

CSO Tutti 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, 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

29 May	Applications open
5 July	Applications close
6 July – 21 July	Round one application review underway
22 July – 24 July	Applicants notified of round one results. Round two auditions scheduled.
11 August – 13 August	In Person Auditions
25 August	Applicants notified of round two audition results

In person auditions will take place on the following dates:

Date	Time	Location
Tuesday 11 August 2026	19:00 – 22:00	Australian National University
Wednesday 12 August 2026	19:00 – 22:00	Australian National University
Thursday 13 August 2026	19:00 – 22:00	Australian National University

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 24th of July. Early applications are appreciated.

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

Contact

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Tutti Audition Repertoire

Bassoon

Orchestral Excerpts

1. Dukas: The Sorcerer's Apprentice
2. Prokofiev: Peter and the Wolf
3. Brahms: Variations on a Theme by Paganini – 3 Excerpts
4. Tchaikovsky: Symphony No. 6 – 1st Movement
5. Mozart: The Marriage of Figaro – 3 Excerpts
6. Berlioz: Symphonie Fantastique – 2 Excerpt

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

1. Mozart: Bassoon Concerto in B-flat major

DUKAS SORCERER'S APPRENTICE

██████████ - [43] to [45]
Bassoon 1

43 *A tempo*
à 2 Soli
mf marc.

44
cresc. *mf* *dim.*

p *cresc.*

45



Variationen

über ein Thema von Joseph Haydn

$\text{♩} = c. 63$
Chorale St. Antoni
Andante *ten. ten.*

Fagott II

Johannes Brahms, Op. 56

The first variation consists of three staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff includes piano (*p*), pianissimo (*pp*), and forte (*f*) dynamics. The third staff features a forte (*f*) dynamic and concludes with a *dim. smorz.* (diminuendo and morendo) instruction, followed by first and second endings.

Var. II
Più vivace $\text{♩} = c. 126$

The second variation consists of three staves of music. The first staff includes forte (*f*) and piano (*p*) dynamics. The second staff includes pianissimo (*pp*), forte (*f*), and piano (*p*) dynamics. The third staff includes forte (*f*) dynamics and concludes with a *dim.* (diminuendo) instruction and a piano (*p*) dynamic.

Var. III
Con moto $\text{♩} = c. 72$

The third variation consists of three staves of music. The first staff includes piano (*p*) dynamics and is marked *p dolce e legato*. The second staff includes piano (*p*) dynamics and is marked *p molto dolce*. The third staff includes piano (*p*) dynamics and concludes with a *4* measure rest.

TCHAIKOVSKY Symphony No. 6



Adagio Solo

MOZART Overture to the Marriage of Figaro

(Excerpt 1 of 3)

Presto

6

14

pp

f

p

MOZART Overture to the Marriage of Figaro

Excerpt 2 of 3)

Presto

93

103

111

119

p

f

MOZART Overture to the Marriage of Figaro

(Excerpt 3 of 3)

Presto

156 *p*

161 *f* 1-6

165 2 3 4 5

The musical score is written for a bass clef instrument in G major (one sharp). It consists of three staves of music. The first staff, starting at measure 156, features a series of eighth-note patterns with slurs and a dynamic marking of *p* (piano). The second staff, starting at measure 161, continues the eighth-note patterns with a dynamic marking of *f* (forte) and includes a fingering instruction '1-6' above the final measure. The third staff, starting at measure 165, shows a rapid eighth-note run with individual fingering numbers '2', '3', '4', and '5' placed above the notes. The entire excerpt is enclosed in large square brackets on the left and right sides.

BERLIOZ SYMPHONIE FANTASTIQUE

EXCERPT 1: 5TH MVT

EXCERPT 2: 4TH MVT

Bassoon 2

63 Allegro. (♩ = 104)
4 Clar. a 2.
mf
64
cresc. ff

This musical score for Bassoon 2 in the 5th movement of Berlioz's Symphonie Fantastique begins at measure 63. The tempo is marked 'Allegro' with a quarter note equal to 104 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is written on four staves. The first staff includes the instrument designation '4 Clar. a 2.' and a dynamic marking of 'mf'. The second and third staves continue the melodic line. The fourth staff starts at measure 64 and features a 'cresc.' (crescendo) marking followed by a 'ff' (fortissimo) dynamic. The music consists of a rhythmic, eighth-note pattern.

Excerpt 2 - Movement IV: 2 measures before [52] to [53]

Bassoon 1

I. Soli. a 2.
p mf cresc. - - - I. f
6 [51] 5
[52] Soli. a 2.
p
[53]

This musical score for Bassoon 1 in the 4th movement of Berlioz's Symphonie Fantastique covers measures 51 to 53. The tempo is marked 'I.' (Allegretto) and the dynamics range from 'p' (piano) to 'f' (forte). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is written on five staves. The first staff includes the instruction 'Soli. a 2.' and a dynamic marking of 'p'. The second staff starts at measure 51 and includes a 'cresc.' marking and a dynamic marking of 'f'. The third staff starts at measure 52 and includes the instruction 'Soli. a 2.' and a dynamic marking of 'p'. The fourth and fifth staves continue the melodic line, with the fifth staff ending at measure 53 and including a dynamic marking of 'f'.