

ANAM 2017

Audition Repertoire Requirements – Round 1 & 2

FIRST ROUND REQUIREMENTS

Repertoire Information:

1. Prepare cadenzas where applicable
2. Prepare works in full (where applicable)
3. The panel reserves the right to hear whole or part of any nominated work
4. Changes of repertoire can not always be accommodated, please contact ANAM program assistant, Caitlin Reid (c.reid@anam.com.au) for more information
5. Candidates **must** provide one bound copy of selected repertoire for both first and second round auditions for the panel
6. Candidate **must** provide their own accompanists

Should your current repertoire not exactly conform to requirements listed, please contact Program Manager Matthew Hoy (m.hoy@anam.com.au) in the event you wish to have a work, commensurate in standard or style, considered for substitution.

Final decisions relating to any alterations to set repertoire requirements will be at the discretion of relevant Faculty and/or the Artistic Director.

Violin

- First movement of a Mozart violin concerto
- One movement of a concert after 1800
- One movement from an unaccompanied sonata or partita by Bach

Viola

- One movement from a classical concerto
- One movement from a sonata, concerto or show piece
- One movement from an unaccompanied suite by Bach

Cello

- Two contrasting movements of a Bach suite
- One Etude or virtuoso piece
- First movement of a concerto (non-standard works, or other movement by consultation)

Double Bass

- Two contrasting movements from a concerto by Vanhal, Bottesini, Koussevitzky or Dittersdorf
- One or more movements from a work of the candidate's own choice, from a period other than that of the chosen concerto (non-standard works, or other movement by consultation)

Flute

- First movement only of Mozart Concerto K313 or K314
- One or more movements from a 20th or 21st century work

Oboe

- First movement, with cadenza, from Mozart Concerto for Oboe in C Major
- First and second or second and third movements from Schumann Three Romances

Clarinet

- First movement from a concerto by Mozart or Weber
- One or more movements from a 20th or 21st century work

Bassoon

- First movement from a concerto by Mozart or Weber, with cadenza
- One or more movements from a 20th or 21st century work

French horn

- First and second movements from Mozart Concerto No. 2 or Concerto No. 4 (with cadenzas where applicable)
- Strauss Concerto No.1 in E flat (complete)

Trumpet

- First and second movements from J. Haydn Concerto for Trumpet in E flat (to be performed on B flat trumpet)
- A choice of solo piece from either Honneger *Intrada* or Francaix *Sonatine*

Trombone

- First movement from David Concerto, with cadenza
- One Bordogni Vocal Study of the candidates choice, at pitch and down one octave
- Orchestral excerpts as follows:
 - Mozart - *Tuba Mirum* Bars 1 through 18 incl.
 - Rossini - *William Tell* Bars 92 – 131 incl. or figure C to 9th Bar D
 - Ravel – *Bolero* Trombone Solo Only

Bass Trombone

- Haydn - *The Creation* No. 26
- Schumann Symphony No. 3 - 4th movement (mm. 1 – 18)
- Strauss *Ein Heldenleben* - Fig. 51 to two bars after Fig. 56 and three bars before Fig. 62 to nine bars after Fig. 64
- Lebedev - Concerto No. 1
- One vocalise study from Bordogni (tenor book) at pitch and down one octave

Tuba

- First and second movements from Vaughan Williams
- Orchestral Excerpts as follows:
 - Wagner *Ride of the Valkyries*
 - Bruckner Symphony No. 8 – Finale (mm. 1-40)
 - Mahler Symphony No. 1 3rd movement solo
 - Prokofiev Symphony No. 5 1st movement
 - Berlioz *Hungarian March*

Piano

Candidates are to prepare 4 contrasting works across varying styles. As a guide, the applicant should consider including a work from each of the following categories;

- A polyphonic work (for example, a prelude and fugue by Bach, Shostakovich or Hindemith)
- A study or showpiece
- A work from the Classical or Romantic period
- A 21st century work, or an original composition or a spontaneous improvisation

Harp

- GF Handel, 1st movement, *Concert for Harp* (urtext)
- Paul Hindemith, 2nd movement *Sonata for Harp*

Percussion – DVD submission for Round 1 ONLY

- **Marimba** – a movement from the Bach solo suites for violin, lute or cello
- **Timpani** – One of the following from 8 Pieces for Four Kettledrums, Elliott Carter, Saeta, Improvisation, Canaries, March
- **Snare Drum** – Delecluse: Snare Drum Etude no. 5 from 12 Etudes
- **Multi-Percussion** – free choice

ROUND 2 REQUIREMENTS

MELBOURNE AUDITIONS

Candidates are to provide their own accompanist and one additional bound copy of the music for members of the panel. A list of recommended accompanists in Melbourne is available on request from the auditions coordinator, Caitlin Reid (c.reid@anam.com.au)

In addition to the repertoire listed below, candidates will be required to prepare and perform a short chamber music item as advised by ANAM in advance as part of the Second Round audition.

Candidates should prepare the following repertoire for Second Round auditions:

Violin

- One movement from a classical concerto
- One movement from a concerto written since 1800
- Either a study, a caprice, a show piece or a movement from an unaccompanied suite by Bach
May contain the same repertoire presented in the First Round

Viola

- One movement from a classical concerto
- One movement from a sonata, concerto or show piece
- One movement from an unaccompanied suite by Bach
May contain the same repertoire presented in the First Round

Cello

- Two contrasting movements of a Bach suite
- First movement of a concerto (non-standard works, or other movements by consultation)
- A work of the candidate's choice
May contain the same repertoire presented in the First Round

Double Bass

- Two contrasting movements from a concerto by Vanhal, Bottesini, Koussevitzky or Dittersdorf
- One or more movements from a work of the candidate's own choice, from a period other than that of the chosen concerto
May contain the same repertoire presented in the First Round

Flute

- First and Second movements from either Mozart Concerto K313 or K314 for Flute and Piano
- Two other contrasting works from any period (which may include repertoire presented in the First Round)

Oboe

- Second and third movements from Saint-Saens Sonata
- First and second movements from Vivaldi Sonata in C minor
- A work of the candidate's choice (which may include a work presented in the 1st Round)

Clarinet

- First and Second movements from a Mozart or Weber concerto
- Two other contrasting works from any period (which may include a work presented in the First Round)

Bassoon

- First and second movements from a concerto by Mozart or Weber (which may include a work presented in the First Round)
- Two other contrasting works from any period (one of these pieces may be the same repertoire presented in the First Round)

French horn

- Mozart Concerto No. 2 or Concerto No. 4 - complete, and with cadenzas where applicable (may be the same repertoire presented in the First Round)
- Strauss Concerto No.1 in E flat (complete)
- A work of the candidate's own choice from the 20th or 21st century

Trumpet

- First movement from Tomasi Trumpet Concerto
- Choice of unaccompanied solo work from 20th or 21st century (such as works by Takemitsu, Henze, Persichetti, Berio, Alan Holley, Robert Henderson or Stanley Friedman)

- Orchestral Excerpts:
 - 1) Beethoven: *Leonore* Overture No.2
 - 2) Brahms: Symphony No.2, 4th Movement, 2nd Trumpet
 - 3) Sibelius: Symphony No.2, 1st & 4th Movements, 3rd Trumpet
 - 4) Strauss *Ein Heldenleben* (2 excerpts), 1st Trumpet
 - 5) Stravinsky *The Soldier's Tale*
 - 6) Stravinsky *Petrouchka*, 2nd Trumpet

Trombone

- Tomasi Concerto – complete work
- First movement of Wagenseil Concerto, with cadenza
- A work of the candidate's own choice

Bass Trombone

- Allegro maestoso – Koetsier
- New Orleans – Bozza
- One work of your own choice

Tuba

- First and second movements from Bruce Broughton Sonata
 - Orchestral Excerpts as follows:
 - Wagner *Ride of the Walkyries*
 - Mussoursky *Bydlo* (from Pictures at an Exhibition);
 - Holst *The Planets – Jupiter* (high theme and low theme)
 - Bruckner Symphony No. 8 - Finale (mm. 1-40)
- As required in First Round*

Piano

Candidates are to prepare 4 contrasting works across varying styles. As a *guide*, the applicant should consider including a work from each of the following categories;

- A polyphonic work (for example, a prelude and fugue by Bach, Shostakovich or Hindemith)
- A study or showpiece
- A work from the Classical or Romantic period
- A 21st century work, or an original composition or a spontaneous improvisation.

May be the same as the repertoire presented in the First Round

Pianists will also be presented with a short work to be read at sight

Harp

- Maurice Ravel *Introduction et Allegro*

Select one of the following Australian works

- Elena Kats-Chernin *Chamber of Horrors** **OR**
- Johanna Selleck *Spindrift** **OR**
- Peggy Glanville-Hicks *Sonata for Harp*

**works available through AMC*

Percussion – Live Audition

- Marimba** - Own choice work, written for the instrument (ie. not a transcription)

Excerpts

- Timpani** – Mozart Magic Flute Overture 24 bars before D- end & Strauss Rosenkavalier Act 3, 1 before fig. 247 to 1 bar after fig 257
- Snare Drum** – Rimsky-Korsakov *Scheherazade*, 3rd movement, D – E and 4th movement, P-R
- Xylophone** – Gershwin *Porgy and Bess*, Overture – opening solo
- Glockenspiel** - Dukas: Sorcerer's Apprentice, rehearsal 17 to 4 measures after rehearsal 19; rehearsal 22 to rehearsal 24
- Cymbals** - Tchaikovsky: Symphony #4, finale from bar 273-292 and Tchaikovsky: Nutcracker *Danse des Mirlitons* (#14 Pas de Deux) C-10 bars before E
- Tambourine** – Stravinsky; *Petrouchka* “Gypsy and Rake Vendour” 2 bars before fig. 202 –fig. 206 and Britten; 4 sea Interludes from Peter Grimes “Storm”, fig 10-11

Percussion applicants will also be required to do present the following:

- Sight reading, both for snare drum and mallet instrument
- Ear test including interval, chord and scale recognition

For more information, contact Matthew Hoy, Program Manager (m.hoy@anam.com.au)