

2026 PERFORMANCE PROGRAM: VIOLA

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.

- First movement, with cadenza, of either:
 - HOFFMEISTER Viola Concerto in D Major
 - STAMITZ Viola Concerto in D Major, op. 1
- One of the following:
 - One movement of a concerto or similar solo work composed after 1900
 - A show piece
 - Two movements of a sonata
- A prelude of the candidate's choice from Bach's Cello Suites Nos. 2-6. If choosing Cello Suite No. 5, the fugue should be included.
- Orchestral Excerpts (*as attached*):
 - MOZART Symphony No. 40 in G Minor, K. 550 (i. Molto allegro)
 - BEETHOVEN Symphony No. 3 in E-flat Major, op. 55 (iii. Scherzo: Allegro vivace)
 - SHOSTAKOVICH Symphony No. 5 in D Minor, op. 47 (i. Moderato – Allegro 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:

- First or third movement from a Hoffmeister or Stamitz classical concerto, with cadenza*
- Two movements from a sonata, concerto or show piece*
- A Bach Prelude from any of the Cello Suites*
- 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 (mm. 105–138)

div.
p

105

109

113

f

118

123

129

C

134

Viol. I

6

p

Detailed description: This image shows a page of a musical score for the Viola part of Mozart's Symphony No. 40 in G Minor, K. 550, measures 105-138. The score is written in G minor (three flats) and 3/8 time. It consists of seven staves. The first staff (measure 105) begins with a 'div.' (divisi) marking and a piano (p) dynamic. The second staff (measure 109) continues the texture. The third staff (measure 113) features a forte (f) dynamic. The fourth staff (measure 118) shows a melodic line with a flat. The fifth staff (measure 123) continues the rhythmic pattern. The sixth staff (measure 129) shows a melodic line. The seventh staff (measure 134) includes a 'C' (Crescendo) marking and a 'Viol. I' (Violin I) part. The score ends with a '6' (sixteenth notes) marking and a piano (p) dynamic.

BEETHOVEN Symphony No. 3 in E-flat Major, op. 55 (iii. Scherzo. Allegro vivace)

[illegible]

ROUND 1

SHOSTAKOVICH Symphony No. 5 in D Minor, op. 47 (i. Moderato)

Moderato ([15] – [17])

Violin I part of the musical score for measures 14 through 17. The key signature is D minor (two flats). The tempo is Moderato. Measure 14 begins with a box containing the number 14, followed by a triplet of eighth notes (F4, E4, D4) marked *p*. Measure 15 contains a half note (C4) marked *unis.*, followed by a half note (B3) marked *cresc.*, a half note (A3) marked *ff*, a half note (G3) marked *dim.*, and a half note (F3) marked *ppp*. Measure 16 begins with a box containing the number 16, followed by a half note (E3) marked *p*, a half note (D3) marked *espress.*, and a half note (C3) marked *espress.*. Measure 17 begins with a box containing the number 17, followed by a half note (B2) marked *p*, a half note (A2) marked *espress.*, and a half note (G2) marked *espress.*. The score ends with a double bar line and the number 12.