



Canberra
Symphony
Orchestra

CSO Rank and File Musician Audition Pack

This pack contains:

1. About the CSO
2. Position Description
3. Audition Requirements
4. Key Dates & Contact Information
5. Audition Repertoire & Excerpts

About the CSO

Jessica Cottis, Chief Conductor and Artistic Director

One of the most outstanding Australian conductors working today, 2024 marks Cottis' fourth season as Chief Conductor and Artistic Director of the Canberra Symphony Orchestra. Under her leadership, the orchestra has already developed a number of important new initiatives, including significant commissions and championing of Australian works. Recognised for her engaging, wide-ranging and thought-provoking programming, Cottis' domain is music of the nineteenth to twenty-first centuries.

<http://www.jessicacottis.com>

Concert season

Llewellyn Series

The CSO's four flagship concerts, performed on Wednesday and Thursday evenings at Llewellyn Hall, pair iconic symphonic masterworks with compelling Australian compositions and features a range of guest artists.

Australian Series

These nationally unique, Thursday evening concerts exclusively feature Australian chamber works, with a commissioning focus.

Chamber Classics

Introduced in 2021, this series celebrates well-loved chamber repertoire at Canberra's historic Albert Hall. There will be four Chamber Classics concerts in 2024, held on Sunday afternoons.

Community engagement

With the support of the ACT Government and Community Partners, CSO community engagement delivers positive outcomes for the region in health and wellbeing, education, innovation and social cohesion. The CSO is also committed to generating pathways for emerging artists through the Kingsland Pathways Program, made possible by the generous support of the orchestra's philanthropic community.

Musical services

The CSO reaches thousands each year through musical services provided to a range of popular, family-friendly events across the region, including Queanbeyan's award-winning *Music by the River*, and *Symphony in the Park* at Stage88. The CSO has also supported a range of other arts organisations to deliver rich, thought-provoking cultural experiences, such as large-scale productions with National Opera and Flowers of Peace.

Position Description

Key functions and responsibilities

CSO Rank and File musicians fulfil the following duties, in accordance with the terms and conditions of the CSO's Enterprise Bargaining Agreement 2019–2021:

- Prepare musically as required prior to the first rehearsal.
- Arrive at rehearsals and concerts in time to tune with the orchestra.
- Comply with the orchestra's tuning process.
- Follow directions from the conductor, Concertmaster, section leader and / or section Principal, marking music in accordance with directions where appropriate.
- Contribute to a professional and harmonious work environment.
- Dress appropriately for performances in keeping with the ensemble nature of CSO activity.
- Uphold professional standards and act in the best interests of the orchestra as a whole, at all times.

Etiquette

- CSO musicians are expected to arrive 15 minutes prior to a call to ensure tuning takes place on time.
- To ensure rehearsals run efficiently to time, verbal communication should be restricted to questions and comments essential for concert preparation.
- Musicians should follow the Conductor's/Concert Master's/Section Leader's/Principal's instructions and when appropriate mark their music in accordance therewith.

Rostering

CSO Principals roster sections based on player strengths and preferences, in consultation with the Concertmaster. A majority of contracts are issued to players **based in the Canberra region**, which reflects the CSO commitment to supporting the growing pool of high calibre, local players and developing emerging talent, while maintaining key interstate connections. This is important for the sustainability of the CSO into the future.

Audition Requirements

Candidates will be required to present:

- First movement (**exposition only**) of one of the concertos set for their instrument (see list below), without cadenza.
- Orchestral excerpts selected for their instrument from the provided list on page 6.

Auditions will consist of two rounds: a recorded round and an in-person round.

For the initial recorded round, applicants will submit a single take recording of their requested concerto and orchestral excerpts to be judged anonymously by a panel of CSO musicians. From this submission, the panel have the option to pass the applicant, fail the applicant, or request the applicant move forward to the 2nd round of in person auditions.

The second round will consist of a screened in-person audition with the jury panel where the applicant will perform a selection of the excerpts and concertos.

To apply, candidates must complete the online application form and submit a CV and recorded audition by [clicking here](#).

Concertos

Violin

MOZART Violin Concerto No. 3 in G major *or*
MOZART Violin Concerto No. 4 in D major *or*
MOZART Violin Concerto No. 5 in A major

Viola

STAMITZ Viola Concerto in D major *or*
HOFFMEISTER Viola Concerto in D major

Cello

HAYDN Cello Concerto No. 1 in C major *or*
HAYDN Cello Concerto No. 2 in D major

Double Bass

VANHAL Double Bass Concerto in E-flat major *or*
DITTERSDORF Double Bass Concerto in D major

Flute

MOZART Flute Concerto No. 1 in G major

Oboe

MOZART Oboe Concerto in C major

Clarinet

MOZART Clarinet Concerto in A major

Bassoon

MOZART Bassoon Concerto in B-flat major

High Horn

MOZART Horn Concerto No. 2 in E-flat major *or*
MOZART Horn Concerto No. 4 in E-flat major

Low Horn

MOZART Horn Concerto No. 3 in E-flat major

Trumpet

HAYDN Trumpet Concerto in E-flat major

Trombone

WEBER Romance *or*
DAVID Trombone Concertino

Bass Trombone

LEBEDEV Concerto in One Movement

Tuba

VAUGHAN WILLIAMS Concerto in F minor for
Bass Tuba

Percussion

Excerpts only

Harp

HANDEL Concerto in B-flat major

Excerpts

Required excerpts are included from page 6 of this document onwards.

Key Dates and Contact Information

| | |
|----------------------------------|--------------------------------------------------------------------------|
| 11 October | Applications open |
| 11 October – 22 November | Audition submissions accepted and round one application review underway |
| 22 November | Applications close |
| 25 November – 29 November | Applicants notified of round one results. Round two auditions scheduled. |
| 2 December | In person Audition #1 |
| 4 December | In person Audition #2 |
| 5 December | In person Audition #3 |
| 13 December | Applicants notified of round two audition results |

In person auditions will take place on the following dates:

| Date | Time | Location |
|---------------------------|---------------|------------------------------------------------|
| Monday 2 December 2024 | 19:00 – 22:00 | Wig & Pen, ANU |
| Wednesday 4 December 2024 | 19:00 – 22:00 | Larry Sitsky Recital Room, ANU |
| Thursday 5 December 2024 | 19:00 – 22:00 | Larry Sitsky Recital Room, ANU |

Auditions will be held in 15-minute increments and applicants must be available for their full allotted time. Applicants will be notified of their audition time during the week of 25 November – 29 November. Early applications are appreciated.

Applicants will be notified of audition results by Friday 13 December 2024.

Contact

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Canberra Symphony Orchestra
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Canberra Symphony Orchestra

Rank & File Audition Excerpts

Oboe

1. Brahms: Variations on a theme by Haydn - Theme
2. Brahms: Variations on a theme by Haydn – Var. 6
3. Bartok: Concerto for Orchestra – 2nd Movement
4. Beethoven: Fidelio – No. 11
5. Stravinsky: Orpheus – Scene 2, Air de Danse
6. Mozart: Cosi Fan Tutti – Overture, Presto

Cor Anglais

1. Berlioz: Roman Carnival Overture

Variationen über ein Thema von J. Haydn

Thema
Chorale St. Antoni

Andante [♩ = 69]

Ob. II

Johannes Brahms
op. 56 a

6 *p* *ten. ten.*

12 *f* *p*

18 *pp*

19 *f* *f*

25 *dim. smorz.*

Edition Peters

31640

Brahms — Variations on a Theme by Haydn

Oboe I

3

264 **Var. VI**
Vivace
Hr. I *p sempre* Klar. I

271 *f* *sf*

277 *sf* *sf* *sf* *sf*

282 *ff* *f*

287 *sf* *f* *sf* *sf*

Konzert für Orchester

II. Giuoco delle coppie

Allegretto scherzando ♩ = 74 [♩ = 94]

Béla Bartók

25 Ob. II

p *f* *p*

29 *f* *mf*

33 *sempre stacc.*

37 *cresc.* *f*

42 181 *p* *p*

Fidelio

2. Aufzug

Nr. 11 Arie des Florestan

(„Und spür ich nicht linde sanft säuselnde Luft?“)

L. van Beethoven

Poco Allegro [♩ = 116]

81 *p cresc.* *dim.*

87 *dolce.* *cresc.*

92 *p*

97 *cresc. poco a poco* *f* *dolce*

102

106 *cresc.* *p*

111

116 *cresc.* *f*

121 *p cresc.* *f*

126 *ff* *dim.*

Orpheus

Igor Strawinsky

2. Szene
Air de danse

Grave $\text{♩} = 62$

Ob., II *rallentando*

Harfe

p dolce

Un poco meno mosso $\text{♩} = 96$

81

82

83

Così fan tutte

W. A. Mozart
KV 588

Ouverture
Andante [♩ = 52]

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-4. Dynamics: *f*, *p*.

Musical staff 2: Treble clef, 2/4 time signature. Measures 5-8. Dynamics: *p*.

Musical staff 3: Treble clef, 2/4 time signature. Measures 9-11. Tempo change: **Presto** [♩ = 126]. Dynamics: *f*.

Musical staff 4: Treble clef, 2/4 time signature. Measures 12-15. Dynamics: *p*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 16-19. Dynamics: *p*.

Musical staff 6: Treble clef, 2/4 time signature. Measures 20-23. Dynamics: *p*.

Musical staff 7: Treble clef, 2/4 time signature. Measures 24-27. Dynamics: *f*.

Musical staff 8: Treble clef, 2/4 time signature. Measures 28-30. Dynamics: *f*.

Musical staff 9: Treble clef, 2/4 time signature. Measures 31-34. Dynamics: *p*.

Musical staff 10: Treble clef, 2/4 time signature. Measures 35-38. Dynamics: *p*.

Musical staff 11: Treble clef, 2/4 time signature. Measures 39-42. Dynamics: *p*.

English horn (Optional)

Römischer Karneval

Ouverture

Andante sostenuto $\text{♩} = 52$

Hector Berlioz
op. 9

21 E.Hr.
mf espress.

25

29

34
cresc. - - - sf

The image shows a musical score for the English Horn part of the Overture to 'Römischer Karneval' by Hector Berlioz. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins at measure 21, marked 'E.Hr.' and 'mf espress.'. The music features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'mf espress.' and 'cresc. - - - sf' (crescendo leading to fortissimo). The score is divided into four systems, with measure numbers 21, 25, 29, and 34 indicated at the start of each system. A large bracket is visible at the end of the fourth system.