

## TUTTI HORN

### Wednesday 2 April and Thursday 3 April 2025

*Thank you for your interest in the Tutti Horn 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 2 April** and **Thursday 3 April 2025**
- ii. First round auditions will be blind. Second and third round auditions may or may not be screened.
- iii. Candidates are required to be available for both audition days in entirety
- iv. First Round audition times for live auditions will be advised via email by **Wednesday 26 March 2025** at the latest.
- v. 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 (with piano):**

**Mozart** Horn Concerto No. 3, K. 447 - 1st movement (with cadenza)

**Excerpts (to be played in any order):**

Beethoven: Symphony 7, Horn 2 (1st movt. - upbeat to bar 81 until bar 111)

Strauss: Frau ohne Schatten, Horn 2 (Act 1 - fig. 115 until 118)

Verdi: Don Carlo, Horn 2 (Act 2, Preludio, Introduzione - until letter A)

Wagner: Rheingold, Horn 2 (opening until end of bar 54)

**Second round Set Work (with piano):**

**Neuling** Bagatelle for low horn and piano

**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):**

Beethoven: Fidelio, Horn 2 (Act 1, No.9 Recitative and Aria - complete)

Mozart: Così Fan Tutte, Horn 2 (Act 2, No. 25)

Prokofiev: Romeo & Juliet, Horn 2 (No. 30 - upbeat to fig. 282 till 284)

Prokofiev: Romeo & Juliet, Horn 2 (No. 37 - fig. 309 to 312)

Puccini: Tosca, Horn 2 (Act 3 - opening until 3 after fig. 1)

Strauss: Der Rosenkavalier, Horn 4 (Act 1 - fig. 233 to 238)

Strauss: Salome, Horn 4 (fig. 69 until 2 bars after 73)

Talbot: Alice's Adventures in Wonderland, Horn 2 (TBC)

Verdi: Othello, Horn 2 (Act 1 - from 14 bars after OO until the allegro sostenuto)

Verdi: Othello, Horn 2 (Act 2 - from E to F)

Wagner: Götterdämmerung, Horn 2 (Act 2, Scene 2 - bar 205 until 227)

Wagner: Götterdämmerung, Horn 4 (Act 2, Scene 3 - from 16 bars after fig. 44 for 2 bars)

**All orchestral excerpts:**

To be supplied by Orchestra Victoria.

Excerpts will be emailed to candidates on **Wednesday 05 March 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 27 March 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**

**Wednesday 29 January 2025** - Position advertised and applications open

**Wednesday 26 February, 23:59 AEDT** - Applications close

**Wednesday 05 March 2025** - Orchestra excerpts emailed to applicants

**Thursday 27 March, 9am AEDT** - Closing date for recorded submissions

**Wednesday 2 and Thursday 3 April 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 2023 – 2024



## 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.