

## SECTION PRINCIPAL BASSOON

### Wednesday 23 April and Thursday 24 April 2025

*Thank you for your interest in the Section Principal Bassoon position with Orchestra Victoria. It is highly important that you read this material in detail. If you have any further enquiries, please contact:*

*Louisa Stanway, Orchestra Manager via email: [orchestrajobs@orchestravictoria.com.au](mailto:orchestrajobs@orchestravictoria.com.au)*

**Orchestra Victoria** is a wholly owned subsidiary of The Australian Ballet. As well as serving as performance partner to The Australian Ballet, Opera Australia and Victorian Opera, Orchestra Victoria produces its own concert performances around Melbourne and regional Victoria. The orchestra performs regular commercial engagements with a variety of promoters. Orchestra Victoria's education program is renowned across Victoria for providing professional training for young orchestral musicians. Our diverse range of activities makes us unique among Australia's eight professional orchestras.

#### 1. GENERAL MATTERS

- i. Applications are open to Australian and New Zealand citizens and Permanent Residents of Australia only
- ii. Feedback will not be given to candidates at any stage of the process

Please find enclosed/attached the following:

- Audition Advertisement (featuring audition requirements and dates)
- Position Description (from the OV Musician's Enterprise Agreement 2023-2024)

#### 2. LIVE AUDITION INFORMATION

- i. Auditions will be held on **Wednesday 23 April** and **Thursday 24 April 2025**
- ii. The sub-panel will review all applications with redacted personal information and may progress any directly to the second round at their own discretion.
- iii. First and second round auditions will be blind. Third round auditions may or may not be screened.
- iv. Candidates are required to be available for both audition days in entirety
- v. First Round audition times for live auditions will be advised via email by **Wednesday 16 April 2025** at the latest.
- vi. If successful, candidates will be advised of their second-round audition time at the conclusion of round one. Those progressed automatically to the second round will also be notified of their audition time at this point.

#### 3. AUDITION VENUE

This audition will be held at Meat Market, 7 Blackwood Street, North Melbourne VIC 3051. Further information around access to the building will be provided closer to the audition date.

#### 4. AUDITION REQUIREMENTS

Candidates should prepare the following repertoire for the audition:

##### **First round Set Work:**

##### **Mozart Concerto for Bassoon in Bb major (with piano)**

First movement, Allegro – exposition and cadenza (up to the pause in bar.97)

##### **First round orchestral excerpts:**

Mozart The Marriage of Figaro: Overture

Prokofiev Romeo and Juliet: No.20

Rossini Barber of Seville: Overture

Tchaikovsky Symphony No. 4: 2nd movement (bar 274 –end)

Verdi Rigoletto: Act I No.2

##### **Second round Set Works:**

##### **Tansman Sonatine for Bassoon and Piano (with piano)**

a) First movement, Allegro con moto

b) Second movement, Aria-largo cantabile

##### **Third round Set Works:**

##### **Mozart Concerto for Bassoon in Bb major (with piano)**

Second movement, Andante ma Adagio – exposition and cadenza

**Second and third round orchestral excerpts are as follows (the panel reserves the right to also request excerpts from round 1 in rounds 2 and 3):**

Bernstein West Side Story

Bizet Carmen: Entr'acte

Donizetti L'elisir D'amore: "Una Furtiva Lagrima"

Mozart The Marriage of Figaro: Overture

Prokofiev Romeo and Juliet: No.20

Ravel Bolero

Rimsky-Korsakov Scheherazade: 2<sup>nd</sup> movement "The Kalendar Prince"

Rossini Barber of Seville: Overture

Rossini Barber of Seville: Act I No.2

Strauss Rosenkavalier: Act 3 (opening)

Stravinsky Firebird: Berceuse

Stravinsky: Pulcinella

Tchaikovsky Nutcracker: Act I No.1

Tchaikovsky Symphony No. 4: 2nd movement (bar 274 –end)

Tchaikovsky Symphony No. 6: 1<sup>st</sup> movement (opening)

Verdi Aida: Act III No.6

##### **All orchestral excerpts:**

To be supplied by Orchestra Victoria.

Excerpts will be emailed to candidates on **Wednesday 26 February 2025**

Orchestra Victoria performs at A=441

#### 5. RECORDED APPLICATIONS

- i. Please see our recorded audition guidelines on the Musical Chairs advert page.

**You must provide your electronic file no later than 9am AEDT on Thursday 17 April 2025.**

## 6. ACCOMPANIST

- i. Orchestra Victoria provides an official accompanist, who will be available to all applicants on the day of the audition. Contact details for this accompanist will be available upon enquiry to Louisa Stanway on [orchestrajobs@australianballet.com.au](mailto:orchestrajobs@australianballet.com.au).

If you are planning to use the official accompanist provided, direct contact should be made with the accompanist to arrange a rehearsal time. Any rehearsals are by mutual arrangement and at the cost of the applicant.

- ii. If you wish to use your own accompanist, they must be available for the full duration of the audition.

## KEY DATES

**Monday 06 January 2025** - Position advertised and applications open

**Friday 21 February, 23:59 AEDT** - Applications close

**Wednesday 26 February 2025** - Orchestra excerpts emailed to applicants

**Thursday 17 April, 9am AEDT** - Closing date for recorded submissions

**Wednesday 23 and Thursday 24 April 2025** - 1<sup>st</sup> and 2<sup>nd</sup> round of Auditions.

<p><b>For any audition enquiries please phone Orchestra Victoria reception on 03 9694 3600 and ask to speak with a member of Orchestra Management.</b></p>
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## POSITION DESCRIPTION

### Extracts from Orchestra Victoria Musicians' Enterprise Agreement 2023 – 2024

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#### **B6. Section Principals**

B6.1 In addition to the duties of Tutti Players, Section Principals will:

- (a) prepare and play the first part of the section and relevant repertoire solos;
- (b) play other parts from time to time under exceptional circumstances, or at their discretion;
- (c) lead and direct the section;
- (d) be responsible for the style, intonation, balance, ensemble, rhythm and preparation of the section as a whole;
- (e) be responsible for, in the first instance, for general discipline of the section;
- (f) be responsible for rostering the section, ensuring that appropriate input is received from section members and due consideration is given to artistic standards and OH&S implications;
- (g) In string sections, be responsible for seating allocation;
- (h) Section Principal Second Violin will be responsible along with other Violin leaders for seating and rostering violin players.
- (i) in the case of String Principals, prepare the 1st desk part with bowings and other markings from the Concertmaster's part;
- (j) prepare suitable audition material for auditions;
- (k) cover the Associate Principal for all programs except those that have been agreed in advance;
- (l) consult with Management on the choice of Musicians to be employed on a casual basis

#### **B2. Tutti Players**

B2.1 General duties and work requirements are to:

- (a) work under the terms and conditions of this Agreement;
- (b) play the instrument(s) for which the Player was auditioned;
- (c) play any instrument in the relevant family of instruments as defined in Clause B1.2 of this Appendix provided that:
  - (i) the Player was auditioned on the relevant instrument(s), or
  - (ii) the Player is willing and has a recognised professional level of competence.

- (d) the artistic standards of the orchestra are not compromised, a Tutti Player will:
  - (i) perform higher duties if approved and willing;
  - (ii) play in combinations of seven or less (voluntary for Tutti players only);
  - (iii) play “off-stage” and/or “onstage” situations if circumstances are deemed reasonable to do so by the Section Principal, Concertmaster and/or the OV Artistic Team, provided that the Player’s artistic standards are not compromised.
  - (iv) participate in any Education activity the Section Principal and/or OV Artistic Team deem to be appropriate for the level of competence of the player. Education work will not attract additional payment or penalties.
- (e) undertake preparation of parts in advance of the first rehearsal;
- (f) rehearse, perform and cover parts as required;
- (g) mark parts and convey all relevant information consistent with the Section Principal’s instructions, in a concise and timely manner;
- (h) maintain a fully professional appearance and behaviour while on duty;
- (i) follow the directions of the Section Principal in all matters relating to style, ensemble, intonation, articulation and bowing (as relevant) and seating;
- (j) follow the performance directions of the Principal(s), Concertmaster(s) and Conductor(s) and accept instructions and performance feedback from Principal(s), Concertmaster(s), OV Artistic Advisor and Conductor(s);
- (k) participate in auditions, trial assessment and other meetings as required;
- (l) attend any meeting called by the Section Principal and Executive Director, Orchestra or Section Principal and the OV Artistic Advisor;
- (m) not unreasonably refuse to be available for meetings with management and colleagues to discuss job-related issues;
- (n) undertake promotional activities consistent with the Player’s capacity as a professional musician and as agreed;
- (o) provide instruments and accessories of a professional standard unless otherwise provided for in this Agreement;
- (p) A tutti string player will play in any position in either the First or Second Violin Sections (except first desk) without additional remuneration and whenever requested to do so.