

ADVANCED COURSE  
IN ORCHESTRAL  
SPECIALIZATION

2023-2024

**ESCOLA DE  
ALTOS ESTUDOS  
MUSICAIS**

GALICIA · SPAIN



# ADVANCED COURSE IN ORCHESTRAL SPECIALIZATION 2023-2024

Post-Graduate Qualification  
Issued by the University of  
Santiago de Compostela



ESCOLA DE ALTOS ESTUDOS MÚSICAIS  
CONSORCIO DE SANTIAGO

The Advanced Course in Orchestral Specialization bases its interest on the opportunities that the Royal Philharmonic Orchestra of Galicia can offer as an educational resource to degree-holders who possess the minimum required training and education so that they may complete their training as orchestral musicians.

The course is intended for instrumentalists with university-level degrees whose goal is to gain the training and experience necessary to facilitate their integration into a professional orchestra.

**Director**

Baldur Brönnimann

**Associated Director**

Maximino Zumalave

**Head of studies**

Enrique Meyer Pleite



## TEACHERS

### James Dahlgren, violin

Concertmaster at the Royal Philharmonic Orchestra of Galicia. He studied with Zaven Melikian in the San Francisco Conservatory. After working for five years with the Opera Orchestra of San Francisco, he accepted the position of concertmaster with the Lisbon Metropolitan Orchestra and later the associate concertmaster of the Orquesta Ciudad de Granada. After arriving in Europe, he also played as visiting concertmaster of the London Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra, Ulster Orchestra and the New Zealand Symphony Orchestra, among others. He is currently invited as visiting professor of JONDE, JONC, Musikene and BIOS orchestras. Winner in the international competition María Canals in Barcelona, he maintains a very active schedule, performing as soloist and also in chamber music ensembles.

### Adriana Winkler, violin

She studied at the Music Academy in Bucharest, where she also was a teacher. She was a member of the Bucharest Philharmonic Orchestra and gave concerts as soloist with the Bucharest Radio Orchestra. In 1990 she won the National Prize and the International Award Tibor Varga in Sion (Switzerland). She currently holds the position of assistant concertmaster at the Royal Philharmonic Orchestra of Galicia.

### Grigori Nedobora, violin

At eleven, he gave his first concert as soloist and at fourteen played the Sibelius Concerto with the Philharmonic Orchestra in his hometown, Kharkov (Ukraine). He continued his training with Maya Glezarova at the Musical College attached to the Moscow Tchaikovsky Conservatory and furthered his studies at the Gnesin Academy, where he studied violin with Vladimir Spivakov and chamber music with Valentin Berlinski, of the world-famous Borodin Quartet. He worked with the Moscow Virtuosi conducted by Vladimir Spivakov, with whom he gave numerous concerts in over twenty countries in Europe, America and Africa. He was also a member of "Classic Soloist" chamber ensemble and formed the "Moz-Art" duo with his colleague Lev Tchistiakov. Since the formation of the Royal Philharmonic Orchestra of Galicia, he is the principal-second violins of the orchestra.



## Nikolai Velikov, violin

He began his musical studies at the age of six at the School of Music in his hometown, Sliven. Later he joined the National Institute of Music Lubomir Pipkov in Sofia, and subsequently completed his studies at the Conservatory Pancho Vladigerov with the violin professors Valentin Chopardinov and Alexander Ilchev. He obtained his degree with honors in violin and chamber music, to then continue studying with Professor Stefano Pagliani in Santa Chiara Academy (Italy).

He was awarded in three occasions in the National Contest of Young Performers in Bulgaria. He began his career in the Sofia Chamber Orchestra holding the position of assistant concertmaster, performing at home as well as Germany, Holland, France... He also has performed as soloist in several European orchestras. In 1996, he obtained the position of co-principal of the second violin section in the Royal Philharmonic Orchestra of Galicia, where he continues to work.

## Anca Smeu, violin

She studied violin at the Ciprian Porumbescu Conservatory in Bucharest. In 1983, she won the competition Citta di Stresa (Italy) and the third prize in the competition Jaroslav Kocian in the Czech Republic. She worked in the Philharmonic Orchestra of Brasov (Romania) and played as concertmaster with the La Neuville Orchestra (Switzerland), Bucharest Radio Orchestra (Romania) and the Sofia Youth Orchestra (Bulgaria). She has made a number of recordings and concerts in Romania, Italy, Austria, Germany, France and Spain. In 1995, she was Special Prize at the String Quarter Mozart Competition, in Salzburg (Austria). She was violin teacher at the Music School in Brasov (Romania) and taught chamber music at the Conservatory of Music in the same city. She is currently a member of the Royal Philharmonic Orchestra of Galicia.

## Ildikó Oltai, violín

Born in Budapest, she completed her studies at the Academy of Music Ferenc Liszt in her hometown, graduating in 1995 as Professor of Music Theory and Director of Choir and in 1996 she obtained a Bachelor Degree as Violinist and violin professor. She holds other secondary instruments studies like piano and viola, working in the Chamber Orchestra Budapest Ferenc Liszt as assistant first violin, in the string quarter Laszlo Lajtha in the Budapest Symphony Orchestra Ferenc Liszt as concertmaster, in Ernő Dohnányi Symphony Orchestra as soloist and on several occasions as solo performer. She toured Germany, France, Spain, Austria, Czech Republic and Italy with various musical groups.

In addition, she has made several recordings with the string quarter Laszlo Lajtha on the Naxos label. Since 1996 she is a member of the Royal Philharmonic Orchestra of Galicia. She has performed with the RFG under the direction of Paul Daniel in 2008, and played the Béla Bartók's Violin Concerto No. 2 with Antoni Ros Marbà in 2010.

## Tilman Kircher, viola

Born in Dortmund in 1971, he received his first violin lesson when he was five with Master D. Stanzeleit, concertmaster of the Dortmund Philharmonic Orchestra. He studied viola at the Robert-Schumann-Hochschule High School in Düsseldorf with Master J. Kussmaul. He won the German National Competition Jugend Musiziert and the USA World Youth Symphony Orchestra as soloist. He was co-principal viola in Frankfurt State Orchestra during the 1995/1996 season and later on principal viola in the Copenhagen Philharmonic Orchestra until 1997. From 1997 to 1999 he held the position of principal viola in the Staatskapelle in Weimar. Since July 1999, he is the principal viola of the Royal Philharmonic Orchestra of Galicia.

## Natalia Madison, viola

Born in Ekaterinburg in 1971. In 1988 she graduated from the School of Music and in 1993 she obtained her degree with honors from the Urals State Conservatory in Ekaterinburg. From 1990 to 1995 she worked in the viola section of the Ural Philharmonic Orchestra. In 1994 she became a member of the Gustav Mahler Youth Orchestra under the direction of Claudio Abbado. From 1995 to 1996 she formed part of the Orchestra of Moscow, under the direction of R. Freisitzer, as co-principal of the viola section, and between 1996 and 1998 she became a member of the Chamber Orchestra Kremlim led by M. Rajlevsky. From 1998 to 1999 she worked in the Galician Symphony Orchestra and since 1999 she is co-principal of the viola section of the Royal Philharmonic Orchestra of Galicia.

## Plamen Velez, cello

He holds a degree from the Conservatory of Sofia and took advanced courses with Laszlo Mezzó, János Starker and Lluís Claret. He worked at the National Orchestra of Bulgaria, the String Quartet of the Bulgaria RTV, the RTV Belgium Orchestra, the Tenerife Symphony Orchestra and the Conservatory of Santa Cruz de Tenerife. He taught at the International Bachacademie, the JONC, in the summer courses in Palma and also in seminars. He developed his work as soloist under the direction of H. Rilling, M. Zumalave, C. Bolsi and Cr. Hogwood. He is member of the String Quartet of the RFG Trío de Compostela, Dúo Bagatela and director and founder of the Camerata Quiodi. He is currently the principal cello at the Royal Philharmonic Orchestra of Galicia.

## Bárbara Switalska, cello

Born in Wrocław she began studying cello at the age of six with professors Stanislaw Malek and Feliks Tatarczyk. Between 1991 and 1995 she studied at the Escuela Superior de Música Reina Sofía in Madrid, where she was awarded with the Honorable Mention in 1992/93 and 1993/94 courses, as a student with Natalia Gutman and Franz Hemerson. She won the National Cello competition in her country in 1989. This same year and in 1990 she received the first prize in the Nicanor Zabaleta competition in San Sebastián. In 1994



the School of Music in Wroclaw awarded her with a special prize as the most outstanding student of that institution. In Spain she performed at the National Music Auditorium, at the Theater Afundación, at the Fundación Juan March, at the Museo del Prado... She is currently co-principal cellist of the Royal Philharmonic Orchestra of Galicia.

## Carlos Méndez, double bass

He began his studies with the flute, winning the First Prize of Honor in his hometown, San Sebastian. Later he completed his studies in double bass with J. M. Rollez, Y. Kawahara, T. Martin, M. Sagat, F. Sala, T. García and L. Streicher, and trained with the last two in the Escuela Superior de Música Reina Sofía. He frequently performs double bass solo and piano concerts, being also the promoter of contemporary music for his instrument. He usually prepares youth orchestras sections as JONDE, JONC, OJEX, apart from teaching courses and master classes throughout the Peninsula. He belongs to the National Teachers Corps of Music and Performing Arts, and designs the Bass Festival Ludwig Streicher of the EAEM. He is principal double bass of the Royal Philharmonic Orchestra of Galicia.

## Laurent Blaiteau, flute

Born in Angers in 1971. He studies with Jean-Claude Gérard at the Conservatory of Music in Stuttgart and later with Maxence Larrieu at the Conservatory of Music in Geneva. Besides participating in numerous master classes with Alain Marion, Aurèle Nicolet, Patrick Gallois, among others. He performed with orchestras such as the Monte Carlo Philharmonic, Stuttgart Chamber Orchestra, Schleswig- Holstein Music Festival Orchestra, Bachcollegium... He participated in chamber music concerts with renowned professionals such as Radovan Vlatkovic, Sergio Azzolini, Jean-Claude Gérard, Ulf Rodenhäuser or Ingo Goritziki. Likewise, he performed as soloist under the baton of Jesús López Cobos, Helmuth Rilling, Frans Brüggen, Álvaro Albiach, Maximino Zumalave and Antoni Ros Marbà, among others. He currently performs as principal flute in the Royal Philharmonic Orchestra of Galicia since its foundation.

## Christina Dominik, oboe

Born in Hamburg, she studied oboe in Germany, Chile and Israel. For three consecutive years she won the National Competition Jugend Musiziert in Germany as oboe and chamber music soloist. She was a member of the National Youth Orchestra of Germany, soloist of the Essen Chamber Orchestra, of the Hamburg Philharmonic, of the Israel Philharmonic and the Symphony Orchestra of Chile. She is currently the oboe soloist of the Royal Philharmonic Orchestra of Galicia.

## Beatriz López, clarinet

She trained at the Mozarteum University in Salzburg with Alois Brandhofer (former soloist of the Berliner Philharmoniker) and Cordelia Höfer-Teusch in chamber music. Student with J. V. Herrera, she has also received valuable advice from A. Prinz, A. Marriner, R. Wieser, K. Thunemann, R. Vlatkovic, J. Zoon, H. Schellenberger, among others. Winner of several competitions for clarinet and chamber music in Spain, Italy and Austria, in 2004 she founded the Pamina Trio, with which she toured Europe and Japan, and in 2006 she released her first album on the La má de Guido label. She has also collaborated with orchestras such as Mozarteum Orchester Salzburg, Orquesta de Valencia, Orquesta de la RTVE, Oviedo Filarmonía or Sinfónica de Galicia; under the baton of conductors such as Ivor Bolton, Mark Wigglesworth, Dennis Runnicles or Hans Graf, among others. She is currently principal clarinet of the Royal Philharmonic Orchestra of Galicia and has been a member of the Airas Ensemble since its formation.

## Manuel Veiga, bassoon

He began his studies in A Coruña under the tutelage of Guezim Malaj and Emilio Ubach. His subsequent musical training is due to the influence of masters like Juan Carlos Otero, David Tomás Realp, Edurne Santos, Juan Pedro Fuentes, Vincenzo Menghini, Steve Harriswangler, Francisco Alonso, Janos Meszaros, Juan Enrique Sapiña, Luis Domínguez, Jesús Coello, Midori Kitagawa, Gabor Meszaros or Marco Caratto. Since he was young he received a wide orchestral and chamber training, in which were involved the musicians Carlos Casadó, Pere Anguera Camós, Vicente Alberola, Andreas Sunden and the Quintet Moraguès, among many others.



## Javier Simó, trumpet

He studied at the Conservatory of Valencia with Leopoldo Vidal, winning the Special Master Thesis Award. He continued his studies at the Academy of Trumpet in Bremen (Germany) with Bo Nilsson, Pierre Thibaud and Thomas Stevens; and in Malmö (Sweden) with Hakan Hardenberger. He was principal trumpet with the Philharmonie des Schleswig-Holstein Musik Festival and performed in the Orchestra of the Palau de les Arts in Valencia, under the direction of Lorin Maazel, among others. Professor on leave at the Conservatory of Santiago de Compostela. He was assistant professor of the "Musikene" School of Music of the Basque Country. He is currently principal trumpet of the Royal Philharmonic Orchestra of Galicia.

## Jorge Ortega, horn

He began his musical studies in his hometown, in the Musical Union Society of Benimodo (Valencia), being his teacher Juan A. Boronat. He continued his studies at the Conservatorio Superior de Música "Joaquín Rodrigo" in Valencia and later he extended his studies in Germany with professor Eric Terwilliger, horn solo of the Bavarian Radio Symphony Orchestra. He has been invited to collaborate on several occasions with several major Spanish orchestras.

He is a founding member of the Filhartrompía Quartet, horn quarter with whom he has performed in Galicia, Valencia... and have recently recorded their first album, titled All4horn. He is currently principal horn at the Royal Philharmonic Orchestra of Galicia.

## José Vicente Faus, percussion

He studied at the Conservatories of Valencia and Zaragoza. He extended his studies with Miguel Ángel Bernat, Robert Van Sice, Gabriel Bouchet, David Searcy, Peter Sadlo, Edgar Guggesis, Nick Woud, Jan Pustjens and Rainer Seegers. He is part of the sax-percussion duo Coloqui and has obtained a diploma of honor at the Torneo Internazionale di Musica. He taught percussion at the Professional Conservatory of Music of La Rioja, Logroño, where he also directed the Percussion Group.

He was a member of the Chamber Orchestra of Valencia and percussion soloist of the Youth Orchestra of the Valencian Community. He was invited to the following orchestras: Orquesta de Cámara del Auditorio de Zaragoza Grupo Enigma, Orquesta Sinfónica del Principado de Asturias, Orquesta Ciudad de Oviedo and Orquesta Sinfónica de Castilla y León. He is a member of the Contemporary Atlantic Workshop (TAC). Nowadays plays the small drum in the Royal Philharmonic Orchestra of Galicia.





## ENTRY RULES

In order to fulfil its objectives, Decree 270/1997 of 18 September, establishing the School of Higher Music Studies of Galicia (DOG No. 191, of 3 October 1997), provides for collaboration with universities in order to develop postgraduate courses in these universities graduate programs, for which they must sign the pertinent collaboration agreement.

The agreement signed between the University of Santiago de Compostela and the Consortium of the City of Santiago de Compostela for linking EAEM and the University of Santiago de Compostela (USC) provides that USC recognizes the post-graduate studies for obtaining the Advanced Diploma in Orchestral Specialization leading to the USC-issued postgraduate degree totaling ECTS 60 credits (1,500 hours).

To this end, the Consortium of Santiago is organizing the tests for admitting and selecting students for the Orchestral Internship Course for the class of 2023-2024 in accordance with the following rules.

## BASES

### 1. Purpose

In accordance with Decree 270/1997 of 18 September, establishing Escuela de Altos Estudios Musicales de Galicia (hereinafter EAEM), entrance exams are being organised for the Course in Orchestral Specialization to cover the 18 openings below in different specialities:

Violin	6	Viola	2	Cello	2
Double Bass	1	Oboe	1	Flute	1
Clarinet	1	Bassoon	1	Horn	1
Trumpet	1	Percussion	1		

In the event that specialities are not covered in the ordinary call, an extraordinary call will be held, which will take place in September, with the purpose of filling vacant specialities.

## 2. Beneficiaries

Instrumentalists of the specialties offered who are in possession of a university-level degree.

## 3. Requirements

- Age: Registration is open to any student born after **October 1st, 1993**.
- Hold a Bachelor degree or equivalent educational qualification that either certifies the completion of the studies in music or that they are in the process of completion. In the latter case, the student must have earned the university-level degree before **December 31st, 2023**.
- Applicants accepted on to the Advanced Course in Orchestral Specialization, that do not have the nationality of some country member of the European Union, will owe, to guarantee the regularity of his situation, be in possession of a visa of stay for student, or be headlines of a permission of residence in Spain. Said document has to be presented at least 10 working days before the beginning of the course.

Likewise, the candidates selected pertaining to the European Union also will have to accredit his registration in the Central Register of Foreigners, at least 10 working days before beginning of the course.

In case of not delivering the documentation requested in the term established will cancel the registration corresponding.

## 4. Duration of the course

The programme shall have a total duration of one academic year, **from October 1st, 2023 to June 30th, 2024**, in accordance with the timetable set by School authorities.

## 5. Enrolment

Applications for this examination session must be submitted by **June 9th, 2023** through the website **www.eaem.es**.

**Applications shall be accompanied by the following documentation:**

- **Supporting documentation:**
  - a) Photocopy of the Bachelor's degree or pertinent educational qualification that either certifies the completion of the studies in music or that they are in the process of completion (in this supposition will attach statement by writing of his situation).

Only successful candidates will be asked for duly certified documentation.

b) Applicants should include a CV of not more than two pages.

Only it will send the part of piano for the pianist accompanying of the work of free election, in the case that it had it, for the specialties of violin and double bass.

- **Video:**

A link with the video on YouTube will be attached. The video will only be viewed in the event that the supporting documentation is validated.

Students who have previously studied in other sessions of the Advanced Course in Orchestral Specialization may not enrol.

## 6. Tests

### Pre-screening:

There shall be a pre-screening where the applicants' interpretative qualities shall be assessed by viewing the videos.

Once passed the term of 10 working days for the completion of the required documentation, a list of the pre-screened candidates who will take the final test, and the dates and times of these tests shall be published on the website [eaem.es](http://eaem.es).

### Final test:

There shall be an audition where the candidate must demonstrate his or her technical and interpretive skills for his or her internship with the Royal Philharmonic of Galicia that is part of the course curriculum.

Final test dates: The tests are scheduled to take place on **July 15th, 16th and 17th, 2023** at the headquarters of the School of Higher Music Studies of Galicia (Finca Vista Alegre. Rúa das Salvadas, s/n. Santiago). The calendar of the entrance exams will be published on the EAEM website [www.eaem.es](http://www.eaem.es) in due time.

Applicants must be present at the test site half an hour before the start of their test and must have their IDs or other identification documents (driver's license, passport, authorization or residence card...).

The School shall provide piano accompanists for anyone who so requests in the enrolment form.

## 7. Test content

Applicants will find information regarding the content of the screening and final tests in the Annex to these rules as well as on the School website [www.eaem.es](http://www.eaem.es)



## 8. Examination boards

### Composition of examination boards for the final test:

- **Singular members:** Principal conductor, associate conductor and head of studies, who shall act as secretary.
- **Wind:** Two woodwinds teachers from each of the woodwind specialities and two brass teachers from each of the brass specialities.
- **String:** Teachers of each specialty.
- **Percussion:** The teacher of the speciality.

The composition of the examination boards shall be announced at the moment that the list of admitted candidates is published. Each examination board shall be valid constituted with the attendance of at least half plus one of its members and the attendance of the secretary.

### Final test score:

The examination board members shall score each applicant from 0-10, and the total sum shall be divided by the number of attendees. The final result shall be the final score.

In the event of a tie between two or more candidates, the examination board may ask candidates to sight-read fragments and/or request an interview.

In order to pass the test, candidates must obtain a score equal to or higher than 5 points, and those who do not achieve this score will be eliminated from the selection process.

Those who have met the requirements for admission as a student at the School but do not attain the score needed to be active students shall be included on a waiting list. Said list shall be valid for the academic year for which the examination sessions have been held.

## 9. Registration

### Registration fees:

Status as a student in the Course in Orchestral Specialization entails paying registration fees amounting to 704 euros, which includes compulsory accident insurance.

EAEM students shall be considered students of the USC for the purpose of gaining access on equal terms with other USC students to available services that the institution provides to academics, computer professionals, cultural, sporting and economic support and others that may arise during term of the agreement on a reciprocal basis as agreed by the parties.

For the purpose of facilitating the accreditation of students, a document that identifies them as USC students and that gives them access to these services and those offered by EAEM shall be created.

### Formalizing the registration:

Once the tests are completed and the results published, successful candidates may formally register for the course during the first instalment in **July 2023**, by paying the pertinent fees set out in the examination notice. In the event that all the places offered are not filled or someone withdraws during the first instalment, the list of candidates on the waiting list shall be published, establishing a period of 5 working days to formalise their enrolment.

## 10. Stipend programme

All students shall have a stipend amounting to 300 euros a month, from October 2023 to July 2024, inclusive. Students, as full members of the University of Santiago de Compostela, may be accommodated at the Burgo das Nacións University Residence (180 meters from the School).



## 11. Study plan

Students selected as active students shall be entitled to individual lessons as well as classes in chamber music and orchestral practice, lectures, master classes and courses by School or guest faculty. The study plan can be downloaded from the website [www.eaem.es](http://www.eaem.es).

## 12. Student rights and duties

Accepting the place entails benefiting from the following rights and complying with the following duties:

### Rights:

- To receive individual lessons, orchestral practice and chamber music classes and theoretical/practical classes whose periodicity and schedules are established at the beginning of the course.
- To have their instruments insured during the academic period.

### Duties:

- Attend classes and individual and group rehearsals included in the study plan, complying with the schedule and timetable set by School authorities.
- Take part in the groups as assigned by School.
- Participate in the specified programme of public performances, waiving any payment, recording, sound and image broadcasting rights from School activities, including for marketing purposes. School authorities shall select students they consider suitable for the implementation of the public events programme.
- Behave with due discipline and correctness.
- Acceptance of all other duties listed in the Internal Regulation (IR) of the School of Higher Music Studies of Galicia.

## 13. Requirements for degree qualification

- Have paid the amount of the fees required for issuing the qualification.
- Have successfully completed the required academic requirements.
- Have an attendance of at least 80% in each of the subjects in the study plan.

## 14. Non-fulfilment

- Non-fulfilment of the duties reflected in the IR or not successfully completing the credits established may lead to the total or partial cancellation of the student's monthly stipend.
- Withdrawal by the party concerned or the permanent suspension of student status shall entail the return of the stipend received from October 1st, 2023.

- Those students who were registering in step of ending of his studies for the obtaining of the needed title, and it does not obtain in the date established in the bases of the present summons, they will have to return the scholarship perceived from October 1st, 2023.

## 15. Loss of student status

**The following shall be reason for the permanent suspension of student status, as the case may be:**

- Withdrawal by the party concerned.
- Non-fulfilment of the duties established above and reflected in EAEM's Internal Regulations.
- In compliance with the requirements of point 3 of the current enrolment.

The decision to suspend of student status shall be adopted by EAEM's Technical Committee.





## FLUTE

### 1. Video

Any of the following works:

- S. Karg-Elert: Sonata Appassionata for solo flute.
- J. Ibert: Piece for solo flute.
- E. Bozza: Image for solo flute.

### 2. Live audition

- W. A. Mozart: Concerto in G Major KV 313 (1<sup>st</sup> and 2<sup>nd</sup> movement, with cadenza).
- The selected work of the video candidate.

#### *Excerpts:*

- L. v. Beethoven: Overture Leonora 3 (number 329 with an upright).
- J. Brahms: Symphony number 4 (solo from the fourth movement).
- F. Mendelssohn: Midsummer Night's Dream (Scherzo solo).
- S. Prokofiev: Pedro and the wolf (solo) op. 67.

## OBOE

**1. Video**

A freely chosen work or movement or any of the works to be provided for the audition.

**2. Live audition**

- W. A. Mozart: Concerto in C Major KV 314 (1<sup>st</sup> and 2<sup>nd</sup> movements with cadenza).
- A freely chosen work between the two followings ones:
  - A. Vivaldi: Sonata in C minor RV53.
  - J. S. Bach: Sonata in G minor BWV 1030b.

**Excerpts:**

- P. I. Tchaikovsky: Symphony number 4 (2<sup>nd</sup> and 3<sup>rd</sup> movements).
- L. v. Beethoven: Symphony number 3 "Eroica" (2<sup>nd</sup>, 3<sup>rd</sup> and 4<sup>th</sup> movements).
- G. Rossini: Overture of La Scala di Seta.
- F. Mendelssohn: Symphony number 3 "Scottish" (2<sup>nd</sup> movement).
- I. Stravinsky: Pulcinella Suite. Serenata - Tocatta - Gavotta - Variation 1.

The orchestral pieces according to the book Orchester Probespiel Oboe (Editorial Peters).

## CLARINET

**1. Video**

A freely chosen work or movement or any of the works to be provided for the audition.

**2. Live audition**

- W. A. Mozart: Clarinet Concerto KV 622 (1<sup>st</sup> and 2<sup>nd</sup> movements).
- C. Debussy: Premiere Rhapsodie.

**Excerpts:**

- L. v. Beethoven: Symphony number 6 (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> movements)
- Dances of Galanta
- Midsummer Night's Dream (Scherzo)
- I. Shostakovich: Symphony number 9.

## BASSOON

**1. Video**

- W. A. Mozart: Bassoon Concerto KV 191, (1<sup>st</sup> and 2<sup>nd</sup> movements with cadenza).

**2. Live audition**

- First and second movements to be chosen between concertos W. A. Mozart KV 191 or C. M. von Weber op. 35.

**Excerpts:**

- L. v. Beethoven: Symphony number 4 in B major op. 60 (1<sup>st</sup>, 2<sup>nd</sup> and 4<sup>th</sup> movements).
- L. v. Beethoven: Violin Concerto in D major op. 61 (1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> movements).
- J. Haydn: Symphony number 88 in G major (1<sup>st</sup> and 4<sup>th</sup> movements).
- W. A. Mozart: Overture of The Marriage of Figaro.
- W. A. Mozart: Symphony number 41 "Jupiter" (1<sup>st</sup>, 2<sup>nd</sup> and 4<sup>th</sup> movements).
- M. Ravel: Piano Concerto in G major.
- I. Stravinsky: Pulcinella (scherzino, tocatta and gavotte with due con due variazioni).

The extracts from the orchestral repertoire can be found in the book Orchester-probespiel, test pieces for orchestral auditions. Editorial Schott (ED 7852).

## HORN

**1. Video**

A freely chosen work or movement or any of the works to be provided for the audition.

**2. Live audition**

- W. A. Mozart: to be chosen between the Concerto number 2, 3 and 4 (1<sup>st</sup> and 2<sup>nd</sup> movements with cadenza).
- R. Strauss: Concerto number 1 (1<sup>st</sup> movement).

**Excerpts:**

- L. v. Beethoven: Symphony number 7, 1<sup>st</sup> Horn (1<sup>st</sup> movement).
- L. v. Beethoven: Symphony number 9, 4<sup>th</sup> Horn (3<sup>rd</sup> movement).
- J. Brahms: Symphony number 2, 1<sup>st</sup> Horn (1<sup>st</sup> and 2<sup>nd</sup> movement).
- P. Tchaikovsky: Symphony number 5, 1<sup>st</sup> Horn (2<sup>nd</sup> movement).
- R. Strauss: Ein Heldenleben, 1<sup>st</sup> Horn (beginning, first 18 bars).
- F. Schubert: Symphony number 8 "The Great", 1<sup>st</sup> Horn (beginning, first 8 bars).

The passages are drawn from the book Orchester Probespiel (Editorial Peters).



## TRUMPET

### 1. Video

- J. Haydn: Concerto in E flat major (1<sup>st</sup> and 2<sup>nd</sup> movements).

### 2. Live audition

- J. Haydn: Concerto in E flat (1<sup>st</sup> and 2<sup>nd</sup> movements).
- A work for alone trumpet to choosing between the following ones:
  - T. Charlier: 36 Etudes.
  - J. González: Señales Trumpet.
  - A. Vizzutti: Cascades.
  - V. Persichetti: Parable XIV.
  - A. Plog: Postcards.
  - S. Friedman: Solus.
  - H.W. Henze: Sonatina.
  - R. Henderson: Variation movements.

#### *Excerpts:*

- J. S. Bach: Mass in B minor.
- G. Bizet: Carmen.
- F. Buide: Paisaxe suspendida.
- G. Mahler: Symphony number 5.
- M. Moussorgsky: Pictures at an exhibition.
- I. Stravinsky: Petrushka.

The trumpets to be used in the interpretation of the concert and the orchestral extracts are at the free choice of the candidates (the orchestral extracts are downloaded on the web).

## VIOLIN

### 1. Video

A freely chosen work or movement or any of the works to be provided for the audition.

### 2. Live audition

- First and second movements (with cadences) of a W. A. Mozart concerto.
- A work of free choice.

#### *Excerpts:*

- R. Strauss: Don Juan, Violin I (p. 61, 62 and 63).
- A. Bruckner: Symphony number 9: 3<sup>rd</sup> movement Violin II (p. 27 and 28).
- J. Strauss: Die Fledermaus Overture: Violin I (p. 58, 59 and 60).
- I. Stravinsky: Le Sacre du Printemps: Violin I (p. 67).

The passages to be played are from the book Orchester Probespiel (volume 2) published by Schott (ED 7851) on the mentioned pages.

## CELLO



**1. Video**

A freely chosen work or movement or any of the works to be provided for the audition.

**2. Live audition**

- J. S. Bach: Two movements of a suite for solo cello.
- J. Haydn: Concerto in D major, one movement with cadence Gendrom.

**Excerpts:**

- L. v. Beethoven: Symphony number 8 (3<sup>rd</sup> movement. Trio)
- J. Brahms: Symphony number 2 (2<sup>nd</sup> movement)
- W. A. Mozart: The Marriage of Figaro.

All the extracts are from the Probespiel book.

## VIOLA

**1. Video**

- First movement without cadence of the Concert in D for viola by C. Stamitz or by F. A. Hoffmeister.

**2. Live audition**

- C. Stamitz or F. A. Hoffmeister: Concert in D for viola (1<sup>st</sup> and 2<sup>nd</sup> movements, 1<sup>st</sup> with cadence).
- 1<sup>st</sup> and 2<sup>nd</sup> movements to choose between the following three works:
  - B. Bartók: Concert for Viola.
  - W. Walton: Concert for Viola.
  - P. Hindemith: Concert Schwanendreher.

**Excerpts:**

- B. Smetana: Overture of The Bartered Bride.
- A. Bruckner: Symphony number 4 (2<sup>nd</sup> movement, bars 51-83).

## DOUBLE BASS

**1. Video**

- Freely chosen first and second movement of a sonata or concerto (with cadences) with piano accompaniment or orchestra different from the audition.

**2. Live audition**

- K. D. von Dittersdorf: 1<sup>st</sup> and 2<sup>nd</sup> movement with cadences.
- Freely chosen work.

**Excerpts:**

- L. v. Beethoven: Symphony number 5 (2<sup>nd</sup> and 3<sup>rd</sup> movements).
- L. v. Beethoven: Symphony number 9 (4<sup>th</sup> movement).
- W. A. Mozart: Symphony number 40 (1<sup>st</sup> movement).

The extracts are from the book Orchester Probespiel. Kontrabass. Ed. Schott.

## PERCUSSION

**1. Video**

- Submit a video with an elective work, using a bar instrument or multiple percussion, either solo or chamber music. It may not be any works that are part of the exam tests. The maximum lengths of the video shall not exceed eight minutes.

**2. Live audition**

- Small drum: H. J. Bay: Study op. 5.
- Box: B. Lyllof: Study number 9.
- Marimba: choose one of the following works:
  - G. Stout: Dance number 2 of "The Mexican Dances for Marimba".
  - J. S. Bach: A single movement from the Sonatas, Fugues or Inventions.

**Orchestral repertoire:**

- SMALL DRUMS
  - L. v. Beethoven: Symphony number 1 (2<sup>nd</sup> and 3<sup>rd</sup> movements).
- XYLOPHONE
  - G. Gershwin: Porgy and Bess. (Introduction, beginning to bar 17).
- CYMBALS
  - P. I. Chaikovsky: Symphony number 4 (4<sup>th</sup> movement bar 270 to end at 293).
- TAMBOURINE
  - I. Stravinsky: Petrushka. 1947 version (from number 53 to number 56).

This repertoire can be found in the book Orchester Probespiel by Schott and in the book Orchestral Repertoire by Raynor Carroll.  
The small drums study can be downloaded from the website.



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