

# CSO Tutti Musician Audition Pack

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*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, 2026 marks Cottis' sixth 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 Gandel Hall at the National Gallery of Australia. There will be four Chamber Classics concerts in 2026, 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 Future 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 Stage 88. The CSO has also supported a range of other arts organisations to deliver rich, thought-provoking cultural experiences, such as large-scale productions with The Australian Ballet, National Opera, and Flowers of Peace.

# Position Description

## Key functions and responsibilities

CSO Tutti 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. The 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 second round of in person auditions. Please do not speak or identify yourself on this recording.

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.

Please note that auditions are only available for applicants located within the Australian Capital Territory and surrounding areas.

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

BACH Cello Suites for four mallets, any 1  
movement

### 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>29 May</b>	Applications open
<b>5 July</b>	Applications close
<b>6 July – 21 July</b>	Round one application review underway
<b>22 July – 24 July</b>	Applicants notified of round one results. Round two auditions scheduled.
<b>11 August – 13 August</b>	In Person Auditions
<b>25 August</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>
Tuesday 11 August 2026	19:00 – 22:00	<a href="#">Australian National University</a>
Wednesday 12 August 2026	19:00 – 22:00	<a href="#">Australian National University</a>
Thursday 13 August 2026	19:00 – 22:00	<a href="#">Australian National University</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 by the 24<sup>th</sup> of July. Early applications are appreciated.

Applicants will be notified of audition results by Tuesday 25 August 2026.

## Contact

**Ben Howle**  
Orchestral Operations Coordinator  
Canberra Symphony Orchestra  
[orchestramanager@cso.org.au](mailto:orchestramanager@cso.org.au)  
0421 213 301



## **Tutti Audition Repertoire**

### **Flute**

#### Orchestral Excerpts:

1. Rossini: William Tell Overture
2. Brahms: Symphony No. 1 – 4th Movement
3. Ravel: Daphnis and Chloe – Suite No. 2
4. Smetana: The Moldau – Beginning (Flute 2)

#### Solo Work: 1<sup>st</sup> Mvt. Exposition of: (Not included in this pack)

1. Mozart: Flute Concerto No. 1 in G Major

### **Piccolo**

#### Orchestral Excerpts:

1. Tchaikovsky: Symphony No. 4 – 4th Movement
2. Ravel: Bolero
3. Rossini: Semiramide Overture

Tchaikovsky — Symphony No. 4 in F Minor, Op. 36  
*Kleine Flöte*

2

### IV. FINALE

*Allegro con fuoco*

*ff*

4

8

Fl. 1-2

20

Viol. 1

**A**

*ff*

32

36

*ff*

40

45

# Ravel - Bolero

8

Prenez la 1<sup>re</sup> Fl.

Musical score system 1, measures 1-3. The right hand plays a steady eighth-note accompaniment. The left hand features a melodic line with slurs and ties. A blue bracket highlights the first measure of the left hand.

Musical score system 2, measures 4-6. Continuation of the eighth-note accompaniment and the left hand's melodic line.

Musical score system 3, measures 7-9. Continuation of the eighth-note accompaniment and the left hand's melodic line.

Musical score system 4, measures 10-12. Continuation of the eighth-note accompaniment and the left hand's melodic line.

9

Musical score system 5, measures 13-15. Continuation of the eighth-note accompaniment and the left hand's melodic line. A blue bracket highlights the end of the system.

Musical score system 6, measures 16-18. Continuation of the eighth-note accompaniment and the left hand's melodic line.

Gioacchino Rossini  
Semiramide Overture

Piccolo

**Allegro vivace**  
24 A 8  
*mf* *cresc.* *ff*

39 B **Andantino** 19 C *ff*

65 D 21 E *ff*

92 12 *p* *cresc.*

108 F **Allegro** 7 *b<sub>2</sub>* 8 *f*

128 G 4 *p*

138 *cresc.*

142 H *f*

> > >

Rossini — William Tell Overture

Grosse Flöte.

2

1

7 E 3

*p*

2

7 solo

2

**Andante.** (♩ = 76)

2 Engl. H.

3 4 5 3 3 3 3 3 3

Engl. H.

1 2 3 4 5 3 3 3 3

F 1

1 G

**Allegro vivace.** (♩ = 152)

16 17 H

Viol. *pp*

Brahms — Symphony No. 1 in C Minor

FLUTE I.

119 *p dolce*

130 *cresc. f*

140 *dim. fp* *poco a poco più tranquillo* *Viol. I*

156 *p dolce*

*Adagio* *string. poco a poco* *a tempo* *Viol. I pizz.*

13 *fp* *string. a tempo molto* *cresc. poco a poco* *cresc.*

24 *f dim. p f dim. p p cresc.*

28 *Più Allegro* *pp* *f sempre e passionato*

45 *Hr. I Hr. II f espr. f*

Allegro con fuoco

### 13. Ravel – *Daphnis and Chloe*

173 *Très ralenti* *pp* *1<sup>re</sup> Fl.* *G<sup>de</sup> Fl.* *mf* *Solo* *Cédez très peu* *au Mouv!* *174* *Retenez* *175* *Très lent.* *pp* *Solo* *expressif et souple* *176* *Retenu légèrement* *177* *178* *au Mouv!* *ppp* *f* *f* *Retenez* *179* *au Mouv!* *Pressez* *ff*

The score consists of six systems of music. The first system (measures 173-174) features a melody in the first and second flutes, marked *pp* and *mf*. The second system (measures 175-176) continues the flute melody, marked *pp* and *mf*, with a *Solo* instruction. The third system (measures 177-178) shows a more active flute line, marked *mf* and *f*. The fourth system (measures 179-180) features a piano accompaniment with a *ff* dynamic. The fifth system (measures 181-182) continues the piano accompaniment, marked *ff*. The sixth system (measures 183-184) concludes the passage with a *ff* dynamic.

Bedřich Smetana  
Má Vlast No. 2: The Moldau (Vltava)

Flöte II

Die beiden Quellen der Moldau

Allegro (a 2 batt.) commodo non agitato

Solo

*p* *lusingando* *p*

5  
10  
15  
20  
25  
29  
33

**A** 13

Viol. I  
50  
61

*mf cresc.* *sf*

*sf* *cresc.* *sf* *sf cresc.* *sf* *ff*

Waldhorn 2

Detailed description: This page of a musical score for 'The Moldau' (Má Vlast No. 2) by Bedřich Smetana. It features three staves: Flöte II (Flute II), Violin I, and Waldhorn. The Flöte II part is a solo, starting with a 'p' dynamic and 'lusingando' marking. The Violin I part begins at measure 50 with a 'mf cresc.' marking, followed by 'sf'. The Waldhorn part starts at measure 61 with a '2' marking. The score includes various dynamics such as 'p', 'mf', 'sf', 'ff', and 'cresc.', along with performance instructions like 'Solo' and 'lusingando'. Measure numbers 5, 10, 15, 20, 25, 29, 33, 50, and 61 are indicated. A section labeled 'A' spans measures 33 to 46, and a section labeled 'B' spans measures 61 to 64. The key signature is one sharp (F#) and the time signature is 6/8.