

# Audition Pack

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Tutti Viola

Monday 18 & Tuesday 19 November 2024

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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>	Tutti Viola
<b>Remuneration</b>	A\$117,231.61 – \$146,539.52 per annum plus 11.5% superannuation, and 6 weeks annual leave
<b>Eligibility</b>	This position 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> First and second movements (with cadenzas) of a classical concerto <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>	Sunday 6 October 11.59pm AEDT
<b>Recorded submission due date</b>	Friday 8 November 11.59pm AEDT
<b>Live audition date</b>	Monday 18 and Tuesday 19 November 2024
<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@sydneysymphony.com](mailto:audition.applications@sydneysymphony.com)

# Position Description

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

- *A Tutti Musician follows the performance directions of the Principal(s), Concertmaster (s) and Conductor (s).*
- *A Tutti Musician is only required to play in their relevant section, rostered on a fair and equitable rotation system, in any seat indicated by the principles or rosterers but may only play in the first desk, if agreed.*
- *A Tutti Musician is required to play their particular Instrument in their relevant section and their instrument must be of a professional quality standard. Musicians provided with an instrument(s) by the Company are required to use the instrument(s) in all performances.*

## Key Functions & Responsibilities

Undertake duties in accordance with the terms and conditions of the Sydney Symphony Orchestra Musicians' Agreement 2022-2023.

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.

# Viola tutti

Orchestral excerpts

Monday 18 and Tuesday 19 November 2024

**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**

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>SHOSTAKOVICH</b>	<b>Symphony No.5</b> Excerpt 1	3
<b>R. STRAUSS</b>	<b>Don Juan</b> Excerpt 1 Excerpt 2 Excerpt 3	4 4 5
<b>MAHLER</b>	<b>Symphony No.10</b> Excerpt 1 Excerpt 2	6 6
<b>MOZART</b>	<b>Symphony No.35 (Haffner)</b> Excerpt 1	7
<b>BERLIOZ</b>	<b>Le Carnaval romaine</b> Excerpt 1	8
<b>BRAHMS</b>	<b>Serenade No.1</b> Excerpt 1 Excerpt 2	8 9
<b>MENDELSSOHN</b>	<b>A Midsummer Night's Dream</b> Excerpt 1 Excerpt 2	10 10

**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@sydneyssymphony.com](mailto:alastair.mckean@sydneyssymphony.com) with your address.*

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**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  $\text{♩} = 84$

ff

5

pizz.

ff

**Excerpt 2** [same tempo]

17

mf

6

6

ff

23

A

ff

3

27

fff

3

33

36

B

ff

3

f

**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*

*f*

Etwas frischer

*pizz.*

2

**MOZART** Symphony No.35 in D, K.385 (Haffner)

First movement

**Excerpt 1** Allegro con spirito

40

47

53

59

63

tr

p

[#]

tr

4

**BERLIOZ** *Le Carnaval romain*, Op.9

**Excerpt 1** Andante sostenuto

1 *mf espress.*

2 *f*

3 *cresc. molto* *f* *dim.* *p* *mf*

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

VI. Rondo

**Excerpt 1** Allegro

67 *p*

76

83

90 *cresc.*

**Excerpt 2** [same tempo]

arco

189 *p*

199

205 1

211

216 *sempre cresc.*

222

228 *p*

Detailed description: This musical score is for a cello or double bass, written in bass clef with a key signature of two sharps (D major or F# minor). The piece is in 3/4 time. It begins at measure 189 with a *p* (piano) dynamic and the instruction 'arco'. The first line (measures 189-198) features a series of half notes with a *p* dynamic. A bracketed section starts at measure 199, marked with a *p* dynamic. The second line (measures 199-204) continues with sixteenth-note patterns. The third line (measures 205-210) includes a first ending bracket and a fermata. The fourth line (measures 211-215) shows a continuous sixteenth-note run. The fifth line (measures 216-221) is marked *sempre cresc.* (always increasing). The sixth line (measures 222-227) continues the sixteenth-note pattern. The seventh line (measures 228-232) concludes with a *p* dynamic and a final cadence.

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

Scherzo

**Excerpt 1** Allegro vivace

Musical score for Excerpt 1, Scherzo, Allegro vivace. The score consists of five staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of eighth-note patterns with fingerings 2, 3, 4, and 5. Dynamics include *sf* (sforzando), *p* (piano), and *pp* (pianissimo). A fermata is placed over a quarter note in the first staff. The second staff continues the eighth-note patterns. The third staff includes a fermata and a dynamic marking of *p*. The fourth staff continues the eighth-note patterns. The fifth staff concludes with a fermata and a dynamic marking of *pp*. The score is marked with 'C' and 'D' above the staves, and the number '21' is written at the end of the fifth staff.

**Excerpt 2** [same tempo]

Musical score for Excerpt 2, [same tempo]. The score consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a series of eighth-note patterns with a dynamic marking of *pp* (pianissimo). A fermata is placed over a quarter note in the first staff. The second staff continues the eighth-note patterns. The third staff concludes with a fermata and a dynamic marking of *pp*. The score is marked with 'K' above the first staff and the number '4' above the first staff.

End of orchestral excerpts

# Audition Recording Requirements

## Tutti 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 08 November 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:** One of the three set Concertos
  - **Block C:** Audition 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

## Tutti 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)