

# 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

<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**

### **Violin**

#### Orchestral Excerpts:

- 1. Mozart: Symphony No. 39 – 1st Movement**
- 2. Brahms: Symphony No 4 – 2nd Movement**
- 3. Mendelssohn: Symphony No. 4 – 1st Movement**
- 4. Mendelssohn: A Midsummer Night's Dream – Scherzo**
- 5. Stravinsky: Excerpts from The Firebird**
- 6. Bartok: Concerto for Orchestra – 1st Movement**
- 7. Bartok: Concerto for Orchestra – 3rd Movement**
- 8. Mahler: Symphony 1 – 4th Movement**

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

- 1. Mozart: Violin Concerto No. 3 in G Major or**
- 2. Mozart: Violin Concerto No. 4 in D Major or**
- 3. Mozart: Violin Concerto No. 5 in A Major**



# BRAHMS: 4<sup>TH</sup> SYMPHONY – 2<sup>ND</sup> MVT

Violin 1

Violin 1 score, measures 71-90. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of dynamics and articulations. Measure 71 starts with a *pp* dynamic and includes an *arco* instruction. Measure 75 has a *pp* dynamic. Measure 81 has a *pp* dynamic. Measure 86 includes a *poco fesp.* instruction. Measure 89 has a *fesp.* instruction. Measure 90 includes a *pizz.* instruction and a dynamic marking of *p* with a crescendo and decrescendo hairpin. A large bracket on the right side of the score spans from measure 86 to measure 90. A diagonal line is drawn across the score from the top right to the bottom left, crossing through measures 71, 75, 77, 79, 81, 83, 85, 87, 89, and 90. A box containing the letter 'E' is located above measure 79. A box containing the letter 'F' is located above measure 90. A box containing the letter 'V' is located above measure 86. A box containing the letter 'N' is located above measure 89. A box containing the letter 'V' is located above measure 90. A box containing the letter 'F' is located above measure 90. A box containing the letter 'N' is located above measure 90. A box containing the letter 'V' is located above measure 90. A box containing the letter 'pizz.' is located above measure 90. A box containing the letter 'p' is located below measure 90. A box containing the letter 'f' is located below measure 90. A box containing the letter 'p' is located below measure 90.

SCORE





# MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM

Violin 1

Scherzo.  
Allegro vivace!

Nº 1. 16

A

B

C

D

E

15

dim. - - - al - pp

SCORE



# STRAVINSKY FIREBIRD: EXCERPT 1

4

*Violino I*

*Allegro rapace*  
con sord.

14

div.

*p*

*con sord.*

*p*

*mf*

*p*

*mf*

*mf*

15

*p*

*mf*

*f*

*p*

*mf*

*p*

*pizz.*

*I. legg.*

*Altri*

*pizz.*

*p*

16

*arco*

*f*

*pizz.)*

*div.*

*f*

# BARTOK CONCERTO FOR ORCHESTRA

## 1<sup>ST</sup> MVT – INTRODUZIONE

Tempo I

488

ff

494

ff sc.

500

509

514

521

8va

ff

Detailed description: This page contains the musical score for the first movement, 'Introduction'. It features two systems of staves. The first system includes a treble clef staff with a key signature of two sharps (F# and C#) and a 3/8 time signature. It starts with a 'Tempo I' marking and a dynamic of 'ff'. Measure numbers 488, 494, and 500 are indicated. The second system continues the piece, with measure numbers 509, 514, and 521. A '8va' marking is present above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

## 3<sup>RD</sup> MVT - ELEGIE

pp

poco rall

a tempo

unis.

34

45

sempre f

52

At point

Sul pont.

57

(4)

Poco allarg.

(6)

fp

Detailed description: This page contains the musical score for the third movement, 'Elegie'. It features two systems of staves. The first system includes a treble clef staff with a key signature of two sharps and a 4/4 time signature. It starts with a 'poco rall' marking and a dynamic of 'pp'. Measure numbers 34 and 45 are indicated. The second system continues the piece, with measure numbers 52 and 57. The score includes various musical notations such as slurs, accents, and dynamic markings. A 'fp' marking is present at the end of the page.

Mit grosser Wildheit.

1. Violine.

12 *ff* *p* *ff* *ff*

13 *f* *mf* *p* *Molto riten.* *p* *pp*

Etwas zurückhaltend. *G-Saite* *1 (Basse.)* *G-Saite* *3*

Etwas drängend.

15 *ppp* *riten.*

am Griffbrett/V. *ausserst zart, aber ausdrucksvoll.*

16 *pp* *sempre pp aber ausdrucksvoll.*

*gliss.* *molto riten.* *Sehr gesangvoll.*

17 *ppp* *espress.* *espress.*

*Poco riten.* *a tempo*

*pp* *cresc. poco accel.*

*Poco riten.* *Zurückhalten.*

18 *pp* *p molto espress.*

*Breit.* *3*

*acceler.* *Rubato* *riten.* *mit grossem Ton.* *mf*

nicht Bogen abziehen, nur ein kurzes Anhalten.

19 *ff* *acceler mf* *fff* *p*

*riten.* *G-Saite* *1* *2*

20 *f* *p* *molto riten.* *morena*

*geh.* *3* *4* *5* *6* *1* *2* *3* *4* *5* *6* *7* *8*

21 *ppp* *ppp* *pp* *p* *pp* *2* *3* *4* *p* *5* *6* *fff* *1*

*Langsam.* *mit Dämpfer.* *mit Dämpfer.* *am Steg.* *natürlich.* *Dämpfer auf!* *riten.* *Dämpfer ab.*