to play **either** of them should they reach the Semi-final. Once the Semi-finalists are known, the General Manager will choose the repertoire from their submitted choices, in order to avoid duplication and achieve a balanced programme:

19th Century repertoire

Brahms	Any Quartet
Debussy	Quartet in G minor
Dvorak	Quartet Op. 105 in A ^b or Op. 106 in G
Franck	Quartet in D
Mendelssohn	Any Quartet
Schubert	Quartet D173 in G minor, D804 No. 13 in A minor, D810 No. 14 in D minor or D887 in G
Schumann	Any Quartet
Smetana	Quartet in E minor Op. 116 No. 1
Tchaikovsky	Quartet No. 3 in E ^b minor Op. 30
Verdi	Quartet in E minor

FINAL

Beethoven any complete Beethoven quartet **EXCEPT** Op. 18 and the Grosse Fuge Op. 133.

Competing quartets must prepare **three** complete Beethoven quartets for the Competition and be prepared to play **any one of them** should they reach the Final. Once the Finalists are known, the General Manager will choose the repertoire from their submitted choices, in order to avoid duplication and achieve a balanced programme.

If you have any questions about the repertoire for the Competition, please email
Ruth Wheal, General Manager, Competitions on quartetcompetition@wigmore-hall.org.uk