



Canberra
Symphony
Orchestra

CSO Rank and File Musician Audition Pack

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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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Orchestral Operations Manager
Canberra Symphony Orchestra
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0421 213 301



Canberra Symphony Orchestra

Rank & File Audition Repertoire

Piano

Orchestral Excerpts:

1. Prokofiev: Symphony No. 5 – 2nd Movement
2. Shostakovich: Symphony No. 5
 - a. 1st Movement
 - b. 4th Movement
3. Stravinsky: Petrushka

Solo Work: 1st Mvt. Exposition of (Not included in this pack)

1. Mozart: Piano Sonata No. 18 in D Major K576 *or*
2. Mozart: Piano Sonata No 14 in C Minor K457 *or*
3. Mozart: Piano Sonata No. 15 in F Major K533/494

Celeste

Orchestral Excerpts:

1. Tchaikovsky: The Nutcracker – Dance of the Sugar Plum Fairy
2. Holst: The Planets
 - a. 3rd Movement - Mercury
 - b. 7th Movement - Neptune

Handwritten musical score for piano, measures 26-31. The score is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major or D minor). The tempo is marked *Allegro marcato*. The score includes several measures with fingerings (9, 4, 6, 2, 1, 11) and dynamics (f, mf, p). A double bar line with repeat dots is present at the end of measure 31. A large bracket spans measures 27-28, and another large bracket spans measures 29-30. The word *Philipi* is written vertically at the bottom right of the page.

26 *Allegro marcato* 27

9 4 f

28

6

2

mf

29

1 11

30

31

Philipi

Piano

74

Measures 74-75. Treble clef, bass clef. Measure 74 has a forte (f) dynamic. Measure 75 has a piano (p) dynamic. The music features a descending melodic line in the treble and a steady eighth-note accompaniment in the bass.

56

Measures 56-57. Treble clef, bass clef. Measure 56 has a forte (f) dynamic. The music continues with a descending melodic line in the treble and eighth-note accompaniment in the bass.

simile

Measures 58-59. Treble clef, bass clef. The word "simile" is written in the treble clef. The music continues with a descending melodic line in the treble and eighth-note accompaniment in the bass.

Measures 60-61. Treble clef, bass clef. The music continues with a descending melodic line in the treble and eighth-note accompaniment in the bass.

54

Measures 62-63. Treble clef, bass clef. Measure 62 has a forte (f) dynamic. Measure 63 has a piano (p) dynamic. The music continues with a descending melodic line in the treble and eighth-note accompaniment in the bass.

Measures 64-65. Treble clef, bass clef. The music continues with a descending melodic line in the treble and eighth-note accompaniment in the bass.

Piano

Handwritten piano score for measures 57 and 58. The music is in G major, 4/4 time. Measure 57 contains two chords: G major (G-B-D) and G major with a flat (G-Bb-D). Measure 58 contains two chords: G major with a flat (G-Bb-D) and G major (G-B-D). The score is written on a grand staff with treble and bass clefs. A large bracket on the right side of the page indicates measures 55 through 59.

III

58 Adagio

59

Handwritten piano score for measures 59 and 60. Measure 59 is in G major, 4/4 time, and contains four chords: G major (G-B-D), G major with a flat (G-Bb-D), G major (G-B-D), and G major with a flat (G-Bb-D). Measure 60 is in G major, 4/4 time, and contains four chords: G major (G-B-D), G major with a flat (G-Bb-D), G major (G-B-D), and G major with a flat (G-Bb-D). The score is written on a grand staff with treble and bass clefs. The tempo is marked 'Adagio'.

60

Handwritten piano score for the continuation of measure 60. It features a melodic line in the treble clef and a bass line in the bass clef. The treble line has a slur over four notes: G, A, B, C. The bass line has a slur over four notes: G, F, E, D. The score is written on a grand staff with treble and bass clefs. The tempo is marked 'Adagio'.

Four sets of empty musical staves, each consisting of a grand staff with treble and bass clefs.

28

Симфония № 5 Symphonie

Piano e Celesta

A. ШОСТАКОВИЧ D. SCHOSTAKOWITSCH Op. 47

Celli e basso
1 1 1 1

Moderato

1 2 3 4 5 6 7

8 9 10 11 12 13 14 15 16

diversi
clacsoni
4

17

una corda secco

18

poco animando

Piano e Celesta

19 $\text{♩} = 104$

20

21

Allegro non troppo, $\text{♩} = 126$

22

23 *9 taktar 44/48 Violoncello + solo fl. + horn*

46

5 Tacent al 2

Violino I

47 Celesta

mp $\text{♩} = 126$ *3*

P

pp rit

II

48 Allegretto 74

Tacent

Stilla Harpa

Piano e Celesta

127

Piano

Handwritten: 46

Handwritten: 2 1 3

128

$\text{♩} = 116$

cresc.

Handwritten: 3 1 2

8

loco

Handwritten: 2 1

129

Handwritten: 1 2

1 3 1

Piano e Celesta

8 130

4 5

8

8

8

molto ritenuto

1 3

8

cres.

4 5 6 7 → 2

Piano.

РУССКАЯ.
Russischer Tanz. | Danse russe.

Allegro giusto.

Musical score for 'Danse russe' from Petrushka, measures 33-35. The score is in 2/4 time and consists of five systems of piano accompaniment. Measure 33 begins with a forte (*f*) dynamic. Measure 34 features a glissando in the right hand and a mezzo-forte (*mf*) dynamic. Measure 35 also features a mezzo-forte (*mf*) dynamic. The score includes various musical notations such as chords, arpeggios, and glissandos.

Stravinsky — Petrushka

Piano.

Musical notation for the first system, measures 34-35. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and moving lines. Dynamics include *f*, *p*, and *mf*. Fingerings of 5 and 6 are indicated.

Musical notation for the second system, measures 36-38. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. A *cresc. sempre* marking is present. Measure numbers 36, 37, and 38 are boxed. Fingerings of 5 and 6 are shown.

Musical notation for the third system, measures 39-41. The right hand has a more active melodic line. The left hand accompaniment is dense with chords. Measure numbers 39, 40, and 41 are boxed. Fingerings of 5 and 6 are indicated.

Musical notation for the fourth system, measures 42-44. The right hand has a glissando effect in measure 42, followed by a series of chords. The left hand accompaniment is rhythmic. Dynamics include *gliss.*, *poco a poco accel.*, and *ff*. Measure numbers 37, 38, and 39 are boxed.

Musical notation for the fifth system, measures 45-47. The right hand features a series of chords with a glissando effect. The left hand accompaniment is rhythmic. Dynamics include *ff*. Measure number 39 is boxed.

Musical notation for the sixth system, measures 48-50. The right hand has a series of chords with a glissando effect. The left hand accompaniment is rhythmic. Dynamics include *ff*. Measure number 40 is boxed. Fingerings of 2 and 5 are indicated.

Piano.

41

mf m.d. m.d. f

8

8

Detailed description: This system contains measures 41 and 42. Measure 41 features a melody in the right hand with a dynamic of *mf* and a *m.d.* (mezzo-dolce) marking. The left hand plays a rhythmic accompaniment. Measure 42 continues the melody and accompaniment, with a dynamic change to *f* and a bracketed eighth-note figure in the right hand.

mf m.d.

Detailed description: This system contains measures 43 and 44. Measure 43 continues the melody and accompaniment from the previous system, with a dynamic of *mf* and a *m.d.* marking. Measure 44 continues the same material.

42

ppsub

5

Detailed description: This system contains measures 45 and 46. Measure 45 features a melody in the right hand with a dynamic of *ppsub* and a *5* fingering. The left hand plays a rhythmic accompaniment. Measure 46 continues the melody and accompaniment, with a *5* fingering.

5

Detailed description: This system contains measures 47 and 48. Measure 47 features a melody in the right hand with a *5* fingering. The left hand plays a rhythmic accompaniment. Measure 48 continues the melody and accompaniment, with a *5* fingering.

5

8

f

mf

5

Detailed description: This system contains measures 49 and 50. Measure 49 features a melody in the right hand with a *5* fingering. The left hand plays a rhythmic accompaniment. Measure 50 features a melody in the right hand with a dynamic of *f* and a *5* fingering. The left hand plays a rhythmic accompaniment. Measure 51 features a melody in the right hand with a dynamic of *mf* and a *5* fingering. The left hand plays a rhythmic accompaniment.

8

Poco meno.
(tranquillo.) pochiss. accel. a tempo rall.

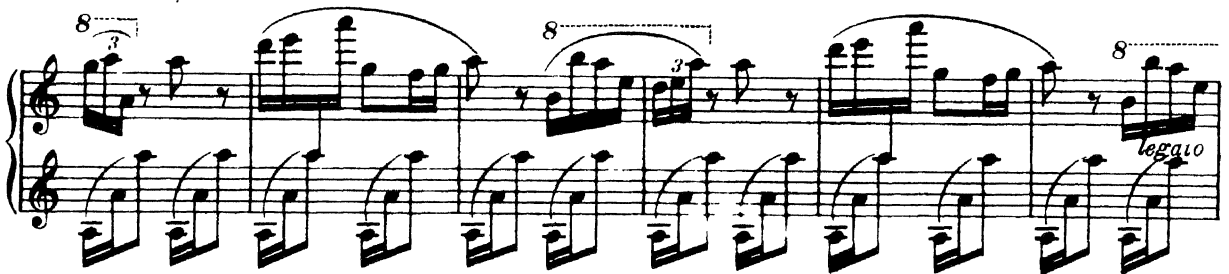
43 Tempo I. (Allegro giusto.)

f subito

1 4 1 1 1

Detailed description: This system contains measures 51 through 55. Measure 51 features a melody in the right hand with a dynamic of *f* and a *subito* marking. The left hand plays a rhythmic accompaniment. Measure 52 features a melody in the right hand with a *1* fingering. The left hand plays a rhythmic accompaniment. Measure 53 features a melody in the right hand with a *4* fingering. The left hand plays a rhythmic accompaniment. Measure 54 features a melody in the right hand with a *1* fingering. The left hand plays a rhythmic accompaniment. Measure 55 features a melody in the right hand with a *1* fingering. The left hand plays a rhythmic accompaniment.

Piano.



pour finir Pour enchaîner

Suite
aus dem Ballett
Der Nussknacker

I. Ouverture miniature tacet

II. Danses Caractéristiques

a) Marche tacet

b) Danse de la Fée-Dragée

Andante non troppo
Viol. I pizz.
C.-B. pizz.

6

11

16

21

mf

f

A

2

2

Celesta

29 *mf* *cresc.* *f* *ff* Solo

33

35

37 **B** *f* *cresc.*

42 **C** *ff* *f*

47 *f*

Tacet al Fine

Holst: The Planets - Mercury

155

⑥

1 13

4

p

175

8

189

⑦

⑧

30 16

Temp.

p

241

5 12

Holst — The Planets

Celesta

8-----

25 (2)

27

28

30

31

35 (3)

5

2

2

Detailed description: This is a page of a musical score for the Celesta part of Holst's 'The Planets'. The score is written for two staves (treble and bass clef) and consists of six systems of music. The first system starts at measure 25 and ends at measure 26, marked with a circled '2'. The second system starts at measure 27 and ends at measure 28, featuring several triplet markings. The third system starts at measure 28 and ends at measure 29. The fourth system starts at measure 30 and ends at measure 31, also with triplet markings. The fifth system starts at measure 31 and ends at measure 32, with a circled '2' in the right-hand staff. The sixth system starts at measure 35 and ends at measure 36, with a circled '3' at the beginning and a circled '2' in the right-hand staff. A bracket at the top of the page spans from measure 25 to measure 36, with the number '8' above it. The key signature is one sharp (F#), and the time signature is 3/4.

Holst — The Planets

Celesta

6
39

Musical notation for measures 39-40. The treble clef staff contains a melodic line with three phrases, each under a slur and marked with a first fingering (1). The bass clef staff contains a rhythmic accompaniment.

40

Musical notation for measures 40-41. The treble clef staff contains a melodic line with three phrases, each under a slur and marked with a first fingering (1). The bass clef staff contains a rhythmic accompaniment.

41

Musical notation for measures 41-42. The treble clef staff contains a melodic line with six phrases, each under a slur and marked with a sixth fingering (6). The bass clef staff contains a rhythmic accompaniment.

42

Musical notation for measures 42-43. The treble clef staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The bass clef staff contains a rhythmic accompaniment.

43

Musical notation for measures 43-44. The treble clef staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The bass clef staff contains a rhythmic accompaniment.

44

Musical notation for measures 44-45. The treble clef staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The bass clef staff contains a rhythmic accompaniment.

Holst — The Planets

Celesta

45 **4** *pp* **7**

47 **5** *Allegretto.* **2** **20**

70 **6** **7** *Hp. I.* **15** **1**

89

89

90

91 **1** **2** **5**