



# MERIDIEM WIND ORCHESTRA

## HIGH SCHOOL SOLOIST COMPETITION

The Meridiem Wind Orchestra is looking for outstanding high school woodwind, brass, and percussion soloists to perform with us, win \$750 in prizes, receive top-level coaching, and take home a professional recording.

**Application deadline: Oct 16, 2025**

- **Phase One** - A YouTube Video link with piano accompaniment (if available) sent to us with the application. A solo piece of your choice, available with wind ensemble accompaniment. 5 - 12 minutes long, one movement is acceptable.
- **Phase Two** - Up to six candidates will be selected for a live audition with an adjudication panel in November 2025. All soloists receive detailed feedback from the panel on their performance musically, technically, and regarding stage deportment.
- **Phase Three** – The winner will rehearse their piece with our ensemble in Spring 2026.
- **Phase Four** – The winner will perform their piece with the Meridiem Wind Orchestra in early May 2026. This concert will be recorded so that the winner has a keepsake of their performance that may be used for their musical resumes and further development. We reserve the right to use the recording to promote future competitions.

**The winner receives a \$500 gift certificate from Tapestry Music and a professional recording of the performance valued at \$250.**

SPONSORED BY



1824 GOVERNMENT ST VICTORIA BC

**Contact Chuck Currie at [reedguy@telus.net](mailto:reedguy@telus.net) for a copy of the rules, eligibility, application form and repertoire syllabus.**



# MERIDIEM WIND ORCHESTRA HIGH SCHOOL SOLOIST COMPETITION

## RULES AND ELIGIBILITY

Candidates should choose a piece, or a selected movement or movements of a major work from our syllabus which totals 12 minutes or less in performance time. The syllabus contains approved selections for each instrument. Other repertoire will be considered if wind ensemble accompaniment is available.

Please contact the chairperson, Chuck Currie at [reedguy@telus.net](mailto:reedguy@telus.net) by August 30, 2025, to submit non-syllabus repertoire to be approved. Applicants are required to submit a letter of reference from their music teacher and complete the attached application form.

This competition is open to any woodwind, brass or percussion player who is attending a secondary school as of May 30, 2026.

**Please submit your application form and YouTube link of your recording with piano accompaniment (unless unavailable) by October 16, 2025 to Chuck Currie at [reedguy@telus.net](mailto:reedguy@telus.net) with a reference letter from your music teachers which describes your musical skills and abilities. The application fee is \$25 payable by Interac E-transfer to [reedguy@telus.net](mailto:reedguy@telus.net) The funds will be used to expand the repertoire available for the annual contest.**

The winner must submit a promotional photo and bio for the concert program and poster.





# MERIDIEM WIND ORCHESTRA HIGH SCHOOL SOLOIST COMPETITION

## SOLOIST COMPETITION SYLLABUS

Repertoire: Contact Chuck Currie at [reedguy@telus.net](mailto:reedguy@telus.net) to submit other literature for approval before recording your audition. Arrangements for solo instrument and piano for your audition are available from Tapestry Music. If there is none\*, contact Chuck for a scan of the solo part.

### Piccolo/Flute

Piazzolla Oblivion  
Morricone arr Longfield Gabriel's Oboe

### Oboe

Barnes Autumn Soliloquy  
Marcello arr Yeago Oboe Concerto in c minor  
Morricone arr Longfield Gabriel's Oboe  
Piazzolla Oblivion

### Bassoon

Fucik The Old Grumbly Bear  
Godfrey Lucy Long

### Clarinet

Morricone arr Longfield Gabriel's Oboe  
Mozart Clarinet Concerto K622 for Bb clar  
Piazzolla Oblivion  
Rimsky-Korsakov Clarinet Concerto  
Von Weber Clarinet Concertino  
Von Weber Clarinet Concerto No 1  
Davis Variations on a Theme by Schumann\*

### Bass Clarinet

Arban Variations on Carnival of Venice\*  
Bennett Basswood\*  
Bruch Kol Nidrei  
Davis Variations on a Theme by Schumann\*  
Fucik The Old Grumbly Bear  
Piazzolla Oblivion  
Morricone arr Longfield Gabriel's Oboe

### Alto Saxophone

Bruch Kol Nidrei  
Bulla Caprice\*  
Davis Variations on a Theme by Schumann\*  
Ellington Come Sunday\*  
Glazunov Concerto  
Grundman Concertante\*  
Hagen Harlem Nocturne\*  
Maurice Tableaux de Provence  
Morricone arr Longfield Gabriel's Oboe  
Nestico Persuasions\*  
Peeters Sunny Sunday\*

### Alto Sax, continued

Piazzolla Oblivion  
Williams Catch Me If You Can

### Tenor Saxophone

Bruch Kol Nidrei  
Piazzolla Oblivion  
Morricone arr Longfield Gabriel's Oboe

### Baritone Saxophone

Arban Variations on Carnival of Venice\*  
Bruch Kol Nidrei  
Morricone arr Longfield Gabriel's Oboe  
Davis Variations on a Theme by Schumann\*  
Ellington Come Sunday\*  
Fucik The Old Grumbly Bear  
Hagen Harlem Nocturne\*  
Nestico Persuasions\*  
Piazzolla Oblivion

### Trumpet

Haydn Trumpet Concerto  
Morricone arr Longfield Gabriel's Oboe  
Piazzolla Oblivion

### Horn

Milner Serenade for Horn\*  
Strauss Horn Concerto #1

### Trombone/Euphonium

Fucik The Old Grumbly Bear  
Guilmant Morceaux Symphonique  
Rimsky Korsakov Concerto

### Tuba

A Circus Suite Johnson Stuart 2<sup>nd</sup> mve  
"Elephant Act" starts bar 206\*  
Fucik The Old Grumbly Bear  
Dedrick A Touch of Tuba  
Marshall Tiger Rag\*

### Percussion

Neeck Concerto for Drum Set & Concert Band\*  
William Mallet Maniacs\*



# MERIDIEM WIND ORCHESTRA HIGH SCHOOL SOLOIST COMPETITION

## APPLICATION FORM

Name:

Birth Date:

**(Applicants must be attending a senior secondary school on the date of the concert.)**

Phone:

E-mail Address:

Instrument:

School:

Name of band/school teacher:

Private instrumental teacher:

How long have you played your instrument?

Please attach references from your school music teacher and private teacher and a page listing your musical experiences including groups that you regularly rehearse or perform with, private lessons, musical workshops or camps attended, music scholarships or awards, other musical training, solo performances and repertoire, recitals, etc.

Please list the piece you have recorded for submission including movement names.

**If your piece is not listed on the syllabus, ensure that you have received approval from the committee chairperson for eligibility before applying or recording.**

This application, a link to a YouTube video of the eligible solo piece with piano accompaniment (unless unavailable), a musical letter of reference and the application fee of \$25 must be submitted via Interac E-transfer to [reedguy@telus.net](mailto:reedguy@telus.net) by October 16, 2025.

The application fee funds will be used to access more solo repertoire for the annual contest.

**Chairperson: Chuck Currie [reedguy@telus.net](mailto:reedguy@telus.net)**

# MWO MERIDIEM WIND ORCHESTRA

## High School Soloist Competition

### AUDITION ADVICE

Auditions are a regular part of being a serious musician, whether you are a youth, amateur or a professional musician. Audition means "hearing," and it is as old as music itself. The purpose of an audition is simple; it allows MWO to hear you play your instrument. A panel of our principal players views your performance, listening for tone, time, technique, and overall musicianship, as well as your partnership with your collaborative pianist. We also watch your professional demeanour, including appropriate dress. It can be casual, but must be classy, including your shoes!

Choose a piece that you can perform very well indeed rather than a difficult piece that is hard for you to master.

**Prepare and practice!** Keep a regular practice schedule. Work with your music teacher or coach weekly to polish and prepare your audition piece. Practice consistently well in advance of the audition. Don't cram for your audition, that does not work.

**Use a metronome!** When practicing any piece, the use of the metronome is crucial. Start with a slow tempo and increase it gradually as you feel comfortable. Start with the very hardest passages first and never practice anything faster than you can play it beautifully.

Record your practice sessions and listen to them carefully. You will hear far more detail than you do while playing.

Do not worry about the exact stated metronome marking of the piece, more about the musical character of the piece. Never practice, perform or record a piece faster than you can play it!

Larghissimo- extremely slowly

Largo-broadly

Larghetto-less broadly

Lento-Slow

Grave- heavy, seriously

Adagio-at ease

Adagietto- rather slow

Andante- walking

Andantino- walking with purpose

Moderato-moderate

Allegro moderato- moderately cheerful and quick

Allegretto-rather lively

Allegro cheerful and quick

Allegro assai "much" cheerful and quick

Vivace "lively"

Vivo "alive"

Presto "soon" very fast

Prestissimo- as fast as possible

Perform and record “mock auditions” and critique your performance. Ask your music teacher to provide feedback.

Treat your YouTube audition as though you are auditioning in front of a live panel of judges.

**Select a good acoustic and visual space.** Avoid spaces that are too large, too small, or messy. Choose a place with good acoustics, **avoiding too dry or too boomy**. Do some sound and image checks before you record. Make sure you find the best place for your recorder where you will sound and look your best.

Here are some good audition image samples.



It's OK to use your smartphone for your audition but record at the highest bitrate you can. Minimum bitrate per second should be 320. Use the video orientation (horizontal or vertical) that makes sense for your instrument and room setup. We want to be able to see as much of you and your instrument and your collaborative pianist as possible.

Make sure you check that the loudest parts are not recorded too “hot,” sounding crackly. Use a peak limiter if necessary or move the phone further from you. Record your audition in one take, without any edits.

Take time to breathe deeply between phrases while keeping in time. Increase your air pressure through every phrase. Breathing deeply supports your sound, especially when playing quietly and finishing phrases with conviction...and it helps you stay calm! Breathing and silence are important parts of the music.

On the day, give yourself a relaxed warm-up with breaks. When you're ready, try to record your video in one or two takes rather than a bunch of do-overs. Mistakes often creep in the more re-dos you try to record. The first take is often the best one. Prepare, then do your best. Don't fret if you are not perfect. Remember you are being judged on potential. Enjoy the process and remember how much you love music!

**GOOD LUCK! We are on your side!**