

2026 PERFORMANCE PROGRAM: CELLO

AUDITION REQUIREMENTS: ROUND 1

Correct at time of issue, but subject to change.

PART A – WRITTEN MATERIAL

*Please upload the following documents as 4 separate PDF files, clearly labelled as:
LAST NAME_First Name_Instrument_DocName*

- **Curriculum Vitae**, including the following information:
 - Duration of study on the instrument you are applying on
 - Institutions or schools at which you have studied, including year commenced and completed
 - Instrumental music teachers in the last 4 years, providing name, email and contact phone number
 - Performance experience in the following:
 - Chamber music
 - Orchestral works
 - Your instrument and any major solo works performed in the last 5 years
 - Details of any awards, bursaries or scholarships you have been awarded
 - Details of any additional instruments studied, and at what level
- **Academic Transcripts and Qualifications**
Please provide your current academic transcript/s (unofficial transcripts accepted).
- **Personal Statement – why ANAM?**
Please write a 300-word statement articulating your immediate to long-term artistic goals, and how ANAM is relevant in realising these objectives. Please also provide a detailed outline of any anticipated or pre-existing affiliations over the next 12 months (AYO, ACO Emerging Artists, MSO Academy, SSO Fellowship, overseas study, etc).
- **Chamber Music Experience & Aspirations**
Please write a brief statement (maximum of 300-word) outlining:
 - Chamber music experience to date, including repertoire performed, key ensembles, performances or masterclass opportunities.
 - Your chamber music aspirations at ANAM, including repertoire you wish to learn / perform, and any current ANAM musicians or potential 2026 applicants you may wish to work alongside (if known).

PART B – RECORDED AUDITION

Orchestral excerpts are to be recorded in one single, continuous take, performed one after the other in the order of the applicant's choosing.

- Two contrasting movements of a Bach Suite
- First movement, exposition only, of any standard concerto EXCEPT:
 - Shostakovich Cello Concerto No. 1 in E-flat Major, op. 107, whole first movement
 - Tchaikovsky Rococo Variations, Theme and Variations 1-4 inclusive
- One etude or virtuoso piece
- Orchestral Excerpts (*as attached*):
 - MOZART Symphony No. 40 in G Minor, K. 550 (i. Molto allegro)
 - MENDELSSOHN *A Midsummer Night's Dream* (Scherzo)
 - BRAHMS Symphony No. 2 in D Major, op. 73 (ii. Adagio non troppo)

AUDITION REQUIREMENTS: ROUND 2

Correct at time of issue, but subject to change.

ROUND 2A – RECORDED AUDITION

Applicants will be assessed on the following for this round, and where the same work(s) are requested, the applicant may choose to submit a new recording should they wish to do so:

- Two contrasting movements of a Bach Suite*
- First movement, exposition only, of any standard concerto EXCEPT:
 - Shostakovich Cello Concerto No. 1 in E-flat Major, op. 107, whole first movement
 - Tchaikovsky Rococo Variations, Theme and Variations 1-4 inclusive
- A work of the candidate's choice (which may be the etude or virtuoso piece presented in Round 1)*
- Two new orchestral excerpts, to be provided 2 weeks prior to recording due date
- [Optional] A recent recording of a chamber music performance. A single movement or a 5 - 10 mins excerpt of a larger work is acceptable. This requirement is optional, but highly encouraged.

** Applicant may choose to make a new recording, or to resubmit their recording from Round 1.*

ROUND 2B – ONLINE AUDITION (VIA ZOOM)

- A short interview with the ANAM audition panel.

AUDITION RECORDING GUIDELINES

- Each required work is to be recorded separately, and filmed in one continuous, unedited take. All orchestral excerpts for each round are to be recorded together in one continuous take.
- Applicants are to clearly state their full name at the beginning of their first recording.
- Record each required work for your instrument in full, including cadenzas, where applicable.
- Works with piano accompaniment must be performed with piano, unless stated otherwise in the requirements. Orchestral excerpts are to be performed without accompaniment.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s, especially the clarity and detail of their instrument's sound and dynamic range. Where possible, recordings should be made using an external microphone in a reasonably-sized room, however not too distantly.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- The ANAM panel reserves the right to hear whole or part of any work.

RECORDING AND FILE SETTINGS

All files are to be recorded in a high-quality format but of an appropriate file size for uploading.

ANAM recommends checking the following settings on your recording device before recording:

- Please set your video resolution to 720p or 1080p, with a frame rate of 25fps.
- If your device has independent audio settings, aim for the highest bitrate possible (320kbps mp3 or 24 bit/48 kHz WAV).

All submissions are to be video files, uploaded and submitted in **.mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution**. Any other file format will not be accepted.

Each file should be smaller than 1gb. If your file size is too large, use a third-party program (i.e. Handbrake) to compress the size of your video.

OPTIMAL PLACEMENT OF MICROPHONE

You may need to experiment to find the best placement for an external microphone, but a general starting point is to place a microphone where the instrument sounds best to the ear. This is often a spot between 1 and 2 metres in front of your instrument, and at approximately head height.

If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at n.ellul@anam.com.au.

ROUND 1

MOZART Symphony No. 40 in G Minor, K. 550 (i. Molto allegro)

Molto Allegro (Pickup to mm. 115–138)

114

f

120

126

131

C

136

Viol. I

6

Vcll.

Detailed description: This image shows a page of a musical score for the Cello part of Mozart's Symphony No. 40 in G Minor, K. 550, first movement. The page contains measures 114 through 138. The notation is in bass clef with a key signature of two flats (B-flat and E-flat). Measure 114 begins with a forte (*f*) dynamic and a large bracket indicating a pickup. Measures 120, 126, 131, and 136 are marked with measure numbers. A boxed 'C' appears above measure 131. At the bottom, measures 136 and 137 are shown, with a bracket indicating a pickup for Violin I (Viol. I) and Violoncello (Vcll.). The Violin I part starts with a measure rest followed by a sixteenth-note figure, and the Violoncello part starts with a measure rest followed by a sixteenth-note figure. The page number 4 is at the bottom right.

ROUND 1

MENDELSSOHN *A Midsummer Night's Dream* (Scherzo)

Scherzo, Allegro vivace ([N] – [O])

The musical score is for a cello part, written in 3/4 time and B-flat major. It consists of four systems of music. The first system begins with a treble clef and a bass clef, with a key signature of one flat. The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line is written in the bass clef, starting with a half note F4, followed by a quarter note G4, and then a series of eighth notes. The second system continues the melody. The third system features a treble clef and a bass clef, with a key signature of one flat. The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line is written in the bass clef, starting with a half note F4, followed by a quarter note G4, and then a series of eighth notes. The fourth system ends with a treble clef and a bass clef, with a key signature of one flat. The melody is written in the treble clef, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass line is written in the bass clef, starting with a half note F4, followed by a quarter note G4, and then a series of eighth notes. The score includes various musical notations such as notes, rests, and dynamic markings.

ROUND 1

BRAHMS Symphony No. 2 in D Major, op. 73 (ii. Adagio non troppo)

Adagio non troppo (mm. 1–15)

The musical score is for the Cello part of the second movement of Brahms' Symphony No. 2 in D Major, op. 73. The tempo is *Adagio non troppo*. The score is in 13/8 time and D major. It features a cello line with various dynamics and articulations, and a woodwind entry at the end.

The score is divided into three systems. The first system starts with a large bracket on the left and includes the tempo marking *Adagio non troppo* and the dynamic *poco f espr.*. The second system begins with a measure number of 6. The third system begins with a measure number of 12 and includes the dynamic *poco f*. The score concludes with a section marked 'A' and a woodwind entry labeled 'Fl. I.' in 4/4 time.