

# 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**

### **Piano**

#### Orchestral Excerpts:

- 1.** Prokofiev: Symphony No. 5 – 2nd Movement
- 2.** Shostakovich: Symphony No. 5
  - a. 1st Movement
  - b. 4th Movement
- 3.** Stravinsky: Petrushka

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

- 1.** Mozart: Piano Sonata No. 18 in D Major K576 or
- 2.** Mozart: Piano Sonata No 14 in C Minor K457 or
- 3.** Mozart: Piano Sonata No. 15 in F Major K533/494

### **Celeste**

#### Orchestral Excerpts

- 1.** Tchaikovsky: The Nutcracker – Dance of the Sugar Plum Fairy
- 2.** Holst: The Planets
  - a. 3rd Movement - Mercury
  - b. 7th Movement - Neptune

Handwritten musical score for piano, consisting of five systems of staves. The score is marked with a double bar line at the top and includes various musical notations such as dynamics, articulation, and fingerings.

**System 1:** Starts with a double bar line and the tempo marking **Allegro marcato**. It contains measures 26 and 27. Measure 26 has a fingering of 9. Measure 27 has a fingering of 4. A dynamic marking *f* is present. Measure 28 is indicated by a boxed number 28.

**System 2:** Contains measures 28, 29, 30, and 31. Measure 28 has a fingering of 6. Measure 29 has a dynamic marking *f*. Measure 30 has a dynamic marking *mf*. Measure 31 has a dynamic marking *f*.

**System 3:** Contains measures 30 and 31. Measure 30 has a fingering of 2. Measure 31 has a dynamic marking *f*. Measure 32 is indicated by a boxed number 32.

**System 4:** Contains measures 32 and 33. Measure 32 has a dynamic marking *mf*. Measure 33 has a dynamic marking *f*. Measure 34 is indicated by a boxed number 34.

**System 5:** Contains measures 34 and 35. Measure 34 has a fingering of 9. Measure 35 has a dynamic marking *f*. Measure 36 is indicated by a boxed number 36.

At the bottom of the page, there are two empty staves and the word *Philipp* written vertically.

Piano

74

75

56

*f*

Detailed description: This system contains measures 74 and 75. The right hand has a melodic line starting with a half note chord (F4, C5, G5) and a quarter note (F4). The left hand has a descending eighth-note scale starting on B3. A dynamic marking of *f* is present. A circled measure number 56 is located at the beginning of the system.

Detailed description: This system contains measures 76 and 77. The right hand continues the melodic line with eighth notes. The left hand continues the descending eighth-note scale. A dynamic marking of *f* is present.

*simile*

Detailed description: This system contains measures 78 and 79. The right hand continues the melodic line. The left hand continues the descending eighth-note scale. A dynamic marking of *simile* is present.

Detailed description: This system contains measures 80 and 81. The right hand continues the melodic line. The left hand continues the descending eighth-note scale.

54

*f* *resc*

Detailed description: This system contains measures 82 and 83. The right hand has a melodic line with a dynamic marking of *f* and a *resc* marking. The left hand has a chordal accompaniment. A circled measure number 54 is located at the beginning of the system.

Detailed description: This system contains measures 84 and 85. The right hand has a melodic line with dynamic markings of *v*. The left hand has a chordal accompaniment with dynamic markings of *v*.

*Piano*

Handwritten musical score for piano, measures 57-58. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef. The right hand plays chords and single notes, while the left hand plays chords. A fermata is placed over the final measure of this section.

**III**

58 *Adagio* 59

Handwritten musical score for piano, measures 59-60. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand plays chords and single notes, while the left hand plays chords. A fermata is placed over the final measure of this section.

60

Handwritten musical score for piano, measures 61-62. The score is in G major and 3/4 time. It features a treble and bass clef. The right hand plays chords and single notes, while the left hand plays chords. A fermata is placed over the final measure of this section.

*Fl.* *mp*

Handwritten musical score for flute, measures 61-62. The score is in G major and 3/4 time. It features a treble clef. The flute part consists of a melodic line with a fermata over the final measure.

Four sets of empty musical staves, each consisting of a treble and bass clef staff.

28

# Симфония № 5 Symphonie

## Piano e Celesta

A. ШОСТАКОВИЧ  
D. SCHOSTAKOWITSCH Op. 47

Celli e basso  
1 1 1 1

Moderato  $\text{♩} = 78$

1 2 3 4 5 6 7

5 6 6 6 7 3 5

8 9 10 11 12 13 14 15 16

4 9 7 7 10 10 12 8 6

*Viol. 10* *Clar. 10* *Harp 12* *Harp 8*

17

*una corda secca*

18

*poco animando*

*diversi  
clacson  
4*

# Piano e Celesta

19  $\text{♩} = 104$

20

21

Allegro non troppo,  $\text{♩} = 126$

22

23 <sup>9 takt</sup> <sup>44/48</sup> <sup>Violoncello</sup> <sup>Uff. + solo fl. + horn</sup> 46

5 *Tacet al* 2

Violino I

47 Celesta

*mp*  $\frac{1}{2}$   $\frac{3}{4}$  *P* *pp rit*

II

48 Allegretto 74

*Tacet*

Stilla Harpa

# Piano e Celesta

127

Piano

Handwritten: 46

Handwritten: 2 1 3

128

$\text{♩} = 116$

*cresc.*

Handwritten: 3 1 2

8

*loco*

Handwritten: 2 1

129

Handwritten: 1 2

1 3 1

Piano e Celesta

8 130

4 5

8

8

8

molto ritenuto

8

cresc.

fin 2

Piano.

РУССКАЯ.  
Russischer Tanz. | Danse russe.

Allegro giusto.

Musical score for measures 33-34, first system. The system consists of two staves. Measure 33 is marked with a box containing the number 33 and a forte dynamic *f*. The music features a complex rhythmic pattern with many beamed notes. Measure 34 is marked with a box containing the number 34 and a mezzo-forte dynamic *mf*. A glissando (*gliss.*) is indicated over the right-hand staff in measure 34.

Musical score for measures 34-35, second system. The system consists of two staves. Measure 34 continues from the first system, with a glissando (*gliss.*) over the right-hand staff. Measure 35 is marked with a box containing the number 35 and a mezzo-forte dynamic *mf*. The music continues with complex rhythmic patterns.

Musical score for measures 35-36, third system. The system consists of two staves. Measure 35 continues from the second system. Measure 36 is marked with a box containing the number 36 and a mezzo-forte dynamic *mf*. The music continues with complex rhythmic patterns.

Musical score for measures 36-37, fourth system. The system consists of two staves. Measure 36 continues from the third system. Measure 37 is marked with a box containing the number 37 and a mezzo-forte dynamic *mf*. The music continues with complex rhythmic patterns.

Musical score for measures 37-38, fifth system. The system consists of two staves. Measure 37 continues from the fourth system. Measure 38 is marked with a box containing the number 38 and a mezzo-forte dynamic *mf*. The music continues with complex rhythmic patterns.

Stravinsky — Petrushka

Piano.

5

First system of musical notation, measures 34-35. The right hand features a complex melodic line with many accidentals and slurs. The left hand provides a rhythmic accompaniment with chords and eighth notes. Dynamics include *f*, *p*, and *mf*. Fingerings of 5 and 6 are indicated.

Second system of musical notation, measures 36-38. The right hand continues with intricate melodic patterns. The left hand has a steady accompaniment. A *cresc. sempre* marking is present. Measure numbers 36, 37, and 38 are boxed. Fingerings of 5 and 6 are shown.

Third system of musical notation, measures 39-41. The right hand has a melodic line with slurs. The left hand accompaniment becomes more active with chords. Measure numbers 39, 40, and 41 are boxed. Fingerings of 5 and 6 are indicated.

Fourth system of musical notation, measures 42-44. The right hand features a series of chords with a glissando effect. The left hand accompaniment consists of chords. Dynamics include *gliss.*, *poco a poco accel.*, and *ff*. Measure numbers 37, 38, and 39 are boxed.

Fifth system of musical notation, measures 45-47. The right hand has a dense texture of chords. The left hand accompaniment is also dense. Dynamics include *ff*. Measure number 39 is boxed.

Sixth system of musical notation, measures 48-50. The right hand has a melodic line with slurs. The left hand accompaniment features chords with fingerings of 2 and 5. Dynamics include *ff*. Measure number 40 is boxed.



Piano.

First system of musical notation, featuring a complex rhythmic pattern in the right hand and a steady accompaniment in the left hand.

Second system of musical notation, including slurs and a "legato" marking in the right hand.

Third system of musical notation, starting with measure 44, featuring eighth-note patterns.

Fourth system of musical notation, starting with measure 45, including a first ending bracket and a change in time signature to 3/4.

Fifth system of musical notation, starting with measure 46, including a first ending bracket and the instruction "cresc. ed accel."

Sixth system of musical notation, starting with measure 47, including a first ending bracket, a "ff" marking, and a final cadence.

Suite  
aus dem Ballett  
Der Nussknacker

I. Ouverture miniature tacet

II. Danses Caractéristiques

a) Marche tacet

b) Danse de la Fée-Dragée

**Andante non troppo**  
Viol. I pizz.  
C.-B. pizz.

6

11

16

21

*mf*

*f*

A

2

2

Celesta

29 *mf* *cresc.* *f* *ff* Solo

33

35 8.....

37 **B** 8..... *f* *cresc.*

42 8..... **C** *ff* *f*

47 8..... *f*

Tacet al Fine

Holst: The Planets - Mercury

155

⑥

1 13

*as.* 4

*p*

175

8

189

⑦

⑧

30 16

*Timp.*

*p*

241

5 12

Holst — The Planets

Celesta

8-----

25 (2)

27

28

30

31

35 (3)

5

2

2

Detailed description: This is a page of musical notation for the Celesta part of Holst's 'The Planets'. The score is written in treble clef with a key signature of one sharp (F#). It consists of six systems of two staves each. The first system starts at measure 25 and ends at measure 26, marked with a circled '2'. The second system starts at measure 27 and ends at measure 28, featuring triplets. The third system starts at measure 28 and ends at measure 29. The fourth system starts at measure 30 and ends at measure 31, also featuring triplets. The fifth system starts at measure 31 and ends at measure 32, marked with a circled '2'. The sixth system starts at measure 35 and ends at measure 36, marked with a circled '3' and a circled '2'. A bracketed '8' at the top indicates an eight-measure phrase. The notation includes various rhythmic values, accidentals, and articulation marks.

Holst — The Planets

Celesta

6  
39

Musical notation for measures 39-40. The system consists of two staves. The upper staff contains a melodic line with three phrases, each under a slur and marked with a first fingering (1). The lower staff contains a bass line with chords.

40

Musical notation for measures 40-41. The system consists of two staves. The upper staff contains a melodic line with three phrases, each under a slur and marked with a first fingering (1). The lower staff contains a bass line with chords.

41

Musical notation for measure 41. The system consists of two staves. The upper staff contains a melodic line with a sixteenth-note pattern, marked with a first fingering (1) and a sixteenth-note group (6). The lower staff contains a bass line with chords.

42

Musical notation for measures 42-43. The system consists of two staves. The upper staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The lower staff contains a bass line with chords.

43

Musical notation for measures 43-44. The system consists of two staves. The upper staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The lower staff contains a bass line with chords.

44

Musical notation for measures 44-45. The system consists of two staves. The upper staff contains a melodic line with five phrases, each under a slur and marked with a seventh fingering (7). The lower staff contains a bass line with chords.

Holst — The Planets

Celesta

45 **4** *pp* **7**

47 **5** *Allegretto.* **2** **20**

70 **6** **7** *Hp. I.* **15** **1**

89

89

90

91 **1** **2** **5**