

# Audition Pack

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Associate Principal Viola

Monday 24 & Tuesday 25 March 2025

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This audition pack contains:

1. Audition information
2. Position Description
3. Audition set repertoire and excerpts
4. Recording requirements\*
5. Recording declaration\*

\* for applicants submitting a recorded audition

# Audition Information

<b>Position</b>	Associate Principal Viola
<b>Remuneration</b>	A\$140,677.94 - \$164,124.26 per annum plus 11.5% superannuation, and 6 weeks annual leave
<b>Eligibility</b>	This audition is only open to Australian citizens and permanent residents, and New Zealand citizens
<b>Tenure</b>	Permanent, subject to completion of 12-month trial period
<b>Section structure</b>	The Viola section is comprised of 2 Principals, 1 Associate Principal, 1 Assistant Principal and 9 Tutti Musicians
<b>Set Repertoire</b>	<b>Each candidate must prepare two set works:</b> <b>1.</b> Any classical concerto; first movement (complete with cadenzas), second movement (exposition only) <b>AND</b> <b>2.</b> First movement of one of the following: - <b>WALTON</b> Concerto - <b>BARTOK</b> Concerto (any edition permissible) - <b>HINDEMITH</b> "Der Schwanendreher"
<b>Application closing date</b>	Friday 14 February 11.59pm AEDT
<b>Recorded submission due date</b>	Friday 14 March 11.59pm AEDT
<b>Live audition date</b>	Monday 24 & Tuesday 25 March 2025
<b>Location</b>	Ultimo, Sydney
<b>Apply</b>	<a href="#">Click here</a> to apply online via the Sydney Symphony Orchestra website

Applicants unable to attend the live audition are encouraged to submit a recorded audition. If a recorded submission proceeds to the final stage of the audition, the applicant may be required to do a live audition in Sydney (travel costs covered by SSO) at a suitable time for both the applicant and the Company.

**Please note the panel may choose to shortlist and invite applicants after sighting resumes.**

Applicants will receive details regarding the audition after the closing date.

If you are interested in finding out more about the Sydney Symphony Orchestra, please [click here](#).

Please direct any enquiries to Orchestra Management at [audition.applications@sydneyssmphony.com](mailto:audition.applications@sydneyssmphony.com)

# Position Description

<b>Role</b>	Associate Principal String Musician
<b>Reports to</b>	Principals, Concertmaster, Conductor
<b>Department</b>	Orchestra Management

- *In the absence of a Principal an Associate Principal (s) leads their section and also plays solo parts as required by the repertoire.*
- *An Associate Principal (s) covers major solo parts and is prepared to lead the section.*
- *An Associate Principal(s) supports the Principal(s) in their responsibilities for the overall performance standard of their section as requested.*
- *Principal string Musician(s) share the leading of their section in all concerts as much as reasonably possible.*
- *As requested by the Principal(s) an Associate Principal contributes to the section seating roster.*
- *An Associate Principal Musician's instrument(s) must be of a professional quality standard. A Musician provided with instrument(s) by the Company shall use the instrument(s) in all performances, as required.*

## Key Functions & Responsibilities

Undertake duties in accordance with the terms and conditions of the Sydney Symphony Orchestra Musicians' Agreement 2024.

Uphold a professional standard and approach in preparation for rehearsals and performances.

Participate in the following activities as rostered:

- Rehearsals, performances and sectionals, covering the diversity of work undertaken by the Orchestra;
- Be available to tour within Australia and internationally.
- Learning & Engagement performances;
- Musicians meetings;
- Audition, trial and Orchestra meetings;
- Publicity and promotional activities: and
- Training & professional development sessions.

Participate in the following activities as agreed:

- Committee meetings with Musician representatives;
- Ensemble and chamber music activities;
- Sponsor, philanthropy and promotional events;
- Learning & Engagement activities;
- Undertake higher duties; and
- Other duties.

# Associate Principal Viola

Orchestral excerpts

Monday 24 and Tuesday 25 March 2025

## **Solo repertoire** *(not included in this booklet)*

### **Any classical concerto**

First movement, complete, with cadenza  
 Second movement, exposition only

and the first movement of **one** of the following:

**WALTON**      **Viola Concerto**  
*or*

**BARTÓK**      **Viola Concerto**  
 Any edition permissible  
*or*

**HINDEMITH**      **Der Schwanendreher**

## **Solo audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>R. STRAUSS</b>	<b>Don Quixote</b>	
	Excerpt 1	2
	Excerpt 2	2
<b>GINASTERA</b>	<b>Variaciones concertantes</b>	
	Excerpt 1	4
<b>RAVEL</b>	<b>Ma mère l'Oye</b>	
	Excerpt 1	5
<b>BRITTEN</b>	<b>Peter Grimes</b>	
	Excerpt 1	6
	Excerpt 2	7
<b>ELGAR</b>	<b>Enigma Variations</b>	
	Excerpt 1	8
	Excerpt 2	8

## **Tutti audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>SHOSTAKOVICH</b>	<b>Symphony No.5</b>	
	Excerpt 1	9
<b>R. STRAUSS</b>	<b>Don Juan</b>	
	Excerpt 1	10
	Excerpt 2	10
	Excerpt 3	11
<b>MOZART</b>	<b>Symphony No.40</b>	
	Excerpt 1	12
	Excerpt 2	12
<b>BRAHMS</b>	<b>Serenade No.1</b>	
	Excerpt 1	13
<b>MENDELSSOHN</b>	<b>A Midsummer Night's Dream</b>	
	Excerpt 1	14
	Excerpt 2	14

Please note

*Excerpts may be heard in any order.*

*These excerpts will appear at about 81% of their original size when printed on A4 paper.*

*The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.*

*To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto:alastair.mckean@sydneyssosymphony.com) with your address.*

R. STRAUSS *Don Quixote*, Op.35

*Don Quixote, der Ritter von der trauerigen Gestalt: Maggiore (Sancho Panza)*

**Excerpt 1** Mässig

Musical score for Excerpt 1, featuring Solo-Bratsche, Tutti pizz., Solo, and Var. I Gemächlich. The score includes dynamic markings such as *mf*, *pp*, *f*, *p*, *pespress.*, *poco ritard.*, and *pp*. It also includes performance instructions like *(lebhaft)* and *Gemächlich*. The score is marked with measures 1, 15, and 16.

Variation III (*Gespräche zwischen Ritte und Knappe*)

**Excerpt 2** Früheres Zeitmass

Musical score for Excerpt 2, featuring Solo and tutti sections. The score includes dynamic markings such as *ff*, *mf*, *p*, *arco*, and *pp*. It also includes performance instructions like *continues*. The score is marked with measures 1, 2, 3, 4, and 5.

30 *p* *mf* *p*

31 *f* *f* *mf*

32 *p* *f*

*ff* *ff* *ff* *p*

33 *mf* *dim.* *arco* 1 4  
*pizz.* *dim.*

dreifach *p*

**GINASTERA** *Variaciones concertantes*

V. *Variazione drammatico per Viola*

**Excerpt 1** Largo, ♩ = 52

The musical score is written for Viola and includes parts for 'Sola' (Solo) and 'Le altre' (The others). It consists of five systems of staves. The first system (measures 31-32) shows the Viola part in treble clef with dynamics *mf* and *pp*, and the other instruments in bass clef with *pp*. Measure 32 includes the instruction *mf liberamente*. The second system (measures 32-33) features sixteenth-note patterns in the Viola part with dynamics *mf* and *pp*. The third system (measures 33-34) shows the Viola part in treble clef with dynamics *f molto espressivo* and *agitato*. The fourth system (measures 34-35) includes complex rhythmic patterns with dynamics *più f* and *p*, and tempo markings *poco rall.*, *accel.*, *rall.*, and *molto*. The fifth system (measures 35-37) features a wavy line indicating a tremolo or rapid oscillation, with dynamics *mf*, *mp*, and *p*, and the tempo marking *a tempo*. A hand icon points to the 'Sola' label in the first system.

RAVEL *Ma mère l'oye*: Suite

V. *Le Jardin féérique*

**Excerpt 1** Lent et grave

**2**

1 ALTO SOLO  
3 *mf* *expressif*

**3**

1 *p* 3 *pp* 3

SOLO TOUS DIV. arco  
TOUS pizz. *p* *f* arco *mf* **4** Retenu au Mouvt 2 *pp*



Act II, Interlude IV (Passacaglia)

**Excerpt 1** Andante moderato (♩ = 56 at the start) (sempre un poco rubato)

PASSACAGLIA

**44** Andante moderato (♩ = 56 at the start)  
unis. pizz. (sempre un poco rubato)

*pp* **4** *pp* *espr.* *Sola* *sul C*

*espr.* *pp* *più f e sonore*

*pp* *cresc. molto* *ff* *dim.*

**45** (*animando*) **9**

Act II, scene ii

**Excerpt 2** Grave (come sopra)

**Grave (come sopra)**

72

Bsns

2 last desk

sul C

Sola

dolciss. espr.

espr.

[pp]

pp

pp

f sonore

dim.

ppp

morendo

quasi niente

ELGAR Variations on an Original Theme, Op.36 *Enigma*

VI. (*Ysobel*)

Excerpt 1 Andantino

19 *Andantino.*  
arco *espress.*

1 20 1

SOLO. 21 22

*molto cantabile*

*cresc.* *sf*

*pizz.*

TUTTI. *pp*

X. Intermezzo (*Dorabella*)

Excerpt 2 Allegretto

38 *Allegretto.*  
VI.I.

con sordini

7 39 SOLO. *pp* *cresc.*

40 *pp* *cresc.* *mf dim.* *pp* TUTTI.

**SHOSTAKOVICH** Symphony No.5 in D minor, Op.47

First movement

**Excerpt 1** Moderato

14 3 unis. 5 15 1

*p cresc. ff dim. ppp p espress.*

16

17 12

R. STRAUSS *Don Juan*, Op.20

**Excerpt 1** Allegro molto con brio,  $\text{♩} = 84$

Allegro molto con brio  $\text{♩} = 84$

5

**Excerpt 2** [same tempo]

17

23

27

33

36

**Excerpt 3** Molto vivo,  $\text{♩} = 88$

47 *tranquillo* **1** **C** *molto vivo*  $\text{♩} = 88$

52

56 *espr.* *cresc.* *espr.*

60 *ff* *rapidamente*

64 *trem.* *calando poco* *sfz* *pp*

**MAHLER** Symphony No.10 [Deryck Cooke completion]

I. Adagio

**Excerpt 1** Andante

Andante

*pp*

6

13

Adagio

*p*

*espress.*

*cresc.*

**Excerpt 2** [same tempo]

Andante come prima

98

1

pizz.

2

arco

*p*

*f*

*f*

*p*

106

Rit.

*f*

110

*mf*

*sf*

*sf*

*p*

Etwas frischer

pizz.

*f*

2

**BRAHMS** Serenade No.1 in D, Op.11

VI. Rondo  
**Excerpt 1** Allegro

The image shows a musical score for the VI. Rondo, Excerpt 1, in Allegro tempo. The score is written in bass clef with a key signature of two sharps (D major). It consists of four staves of music, numbered 67, 76, 83, and 90. The first staff (67) begins with a *p* (piano) dynamic marking and features a bracketed section labeled 'B' starting at measure 70. The second staff (76) continues the melodic line. The third staff (83) includes some notes marked with an 'x'. The fourth staff (90) concludes with a *cresc.* (crescendo) marking and a final bracketed section. The music is characterized by flowing eighth-note patterns and occasional triplets.



**MENDELSSOHN** *A Midsummer Night's Dream*, Op.61

Scherzo

**Excerpt 1** Allegro vivace

**Excerpt 2** [same tempo]

End of orchestral excerpts

# Audition Recording Requirements

## Associate Principal Viola

For applicants unable to attend a live audition, Sydney Symphony Orchestra accepts recordings of broadcast quality.

### Submitting a Recording

Recorded auditions are due by Friday 14 March 11.59pm AEDT

If you have selected to submit a recorded audition, you will be emailed a link to submit your recording.

### Recording Guidelines

- Submissions must include both audio and video.
- Record the audition material in three blocks, each block recorded in one single unedited take, in the order below.
  - **Block A:** Classical Concerto
  - **Block B:** Set work (Walton/Bartok/Hindemith)
  - **Block C:** Solo Excerpts
  - **Block D:** Tutti Excerpts

\*Please note – this grouping and order is not reflective of live audition rounds.

- Please record solo repertoire with accompaniment when possible
- **Timestamps: Submissions must provide the start time and title of each movement for works and each individual excerpt.**
- We recommend recording with a separate microphone and with video in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Accepted formats for submission:**
  - mp4, avi, mkv files hosted by Dropbox or Google Drive – must be able to download
  - URL to third party hosting site Vimeo – must be able to download
- **Unaccepted formats**
  - YouTube
  - WeTransfer
- A recording declaration must be submitted, as per below.

### Recording Declaration

When submitting a recorded audition, you are required to submit a recording declaration, as provided on the next page of this Audition Pack.

For any further enquiries please contact Orchestra Management at [audition.applications@sydneysymphony.com](mailto:audition.applications@sydneysymphony.com)

# Recording Declaration

## Associate Principal Viola

**When submitting a recorded audition, you are required to complete the following declaration.**

The enclosed recording is submitted as an application by ..... for the position

of ..... with the Sydney Symphony.

I declare that the playing on this recorded audition is my own. Each block of audition material in my submission has been recorded in one single unedited take.

Signed:..... Date: .....  
(Candidate)

Signed: ..... Date: .....  
(Witness e.g sound engineer)

For any further enquiries please contact Orchestra Management at  
[audition.applications@sydneyorchestra.com](mailto:audition.applications@sydneyorchestra.com)