



Canberra  
Symphony  
Orchestra

# CSO Rank and File Musician Audition Pack

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3. Audition Requirements
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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 2<sup>nd</sup> 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

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

In person auditions will take place on the following dates:

<b>Date</b>	<b>Time</b>	<b>Location</b>
Monday 2 December 2024	19:00 – 22:00	<a href="#">Wig &amp; Pen, ANU</a>
Wednesday 4 December 2024	19:00 – 22:00	<a href="#">Larry Sitsky Recital Room, ANU</a>
Thursday 5 December 2024	19:00 – 22:00	<a href="#">Larry Sitsky Recital Room, ANU</a>

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

**Chris Dixon**  
Orchestral Operations Manager  
Canberra Symphony Orchestra  
[orchestramanager@csso.org.au](mailto:orchestramanager@csso.org.au)  
0421 213 301



# Canberra Symphony Orchestra

## **Rank & File Audition Excerpts**

### **Snare Drum**

1. Rimsky Korsakov: Scheherazade – 3<sup>rd</sup> Movement
2. Rimsky Korsakov: Scheherazade – 4<sup>th</sup> Movement
3. Bartok: Concerto for Orchestra

### **Xylophone**

1. Copland: Appalachian Spring
2. Kabalevsky: Colas Breugnon – Overture

### **Glockenspiel**

1. Respighi: Pines of Rome – Pines of Villa Borghese
2. Tchaikovsky: Sleeping Beauty – Waltz

### **Cymbals**

1. Tchaikovsky: Symphony No. 4 – 4<sup>th</sup> Movement
2. Rachmaninov: Piano Concerto No. 2 – 3<sup>rd</sup> Movement

### **Triangle**

1. Rimsky Korsakov: Scheherazade – 4<sup>th</sup> Movement
2. Bizet: Carmen Suite – Danse Boheme

### **Tambourine**

1. Bizet: Carmen Suite No. 1 - Aragonaise
2. Dvorak: Carnival Overture - Allegro
3. Dvorak: Carnival Overture

# Snare Drum

Rimsky-Korsakov, Scheherezade, Third Movement

Ⓓ Pochissimo più mosso ♩. = 63

6  
*p dim.* 6 *ppp* 6

6 6 6

6  
*pocissimo cresc.* 6 6

6 1  
*pp*

4

4

4 Ⓒ *p*

Ⓓ

4 *pp*

Ⓙ *f* *f*

# RIMSKY KORSAKOV: SCHEHEREZADE – 4<sup>TH</sup> MVT

*Lento. Recit. Vivo.* 24 <sup>Triang.</sup> A 2 2 7 B<sup>Fl.</sup>

Viol. Solo.

11 C

15 E

16 F<sup>4</sup>

G 16 H 16 I 16 K 32 L 32 M 21

N 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

16 17 18 11 13 13 14

15 O 16 P

1 1 1 Q

R

15 S 1



# BARTOK CONCERTO FOR ORCHESTRA

## II. GIUOCO DELLE COPPIE

Allegro scherzando ♩ = 94  
SIDE DRUM (without snares)

Handwritten: B C# D E

mf dim.

Handwritten: 1 2 3

S. Dr. [9] [17] [25]

TIMP. p 7 1 4

1st Bsn.

TIMP. 1

mf Poch. rit.

Handwritten: 3 4 5 6

S. Dr. mf dim.

Handwritten: ]

[258] [263]

p pp

B. & H. 9131

Handwritten: C E h

# Xylophone

~~Excerpt 1~~

Copland, Appalachian Spring

48 (Presto  $\text{♩} = 92$ )

2 1 1

*ff*

*ff*

*sf*

*sf*

~~Excerpt 2~~  
Kabalevsky, Colas Breugnon, Overture

Presto (in one)

*f* R L R

R R L R R R

R L R L R L R L R

(loco) *ff* *mf* R L

36 R

# Glockenspiel

~~Respighi~~  
Respighi, Pines of Rome, Pines of the Villa Borghese

Allegretto vivace ♩ = 92

The musical score is written for a single melodic line on a treble clef staff in a 2/8 time signature. The key signature has one flat (B-flat). The tempo is marked 'Allegretto vivace' with a quarter note equal to 92 beats per minute. The score consists of ten staves of music. The first staff begins with a fortissimo (*ff*) dynamic. The second staff contains a first ending bracketed '1' and a measure rest for 9 measures. The third staff contains a second ending bracketed '2' and a measure rest for 5 measures, with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth staff features a series of chords numbered 1 through 9, with a fortissimo (*ff*) dynamic. The fifth staff contains a measure rest for 7 measures, followed by a fortissimo (*f*) dynamic and a first ending bracketed '3' with a measure rest for 2 measures. The sixth staff begins with a fortissimo (*f*) dynamic and a first ending bracketed '4' with a measure rest for 2 measures. The seventh staff contains a fortissimo (*f*) dynamic and a first ending bracketed '4' with a measure rest for 2 measures. The eighth staff contains a fortissimo (*f*) dynamic and a first ending bracketed '4' with a measure rest for 2 measures. The ninth staff contains a fortissimo (*ff*) dynamic and a first ending bracketed '4' with a measure rest for 2 measures. The tenth staff contains a fortissimo (*ff*) dynamic and a first ending bracketed '4' with a measure rest for 2 measures.

18 19 20 21 22 23 24 25 26 27 28

*string. cresc.*

5 *a tempo* 9 7

*p cresc.*

6 Più vivo ♩ = 112 5 7 12

*ff p*

*cresc.*

8 *Vivace* ♩ = 132

*ff*

*string. sempre*

*ff*

*ff*

*ff*

9 *tr*

*tr*

*tr*

IL RESTO TACET

# TCHAIKOVSKY SLEEPING BEAUTY WALTZ - GLOCKENSPIEL

*Allégo*  
*(Tempo di Valse)* *Solo*

7

*p*

8

*crescendo*

9

*f*

*Tacet to the end*

# Cymbals

Tchaikovsky, Symphony No. 4, Fourth Movement

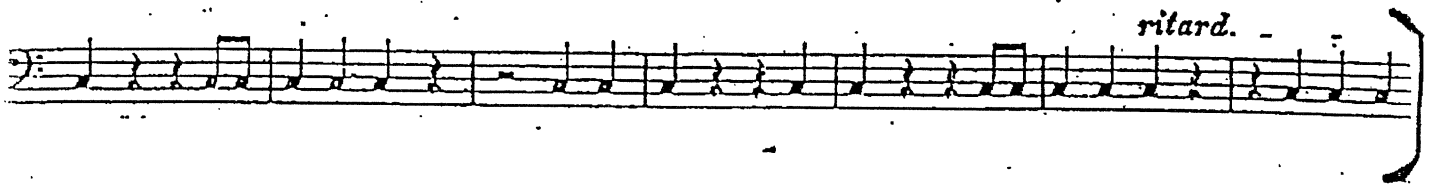
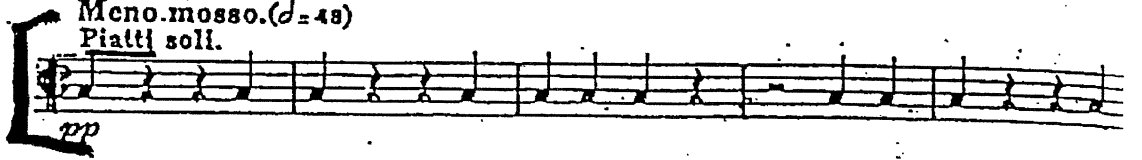
Allegro con fuoco

270 2



Rachmaninov, Piano Concerto No. 2, Second Movement

Meno mosso. (♩ = 48)  
Pia<sup>ti</sup> soli.



# Triangle

**[REDACTED]**  
Rimsky-Korsakov, Scheherazade, Fourth Movement

*pp* Piu stretto 40  
4 8 10  
① Spiritoso 8  
2 1 7  
3 3  
*f*

**[REDACTED]**  
Bizet, Carmen Suite, Danse Boheme

7 **H** Triangolo. *tr*  
*ppp*  
*I tr* *rall.*  
1

a tempo animato (♩=126.)  
Tamburino.

*mf* Triangolo.  
1 2

### Tambourine

### 16 | Bizet | Carmen Suite No. 1: Aragonaise

#### Tambourine

Allegro vivace. (♩. = 80.)

Tamburino.

Musical score for the first system, featuring three staves: Tamburino (top), Triangolo (middle), and Gr. Cassa e Piatti (bottom). The music is in 2/8 time and begins with a forte (ff) dynamic.

Musical score for the second system, featuring a single staff for Tamburino. The dynamics are marked *dim. molto* and *p*. A measure rest of 6 is indicated at the end.

Musical score for the third system, featuring a single staff for Tamburino. The dynamic is marked *pp*. A measure rest of 6 is indicated at the end.

Musical score for the fourth system, featuring a single staff for Tamburino. The dynamic is marked *pp*. A marking 'A' is placed above the staff. A measure rest of 6 is indicated at the end.

Musical score for the fifth system, featuring two staves: Tamburino (top) and Triangolo (bottom). Dynamics include *f*, *p*, and *f*.

Musical score for the sixth system, featuring two staves: Tamburino (top) and Triangolo (bottom). Dynamics include *p*, *dim.*, and *pp*. A marking 'B' is placed above the staff. A measure rest of 6 is indicated at the end.

Musical score for the seventh system, featuring a single staff for Tamburino. The dynamic is marked *poco cresc.*. A measure rest of 6 is indicated at the end.





