2021-2022 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. *Petruchka*, 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 *Petruchka* 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 the student that is designated as Principal Trumpeter of the Luther College Symphony Orchestra.

Please read the accompanying letter from Dr. Baldwin carefully.

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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To the musicians of the Class of 2025:

Warm greetings from Decorah and the Department of Music at Luther College! As director of orchestral activities, I am very pleased to welcome you to our community. Treasure the next four years—this can be the most exciting, the most challenging, the most fulfilling time of life.

**Orchestras and Auditions**

I take this opportunity to invite you to join one of our orchestras. Fall 2021 wind/brass/percussion auditions for Symphony Orchestra and Chamber Orchestra will be held Tuesday through Thursday, August 31-September 2 in Jenson-Noble Hall of Music. If you would like to try out for orchestra this fall, please find the sign-up posted on the Orchestra Room door (in Jenson-Noble Hall of Music) when you get to campus (in August) and schedule your audition. Full rehearsals commence the week of Monday, September 6.

Below is a brief description of our orchestra program:

**Symphony Orchestra.** Conducted by Dr. Daniel Baldwin, this ensemble rehearses Monday (4-5:30 p.m.), Tuesday and Thursday (4:15-5:45 p.m.). Symphony Orchestra tours each year, travels to Vienna every four years for a 26-day residency, plays during Christmas at Luther every December, and performs music from the standard orchestral repertoire. **Audition requirements: orchestral excerpts (attached to this email).**

**Chamber Orchestra.** Conducted by Dr. Daniel Baldwin, this ensemble rehearses Wednesday and Friday from 4 to 5:30 p.m. Chamber Orchestra performs for opera workshop in alternating spring semesters, and performs music from the standard chamber orchestra repertoire. **Audition requirements: orchestral excerpts (attached to this email).**

If you intend to audition for Chamber Orchestra and/or Symphony Orchestra, I have attached to this email all the materials you will need to prepare for your audition (orchestral excerpts, taken from music that our orchestra may be performing this season). I hope you will find some time for practice before you get here in August. In any case, I certainly hope you will decide to try out for orchestra.

Again, please know how delighted I am that you will be here this fall. Luther College is a wonderful place. Please accept my warmest congratulations for all of your academic and musical achievements. I am confident that your presence here will make Luther even finer. All best wishes for a perfect summer.

Cordially,

Daniel Baldwin
Professor of Music
Director of Orchestral Activities
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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
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

Andante

\[ \text{in C} \]

\[ f \text{ dolce e espressivo} \]

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

Suggested Equipment: C Trumpet
Character & Special Notes:

1. The score titles the first movement a Funeral March. The opening marking indicates, "In a measured pace. Strict. As a Cortege." 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:

\[ \frac{6}{8} \quad \frac{3}{4} \quad \frac{3}{4} \quad \text{etc.} \]

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.
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

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.

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 $\frac{1}{4} = 116$, but prepare the range indicated should you be asked to play at 116.

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