

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

Snare Drum

1. Prokofiev: Lieutenant Kije – 1st Movement – Doppio movimento
2. Prokofiev: Lieutenant Kije – 1st Movement – Allegro, come prima
3. Rimsky-Korsakov: Scheherezade – 4th Movement
4. Shostakovich: Symphony No. 11 – 4th Movement

Xylophone

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

Glockenspiel

1. Respighi: Pines of Rome – Allegretto vivace
2. Respighi: Pines of Rome – Più vivo
3. Tchaikovsky: Sleeping Beauty – Waltz

Cymbals

1. Tchaikovsky: Symphony No. 4 – 4th Movement
2. Rachmaninov: Piano Concerto No. 2 – 2nd Movement

Triangle

1. Rimsky-Korsakov: Scheherezade – 4th Movement
2. Bizet: Carmen Suite – Danse Boheme

Tambourine

1. Bizet: Carmen – Act II, Scene xii: Zigeunerlind
2. Dvorak: Carnival Overture – Allegro
3. Dvorak: Carnival Overture

PROKOFIEV

Lieutenant Kije (mvt I)

Snare Drum

a) Excerpt 1

Andante assai
Gr. a. p.
p

rit.

1 *Doppio movimento*
Tamb. mil. Solo
pp

b) Excerpt 2

13 *Allegro, come prima*
Tamb. mil.
pp

pp

14 *Andante assai*
pp
rit.

Snare Drum

Excerpt 6) SHOSTAKOVICH – Symphony No. 11, IV Allegro non troppo

Musical score for Snare Drum, Excerpt 6) SHOSTAKOVICH – Symphony No. 11, IV Allegro non troppo. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). A large bracket on the right side of the first staff is labeled "Solo" and "ff". The music is written in 2/4 time, with various rhythmic patterns including eighth and sixteenth notes, rests, and dynamic markings. Measure numbers 134, 135, 136, 137, and 138 are boxed and placed at the beginning of their respective staves. The score concludes with a double bar line and the numbers 7 and 8 below it.

Xylophone

Copland, Appalachian Spring

48 (Presto $\text{♩} = 92$)

2 1 1

ff

ff

sf

Kabalevsky, Colas Breugnon, Overture

Presto (in one)
8^{va} --- sempre

f R L R

R R L R

R L R L R L R

(loco)
ff *mf* R L

36 R

RESPIGHI

Pines of Rome (2 Excerpts)

Glockenspiel

$\text{♩} = 84 - 92$

a)

Allegretto vivace

ff *mf cresc.*

b)

Più vivo

p cresc. *ff* *ff*

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

Musical score for Cymbals in Tchaikovsky's *Symphony No. 4*, Fourth Movement. The score is written on a single staff with a treble clef and a common time signature (C). It begins with a double bar line and a repeat sign. The first measure is marked with a box containing the number 270 and a '2' below it. The dynamic marking *fff* is placed below the first measure. The score consists of four lines of music, with measure numbers 278, 284, and 289 marked at the beginning of their respective lines. The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a final measure ending with a double bar line.

Rachmaninov, *Piano Concerto No. 2*, Second Movement

Musical score for Cymbals in Rachmaninov's *Piano Concerto No. 2*, Second Movement. The score is written on two staves, both with a treble clef. The tempo marking is *Meno mosso* with a quarter note equal to 48 (♩ = 48). The dynamic marking is *Piatti soli.* (pp). The score consists of two lines of music. The first line starts with a large bracket on the left. The second line ends with a large bracket on the right. The dynamic marking *ritard.* is placed above the second line. The music features a rhythmic pattern of eighth and sixteenth notes.

BIZET

Carmen, Act II, sc xii: Zigeunerlind
Tambourine

1:30 Andantino quasi Allegretto (♩ = 100)

The image shows a musical score for the Tambourine part from Bizet's Carmen. It consists of four staves of music. The first staff begins with a double bar line and a trill (tr) above the first two notes. The second staff continues the melody with trills and a piano (pp) dynamic marking. The third staff features a handwritten annotation 'Kasler 3:20' above a trill, followed by a first ending bracket (1) and further trills. The fourth staff concludes the piece with a trill and dynamic markings including piano (p), forte (f), and piano (p). The score is enclosed in large square brackets at the beginning and end.

19 | Dvořák | Carnival Overture

Tambourine

Allegro.

f *f p*

p *A >* *f f*

3 *B tr* *tr tr*

tr *tr* *tr tr tr* *3*

