

# CSO Tutti 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, 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**

### **Trumpet**

#### Orchestral Excerpts

- 1. Bizet: Carmen**
- 2. Schumann: Symphony No. 2**
- 3. Beethoven: Leonore Overture No. 2**
- 4. Mussorgsky: Pictures at an Exhibition - Promenade**
- 5. Tchaikovsky: Symphony No. 4**
- 6. Rimsky Korsakov: Scheherazade**
- 7. Webern: Passacaglia – Op.1**

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

- 1. Haydn: Trumpet Concerto in E-flat major**

# BIZET - CARMEN

2

PISTONS.

Musical score for Pistons, measures 1-4. The score is written for two staves. The first staff begins with a piano (*p*) dynamic and a fortissimo (*ff*) dynamic. A circled measure 4 contains a fortissimo (*ff*) dynamic. A box labeled '4' is placed above the first staff.

Musical score for Pistons, measures 5-8. The score is written for two staves. The second staff contains the lyrics "cra - scen -".

Musical score for Pistons, measures 9-12. The score is written for two staves. The first staff contains the lyrics "da." and "ff". A box labeled '5' is placed above the first staff.

Musical score for Pistons, measures 13-16. The score is written for two staves.

Musical score for Pistons, measures 17-20. The score is written for two staves. The first staff contains the lyrics "piu f" and "ff UNIS.". A box labeled '6' is placed above the first staff. The tempo marking "And.<sup>te</sup> mod.<sup>to</sup>" is present.

Musical score for Pistons, measures 21-24. The score is written for two staves. The first staff contains the tempo marking "A 2." and the dynamic marking "dim.". The second staff contains the dynamic marking "f".

Musical score for Pistons, measures 25-28. The score is written for two staves.

Musical score for Pistons, measures 29-32. The score is written for two staves. The first staff contains the lyrics "cra - scen - do mo lo." and the dynamic marking "ff".



Beethoven — Leonore Overture No. 2

Trompete I

367 2  
  
*ff*

375

382 1 2 3 4 5 6 7 8

390 Un poco sostenuto  
*in Es (auf der Bühne)*

395 Tempo I Un poco sostenuto

407 in C

412 Adagio Tempo I Klar. I  
14 6 8

443 **Presto**  
*fff* *sf*

450  
*sf* *sf* *sf* *sf*

456  
*sf* *sf*

# Tableaux d'une Exposition

de M. Moussorgsky

TROMBE I II  
en Ut

Orchestration de  
Maurice RAVEL

## Promenade

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto.

The musical score is written for two trombones (I and II) in E-flat. It consists of five systems of music, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 2/4. The score begins with a large bracket on the left side of the first system. The first system starts with a dynamic marking of *f*. The second system has a circled number 1 above the first measure. The third system has a circled number 2 above the first measure and includes fingerings '2', '1', and '1' in the bass staff. The fourth system has circled numbers 3 and 4 above the first and second measures, respectively, and includes fingerings '2', '2', and '2' in the bass staff. The fifth system has a circled number 5 above the first measure and ends with a large bracket on the right side. The dynamic marking *f* is present at the beginning of each system.

Peter Ilyich Tchaikovsky  
Symphony No. 4 in F Minor, Op. 36

Trompete 2 in F

I

Andante sostenuto  
6 ff

Moderato con anima (J. = In movimento di Valse)  
16

riten.  
2

B  
21

C  
f  
2

76  
f  
5  
1  
6

92  
D  
ff

96  
ff

100

104  
E 3 ritardando Meno mosso ritardando (Marc.) Moderato assai, quasi Andante  
3 4 2 12

Rimsky-Korsakov — Scheherazade, Op. 35

Tromba II.

*N* Con moto.

5 *mf*

19 *f* *f* *f* *P*

25 10 *p cresc.*

*animato*

*f*

in B.

Andantino quasi Allegretto.

III.

*pocchissimo più mosso*

24 A 24 B 14 C 6 D 10 E 8 F 15

Viol. I.

16 17 18 19 20

G *piano, ma marcato assai.*

H

7 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

*p* *ff* *p* *ff*

I 8 K 6

Recl. Lento.

3 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33

*f* *allarg. assai*

9 M *atempo* N 7

Viol. Solo *And.*

*O* *poch. più animato*

10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38

*mf* *dim.* *pp* *morendo*

8 P 4 *rit. molto rit. atempo, scherzando*

2 2 4

