

# LUTHER COLLEGE

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## TRUMPETS

### 2020-2021 Luther College Orchestra Auditions

#### Trumpet Section

Audition Excerpts Required:

1. *Pictures at an Exhibition*, Modest Moussorgsky; Movement I, Promenade
2. *Pines of Rome*, Ottorino Respighi; Movement II, Off-Stage Solo
3. *Symphony No. 5 in C# minor*, Gustav Mahler; Introduction
- \*4. *Petrouchka*, Igor Stravinsky; Ballerina's Dance reh. 137 to reh. 139

Please note the required instrument/transposition for each excerpt. All excerpts may be played on either Bb or C trumpet but transposition may be required.

\*Excerpt #4 from Stravinsky's *Petrouchka* will only be required for students interested in competing to receive the Dr. Ronald and Carole Fox Chair (endowed chair/scholarship award). This award will go to the student that is designated as Principal Trumpeter of the Luther College Symphony Orchestra.

**Please read the accompanying letter from Dr. Baldwin carefully.**

Auditions will take place during the first week of class. You will be responsible for signing up for an audition time on Dr. Baldwin's board prior to the night of the audition. Please be at least 15 minutes early to your audition time and do not leave the audition site until all auditions have been completed. There may be a 2nd round of auditions requested, in which case you may be asked to play again for chair placement. Please dress formally and be prepared to answer questions about your availability for ensemble rehearsal schedules.

If you have questions about the audition please let me know.

Good Luck!

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# MOUSSORGSKY: Pictures at an Exhibition: Promenade & Goldenberg and Schmuyle

Suggested Equipment: Promenade - C Trumpet

Goldenberg - Piccolo in A or D, F, or G Trumpet with Straight Mute

Character: **Majestic** (Promenade) **Agitated** (Goldenberg & Schmuyle)

Special Notes: Promenade - The style should be legato but with firm tonguing. Observe the breath marks. A slight crescendo through the octave skips is helpful. Be certain that in the ascending slurs to the high F that the high note is not louder than the note on the beat. Keep a steady air flow through the eighth notes to the end of each phrase.

## I. Promenade

**Allegro giusto, nel modo russo**  
senza allegrezza, ma poco sostenuto

(♩ = 92-96)

I. in C

*f* *tutti*

1 *solo* *tutti*

*solo* 2

RESPIGHI: The Pines of Rome: [redacted] II (Off-Stage Solo), [redacted]

Suggested Equipment: C Trumpet

Character: [redacted] II. Bel Canto, Lyrical [redacted]

Special Notes: [redacted]  
[redacted]  
[redacted]

II. The forte marking fits the off-stage positioning, yet the loud volume should be an expressive, beautiful song-like forte ("dolce"). Dynamic shadings should accompany the melodic lines. The tempo should be fairly steady, but there is some room for very slight variances within the expressive style.

II. Pini presso una Catacomba

$\text{♩} = 58-66$   
Andante  
in C

*f dolce e espressivo*

3

(poco cresc.)

3

The musical score is written on three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Andante' with a metronome marking of 58-66. The first staff begins with a dynamic marking of *f* and the instruction *dolce e espressivo*. A triplet of eighth notes is marked with a '3' above it. The second staff features a *(poco cresc.)* marking. The third staff also contains a triplet of eighth notes marked with a '3' below it. The score concludes with a double bar line.

# MAHLER: Symphony No. 5: Parts 1. (Trauermarsch), 3. (Scherzo), & 5. (Finale)

Suggested Equipment: C Trumpet

Character & Special Notes:

- The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortège." This provides a picture from which to effectively play this opening to the symphony. The rhythm used for this solo is not precisely what is written; a more exact rendering of the triplets as played traditionally is:  $\frac{6}{8}$  etc.

After the 9th measure is reached, the rhythms are played precisely as written when other players share the figure; the freer rhythm can be used when the figure is alone in the first part or those playing the figure all use the same timing. "Flüchtig" means fleeting, nimble, and lightly; the figure should accelerate slightly followed in the next measure by a slackening of time on the written high G#.

The pacing of the crescendo in the first 6-7 measures is also important. Work for the effect of a very gradual growth to the forte in measure 7 despite the rests.

## I. (Trauermarsch)

I. In gemessenem Schritt: Streng Wie ein Kondukt

$\text{♩} = 60-66$   
in Bb

1. Solo 3 3 3 3 3 3

*p* *sf* *sf* *sf* *f*

*molto* *f* *f* *f*

*sf* *ff* *ff* *sempre ff*

*(poco rit.)*

3 1 3 3 Pesante

*ff* *f* *ff* *p*

(Triole: flüchtig)

## STRAVINSKY: Petrouchka (1947): Part 3 (Ballerina Dance, Waltz) & Part 4 (Concl.)

Suggested Equipment: Part 3: C or Bb Trumpet Part 4: Bb Piccolo or D Trumpet

Character: **Part 3: Ballerina Dance - Light, Agile, Bouncy** Waltz: **Lyrical, Light Crisp**  
**Part 4: Marked, Biting, Furious**

Special Notes: All staccatos should be dry (crisp, short). In the Ballerina Dance, carefully observe the dynamic shifts and articulation markings. It is musically interesting to make some dynamic shadings in the slurred phrases.

In the Waltz, a little stress on downbeats adds a nice musical touch. Be sure to NOT ritard the ends of sections 142 and 150. If the material from 143 to 147 is called for, count the rests carefully.

One additional note about the Ballerina Dance should be given. The normal audition request does not include the bar before #134. However, it may be asked for in some auditions, so it is good to prepare the music both ways. In either case, you should imagine the snare solo at #134 leading up to the trumpet melody. Many of the recordings surveyed used a tempo less than  $\text{♩} = 116$ , but prepare the range indicated should you be asked to play at 116.

The material from the end of #142 continues without interruption through the end of #150. For the final excerpt at #265, in most auditions, the player plays both the first and second parts as one. A muted piccolo trumpet seems to present the most convincing sound for this passage. Play it very loudly and biting.

Pist. in Bb

♩ = 46 I Solo

134 Allegro ♩ = 110-118

*mf* *staccatissimo* *mf* *mp*

*mf* *mp* *mf*

*mf* *mp*

139