

SECTION PRINCIPAL DOUBLE BASS Tuesday 26 and Wednesday 27 August 2025

Thank you for your interest in the Section Principal Double Bass 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, Orchestra Manager via email: 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 **Tuesday 26 and Wednesday 27 August 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 **Tuesday 19 August 2025** at the latest.
- iv. The first round of the auditions will be held behind screens. The use of screens for subsequent rounds will be at the Panel's discretion, and this will be communicated to candidates ahead of rounds two and three.
- v. 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)

First movement of **one** of the following concertos, in orchestral tuning and with cadenzas

Dittersdorf Double Bass Concerto No. 2 in D major, Kr. 172

Dragonetti Double Bass Concerto in G major, Op.1

Vanhal Double Bass Concerto in C major

Bottesini Double Bass Concerto No.2 in A minor (Orchestral tuning)

Koussevitzky Double Bass Concerto in E minor, Op.3 (Orchestral tuning)

First round orchestral excerpts:

Beethoven Symphony No.1 in C major, op 21: first movement (bar 1-52)

Beethoven Symphony No.1 in C major, op 21: first movement (bar 66-100)

Prokofiev Romeo and Juliet, Op. 64 Act 3. Scene 8, no.47 *Juliet Alone* (Fig. 329)

Prokofiev Romeo and Juliet, Op. 64 Act 3. Scene 8, no.47 *Juliet Alone* (Fig. 333)

Stravinsky Pulcinella Suite: VII. Vivo (bar 1-65)

Verdi Aida, Act 4

Second round Set Work (with piano)

Second movement of **one** of the following concertos, in orchestral tuning and with cadenzas

Dittersdorf Double Bass Concerto No. 2 in D major, Kr. 172

Dragonetti Double Bass Concerto in G major, Op.1

Vanhal Double Bass Concerto in C major

Bottesini Double Bass Concerto No.2 in A minor (Orchestral tuning)

Koussevitzky Double Bass Concerto in E minor, Op.3 (Orchestral tuning)

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)

Britten Variations on a theme of Frank Bridge op.10

Britten Young Person's Guide to the orchestra, Op. 34

Britten Peter Grimes, Op.33

Françaix Six Preludes, Prelude IV

Mozart The Magic Flute, K. 620

Tchaikovsky Serenade for Strings, Op. 48

Verdi La Traviata Act 1

Verdi Othello, Act IV

Verdi Rigoletto, Act 1

All orchestral excerpts:

To be supplied by Orchestra Victoria.

Excerpts will be emailed to candidates on **Tuesday 01 July 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 AEST on Tuesday 19 August 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.

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

Wednesday 04 June 2025 - Position advertised and applications open

Tuesday 05 August 2025, 23:59 AEST - Applications close

Tuesday 01 July 2025 - Orchestra excerpts emailed to applicants

Tuesday 19 August, 9am AEST - Closing date for recorded submissions

Tuesday 26 and Wednesday 27 August 2025 - 1st and 2nd round of Auditions.

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

Extracts from Orchestra Victoria Musicians' Enterprise Agreement 2025 – 2028



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;
- (m) deliver artistic feedback to Musicians within their section, including in conjunction with the Artistic Advisor.

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.