

2024 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 2024 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, first & second movement, including cadenza, performed on B flat trumpet
- Candidate's choice of ONE of the following:
 - FRANCAIX *Sonatine*
 - TOMASI *Triptyque*
 - HONEGGER *Intrada*
- 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

Applicants will be required to submit new recordings, even if presenting the same works as Round 1. 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, first & second movement, including cadenza, performed on B flat trumpet
- CHARLIER Etude no.4 on B flat trumpet
- Orchestral Excerpts (*as attached*):
 - STRAVINSKY Ballerina's Dance from *Petrushka* (1947)
 - MUSSORGSKY/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 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. Orchestral excerpts 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.
- The ANAM panel reserves the right to hear whole or part of any work.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s. Where possible, recordings should be made in a reasonably sized room and use an external microphone.
- All submissions are to be video files, submitted in .mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution. Any other file format will not be accepted.

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).
- Recordings must be uploaded as .mp4 files.

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 good general starting point is where the instrument sounds best to the ear - often a spot between 1 and 2 metres in front of your instrument, and at approximately head height. You will need to adjust this depending on the space you are performing in.

If your recording is lacking clarity, move the mic closer. If your recording is sounding harsh or if it is picking up too much noise (eg. bow scraping, key noise), move the mic further away.

For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at 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 rests.

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 score is divided into six systems. The fifth system includes the markings *rall. a tempo* and *a piacere*. The sixth system is marked *RECIT.* and features a large bracketed section with the number 5, followed by the lyrics *a'danni miei con giura.*

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 is written for Trumpet 1 in B. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A bracket above the first measure indicates a tempo change to 'ca. 108'. The first staff contains measures 134 and 135. Measure 134 is marked with a '3' and 'I Solo in B'. Measure 135 is marked with 'senza sord.'. The second staff contains measures 136 and 137. The third staff contains measure 138. The fourth staff contains measures 139 and 140. The music is characterized by rapid sixteenth-note passages and dynamic markings including *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The score ends with a double bar line and a repeat sign.

ROUND 2

MUSSORGSKY/RAVEL Promenade from *Pictures at an Exhibition*

Trumpet 1 in C

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

I. Trp. in C

f

II. Trp. in C

f

①

②

③

④

⑤

f

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

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

II. in B (hinter der Szene)

III. in B (hinter der Szene)

43 12 44 wieder lebhaft

[05/06/23]
2024 ANAM Performance Program: Trumpet

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**

dim. *p* **ff**

59 **ff**

60 **ff** *cresc.*

61 **fff** Dämpfer weg

62 **fff** Dämpfer weg