

# 2026 PERFORMANCE PROGRAM: TRUMPET

## 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

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

- HAYDN Trumpet Concerto in E flat Major, first movement (without cadenza) & second movement, performed on B-flat trumpet
- Candidate's choice of ONE of the following:
  - BRANDT Concert Piece No. 2 in E-flat (first movement only)
  - PERSICHETTI *Parable for Solo Trumpet* (on C trumpet)
  - TOMASI *Triptyque*
- Orchestral Excerpts (*as attached*):
  - BEETHOVEN *Leonore Overture No. 2*
  - DONIZETTI *Don Pasquale* (Prelude to Act II)

## **AUDITION REQUIREMENTS: ROUND 2**

*Correct at time of issue, but subject to change.*

### **ROUND 2A – RECORDED AUDITION**

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

- HONEGGER *Intrada*
- CHARLIER Etude No. 13 (on B-flat trumpet) (attached)
- Orchestral Excerpts (*as attached*):
  - STRAVINSKY 'Ballerina's Dance' from *Petrushka* (1947)
  - MUSSORGSKY arr. RAVEL 'Promenade' from *Pictures at an Exhibition*
  - STRAUSS, R. *Ein Heldenleben*, op. 40
- [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.

### **ROUND 2B – ONLINE AUDITION (VIA ZOOM)**

- Live Performance / Lesson. Candidates will be asked to perform and workshop live (without piano) part of the Round 2A Recorded Audition and/or HAYDN Trumpet Concerto in E flat, first movement from Round 1 Recorded Audition, in a live lesson format.
- Sight-reading, to be screen-shared during the audition.
- 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](mailto:n.ellul@anam.com.au).

## ROUND 1

### BEETHOVEN *Leonore Overture no.2*

Trumpet 1 in C

---

390 **Un poco sostenuto**  
in Es (auf der Bühne)

395 **Tempo I** 8 **Un poco sostenuto**

407 in C

The musical score for Trumpet 1 in C, measures 390-407, is presented in three staves. The first staff (measures 390-394) is marked 'Un poco sostenuto' and 'in Es (auf der Bühne)'. The second staff (measures 395-406) is marked 'Tempo I' and 'Un poco sostenuto'. The third staff (measure 407) is marked 'in C'. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets.

## ROUND 1

### DONIZETTI *Don Pasquale* (Prelude to Act II)

Trumpet 1 in B flat

The musical score is written for Trumpet 1 in B flat. It begins with a *Cantabile* section marked *p* and *Sola*. The melody is characterized by triplet figures and slurs. The first system contains two measures, the second system two measures, the third system two measures, and the fourth system two measures. The fifth system contains two measures, with the first measure marked *p*. The sixth system contains two measures, with the first measure marked *rall. a tempo* and the second measure marked *a piacere*. The seventh system contains two measures, with the first measure marked *RECIT.* and the second measure marked *5*. The eighth system contains two measures, with the first measure marked *a'danni miei con-* and the second measure marked *giura.*



## ROUND 2

### CHARLIER *Prélude No. 13*

On B-flat Trumpet

**Allegretto** (M. M. 48=♩)

*dolce*

*p*

*f*

*mf*

*poco a poco cresce.*

*f* *p*

*tr* *Tempo* *poco rit.* *dolce*

*f* *mf* *leñt*

*p* *mf* *p* *pp* *ppp*

*poco a poco ritenuto e diminuendo*

## ROUND 2

### STRAVINSKY 'Ballerina's Dance' from *Petrushka* (1947)

Trumpet 1 in B

---

134 [ca. 108] 3 I Solo in B  
135 senza sord.  
136  
137  
138

The musical score for Trumpet 1 in B, measures 134-138, is written on four staves. The key signature is one sharp (F#) and the time signature is 3/4. Measure 134 begins with a 3-measure rest, followed by a half note G4. Measure 135 starts with a half note A4, followed by a half note B4. Measure 136 begins with a half note C5, followed by a half note D5. Measure 137 starts with a half note E5, followed by a half note F#5. Measure 138 begins with a half note G5, followed by a half note A5. The score includes dynamic markings: *mf* (mezzo-forte) at measures 134, 135, and 138; *p* (piano) at measures 136 and 137. The instruction "I Solo in B" is written above measure 134, and "senza sord." (without mutes) is written above measure 135. The score concludes with a double bar line and a repeat sign at the end of measure 138.



## ROUND 2

### MUSSORGSKY arr. RAVEL 'Promenade' from *Pictures at an Exhibition*

Trumpet 1 in C

Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto [♩ ca. 84-88]

The musical score is written for two trumpets (I. Trp. in C and II. Trp. in C) and piano accompaniment. The tempo is marked 'Allegro guisto, nel modo russo; senza allegrezza, ma poco sostenuto' with a metronome marking of approximately 84-88 beats per minute. The key signature is one flat (B-flat major/D minor). The score is divided into five systems, each with a large bracket on the left side. The first system shows the two trumps and piano. The second system continues the music. The third system includes fingerings (1, 2, 1, 1) and a forte (f) dynamic. The fourth system includes fingerings (3, 2, 2, 4, 2) and a forte (f) dynamic. The fifth system includes a circled 5 and a forte (f) dynamic. The score concludes with a double bar line and a repeat sign.

## ROUND 2

### STRAUSS, R. *Ein Heldenleben*, op. 40

Trumpet 2 in B

I. in B (hinter der Szene) (42) Lebhaft

II. in B (hinter der Szene)

III. in B (hinter der Szene)

*f*

*f*

*f*

(43) 12

(44) wieder lebhaft

*f*

*f*

*f*

///

///

///

[Fortsetzung  
nächste Seite]

## ROUND 2

### STRAUSS, R. *Ein Heldenleben*, op. 40

Trumpet 2 in B

Sehr lebhaft

58 I. in B mit Dämpfer *ff*

II. in B mit Dämpfer *ff*

III. in B mit Dämpfer *ff*

59 *dim.* *p* *ff*

60 *ff* *cresc.*

61 *fff* *fff* *fff* Dämpfer weg

62 Dämpfer weg