

## PRINCIPAL PICCOLO

### Monday 21 and Tuesday 22 July 2025

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

*Nikki Bassani, Director of Orchestra Management 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 2025-2028)

#### 2. LIVE AUDITION INFORMATION

- i. Auditions will be held on **Monday 21 July** and **Tuesday 22 July 2025**
- ii. Candidates are required to be available for both audition days in entirety
- iii. First Round audition times for live candidates will be advised via email by **Monday 14 July 2025** at the latest.
- iv. If successful, candidates will be advised of their second-round audition time at the conclusion of round one.

#### 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 (with piano)**

**On Piccolo:** Vivaldi Piccolo Concerto in C, RV443 – 1st movement (no repeats, no cadenza).

### **Excerpts:**

Delibes Coppelia, No.11: Musique des Automates

Ippolitov-Ivanov: Caucasian Sketches, No.4: Procession of the Sadar (from beginning to one bar of fig B)

Shostakovich Symphony no.6 (Mvt. I – from 2 bars after figure 8 until one bar after figure 10)

Shostakovich Symphony no.6 (Mvt. II – from figure 72 until two bars before figure 74)

Stravinsky: Firebird Suite (1919): III. Variation de l'oiseau de feu (from fig 9 until 5 bars after fig 18)

Stravinsky: Firebird Suite,(1919): IV. Ronde des princesses (from fig 14 for 2 bars)

### **Section and third round Set Works (with piano):**

**On Flute:** Mozart Flute Concerto in G Major KV313 **OR** Concerto in D Major KV314 – 1st movement (no repeats, no cadenzas).

**On Piccolo:** Vivaldi Piccolo Concerto in C, RV 443 – 2<sup>nd</sup> movement (no 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):**

### **On Piccolo:**

Bizet: Carmen Act II, No 19 Sextet and Chorus (fig 4 until 8 bars after fig 7)

Brahms: Variations on a Theme of Haydn – Variation 8 (bar 322 to 360. No repeats)

Britten: Peter Grimes – Act II Interlude No.3

Prokofiev: Cinderella, Act 1 No.5 – The Fairy Godmother (From fig 39 to 2 before fig 40)

Prokofiev: Cinderella, Act 1 No.11 – Second Appearance of the Fairy Godmother (From 1 bar after fig 80 to 6 bars after fig 82)

Ravel: Mother Goose Suite – three excerpts

- II Petit Poulet (from fig 7 to 1 bar after fig 8)
- III Laideronnette, Impératrice des Pagodes (from fig 1 to 16 bars after fig 19)
- IV Les entretiens de la Belle et de la Bête

Rossini: Semiramide (selected excerpts from fig G to fig U)

Tchaikovsky: The Nutcracker – Danse Chinoise (bar 10 to bar 32)

Tchaikovsky: The Sleeping Beauty Prologue No.3 Pas de six Var.4 Canari qui chante (bar 17 until bar 25)

Tchaikovsky: The Sleeping Beauty Prologue No.4 Finale (bar 98 until bar 231)

Verdi: Aida Act II, Scene II Ballet (fig E until 9 bars after fig F)

Verdi: Othello Act I – selections

Shostakovich: Symphony no. 9, From movement II (fig 48)

Shostakovich: Symphony no. 9, From movement III (fig 50 to fig 51)

Shostakovich: Symphony no. 9, From movement III (fig 61 to fig 62)

### **On Flute:**

Bizet: Carmen – No.12 Gypsy Dance

Mendelssohn: Symphony No.4 in A major Op.90 "Italian" mov.4 Saltarello (bar 1 until bar 34)

Puccini: Tosca – Offstage ballroom music (one bar before fig 3 until fig 5)

Ravel: Ma mere l'oye – Pavane de la Belle au bois dormant

Excerpts will be emailed to candidates on **Monday 19 May 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 Monday 14 July 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 Nikki Bassani on [orchestrajobs@australianballet.com.au](mailto:orchestrajobs@australianballet.com.au).

Time with the official accompanist will be provided on the day for each candidate and arranged by OV shortly before your audition time.

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

## KEY DATES

**Friday 18 April 2025** - Position advertised and applications open

**Monday 30 June 2025, 23:59 AEST** - Applications close

**Monday 19 May 2025** - Orchestra excerpts emailed to applicants

**Monday 14 July, 9am AEST** - Closing date for recorded submissions

**Monday 21 and Tuesday 22 July 2025**- 1<sup>st</sup> and 2<sup>nd</sup> round of Auditions.

**For any audition enquiries please phone Orchestra Victoria reception on 03 9694 3600 and ask to speak with a member of Orchestra Management.**

## POSITION DESCRIPTION

### Extracts from Orchestra Victoria Musicians' Enterprise Agreement 2025 – 2028



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#### B3. Principal Players

In addition to the duties of Tutti Players:

##### B3.1 Principal Piccolo will:

- (a) play Piccolo but is deemed to be a member of the Flute Section;
- (b) play a secondary Flute part when directed to by the Section Principal;
- (c) in consultation with the Concertmaster, OV Artistic Advisor and/or Section Principal, play first flute parts where necessary and mutually agreed.

#### 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 General Manager, 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.