

Audition Pack

Tutti Violin

This pack contains:

- 1. Audition Information**
- 2. Recorded Audition Requirements**
- 3. Position Description**
- 4. Audition set repertoire and excerpts**



West Australian
Symphony Orchestra

AUDITION INFORMATION

Position	Tutti Violin
Live audition date	Tuesday 12 November 2024
Audition Venue	Perth Concert Hall, 5 St Georges Terrace, PERTH WA 6000
Recorded audition due	Tuesday 5 November 2024
Application closing date	Tuesday 5 November 2024
Eligibility	<p>This position is open to candidates with Australian citizenship or permanent residency and New Zealand citizens.</p> <p>Subject to meeting the above criteria, all candidates who apply will be permitted to audition.</p>
Tenure	Permanent, subject to successful completion of 6-month trial period
Audition Process	<p>The audition panel will convene on the audition date. The live auditions will be conducted anonymously (behind screens) in rounds as specified in the audition requirements. Any recorded auditions received will be played back in rounds as part of the live audition process. Panel votes are cast and counted after each round to determine progression to subsequent rounds and identify preferred candidate(s).</p> <p>Preferred candidates may be invited to undertake either a short, 2 – 3-week mini trial or a 6-month full trial period. Preferred candidates who submitted a recorded audition may be required to perform a live audition as part of their trial period.</p> <p>Applicants will receive further details regarding their audition time, etc. following the closing date.</p>
Accompaniment	<p>WASO will provide a piano accompanist on the day of the audition.</p> <p>Contact details of the accompanist will be provided in advance of the audition should candidates wish to arrange a rehearsal prior to the audition day, however this will be at the candidate's expense.</p>

REQUIREMENTS

1. Current CV / Resume
2. Audition excerpts – see p.6 - 14

HOW TO APPLY

Click [here](#) to complete your application form



West Australian
Symphony Orchestra

RECORDED AUDITION REQUIREMENTS

SUBMITTING A RECORDING

It is in the applicant's best interest to provide a video recording with broadcast-quality audio.

WASO advises candidates to record the set works / concerti with accompaniment where such a part exists.

Recordings will only be accepted if they meet the following conditions:

- Content to be as per requirements and set list of orchestral excerpts.
- Candidates are advised to check the playback quality of their recording before sending. Particular attention should be paid to the quality of the audio.
- Your recording should be made with orchestral excerpts in numerical order, and recorded with one continuous take for each segment of excerpts as indicated.
- Each required solo repertoire piece must be performed as an entire piece.
- You may replay a section of the required material in the same take, if dissatisfied; however the original attempt must remain recorded.
- Recordings must be received by the closing date.
WASO cannot take responsibility for late or lost material.
- Material must follow the specified formatting and adhere to the WASO instructions for sending electronic files below.

Instructions for sending audition recordings as electronic files:

- Files to be in **MP4, MOV, or AVI format, ideal resolution is 1080P @50fps.**
- Please format the files post-recording so that each excerpt is saved as a separate file.
- Please ensure that each piece and excerpt is clearly titled, i.e. excerpt number, Composer, Title of Work, movement.
- If more than one movement of a concerto is required please save each movement separately.
- Please upload all the files into a single folder, and please name your folder with your name.
- The preferred medium for receiving electronic files is Dropbox (www.dropbox.com).
- Please upload your files to www.dropbox.com and share your folder with auditions@waso.com.au
- Please include your signed Recorded Audition Declaration form in the folder with your recordings.

Click [here](#) to submit your Recorded Audition Declaration

POSITION:	Tutti String Musician
DEPARTMENT:	Orchestra
AGREEMENT:	WASO Musicians' Agreement 2024
CLASSIFICATION:	Tutti Musician (Level 1 – 8)
UNDERLYING AWARD:	Live Performance Award

1. PURPOSE OF POSITION

Perform as a musician of the West Australian Symphony Orchestra, engage and inspire Western Australians through musical experiences, and be an ambassador for music in the community.

2. KEY RELATIONSHIPS	
REPORTS TO	<ul style="list-style-type: none"> • Relevant Section Principal or Concertmaster – artistic performance • Executive Manager Orchestral Management
KEY WORKING RELATIONSHIPS	<ul style="list-style-type: none"> • All WASO musicians • Conductor • Orchestral Management • Other departments as required

3. KEY RESPONSIBILITIES:

Musical Duties

- Play at a professional level on the instrument for which the musician was auditioned / engaged
- Uphold a professional standard and approach in preparation for rehearsals and performances
- Rehearse and perform relevant parts as required
- Participate in scheduled activities as required, including Education & Community Engagement small ensemble activities
- Undertake Higher Duties subject to agreement
- Play in the section in any seat indicated by the Principals or rosterers, but only on the first desk subject to agreement to undertake Higher Duties
- Follow the performance directions of the Section Principal, Concertmaster and Conductor
- Mark parts and convey all relevant information consistent with Section Principal's instructions, in a concise and timely manner
- Participate in auditions, trial assessments, consultative, orchestral, artistic, and section meetings as required

Other Duties

- Participate in scheduled publicity and promotional activities
- Participate in training and professional development activities
- Act as an ambassador for WASO and advocate for orchestral music within the community

- Provide encouragement, performance feedback, advice and support for community and developing musicians
- Demonstrate the WASO Values and adhere to Company policies
- Conduct oneself in a professional manner at all times, in accordance with the WASO Code of Conduct, as outlined in the WASO Employee Handbook

Health and Safety

- Ensure the health, safety and welfare of all employees, customers and visitors, as outlined in the WASO Employee Handbook

4. CORE COMPETENCIES:

Skills

- Professional standard in instrumental performance
- Good interpersonal communication skills
- High levels of proficiency as per the WASO Appointment Code

Knowledge

- Appropriate musical training and / or professional performing experience



West Australian
Symphony Orchestra

Excerpts
TUTTI VIOLIN

2024

Round 1

Concerto:

- One Mozart Violin Concerto from K.216, K.218 or K.219 – 1st movement, no cadenza.

Orchestral excerpts:

- | | |
|---|-----------|
| 1 MENDELSSOHN, <i>Midsummer Night's Dream</i> , Scherzo | 1 excerpt |
| 2 BRAHMS, Symphony No.4 | 1 excerpt |

Round 2

Concerto:

- A major Romantic or 20th Century Concerto of own choice – 1st movement, first 8 minutes including any cadenzas if applicable, starting from the first solo, with any subsequent major tutti sections to be cut or reduced where possible. Recordings in excess of 8 minutes will be accepted.

Orchestral excerpts:

- | | |
|--------------------------------------|-----------|
| 3 ELGAR, Introduction and Allegro | 1 excerpt |
| 4 SCHUMANN, Symphony no.2 – Scherzo | 1 excerpt |
| 5 MAHLER, Symphony No.5 | 1 excerpt |
| 6 BEETHOVEN, Symphony No.9 | 1 excerpt |
| 7 SCHOENBERG, <i>Verklärte Nacht</i> | 1 excerpt |

♪ In all excerpts that have multiple bars rests of two measures and over please just observe a general pause.

1) MENDELSSOHN, *Midsummer Night's Dream*, Scherzo

1st violin

Allegro vivace

Musical score for the 1st violin part, measures 16 to 15. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. The music is marked *Allegro vivace*. The score consists of ten staves of music. Measure 16 is marked with a dynamic of *p*. The first staff contains a triplet of eighth notes. The second staff is marked *cresc.*. The third staff is marked *p*. The fourth staff is marked *cresc.* and contains a section labeled **B**. The fifth staff is marked *sf* and contains a section labeled **V**. The sixth staff is marked *sf*. The seventh staff is marked *pp* and contains a section labeled **C**. The eighth staff is marked *p* and contains a section labeled **D**. The ninth staff is marked *dim.* and contains a section labeled **E**. The final measure (15) is marked *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

2) BRAHMS, Symphony No.4, 4th movement

1st Violin

Allegro energico e passionato

Fl. pizz.

14 *dim.* 5 Ob. I **A**

31 **B** arco *f ben marc. largamente*

40 *cresc. sempre più*

47 *espress cresc.*

54 *f f più f* **C**

60 *cresc.* *ff*

66 *fp*

70 *dim.*

73 *fp dim.* *pp*

76 *pp*

80 **D** *p* *poco cresc.* *pp*

8

3) ELGAR, Introduction and Allegro

2nd Violin

Allegro ♩ = 100

Allegro. (Tempo primo.)

The musical score for the 2nd Violin part of Elgar's Introduction and Allegro is written in G minor (one flat) and 3/4 time. It consists of ten staves of music. The score begins with a dynamic marking of *p* and a *unis.* instruction. The first staff includes a *cresc.* marking. The second staff features a *p* dynamic and a *V* (vibrato) marking. The third staff has a *p* dynamic and a first ending bracket labeled '1' and '16'. The fourth staff includes a *V* marking. The fifth staff is marked *dolce* and *pp*. The sixth staff starts at measure 17 with a *p* dynamic. The seventh staff includes a *V* marking, a *cresc.* marking, and a *f* dynamic, with the instruction *più animato*. The eighth staff has a *ten.* marking and *sf* dynamics. The ninth staff starts at measure 18 with a *sf* dynamic. The final staff concludes with a *ff* dynamic and a *simile* instruction, ending with a fermata.

4) SCHUMANN, Symphony No.2, Scherzo

1st Violin

NB: no repeat

Scherzo

Allegro vivace (♩ = 144)

mf

5

cresc.

10

1.

2.

f

mf

p

14

19

poco ritard. a tempo

p

25

cresc.

f

p

29

cresc.

34

f

39

44

p

....continues over page

4) SCHUMANN, Symphony No.2, Scherzo (cont.)

49

54 *poco ritard. a tempo*

60 *cresc.* *f* *p* *cresc.*

65 *f*

70 *sf*

75 *p* *1* *1* *cresc.*

82 *f*

88 *ff*

94 *sfz* *p* *1* *p*

Trio I

Detailed description: This page contains the musical score for measures 49 through 94 of the Scherzo movement from Schumann's Symphony No. 2. The score is written in a single staff in treble clef. It begins at measure 49 with a series of eighth-note patterns. At measure 54, the tempo is marked 'poco ritard. a tempo' and the dynamics are 'p'. The music continues with various rhythmic patterns and dynamic markings, including 'cresc.', 'f', 'p', and 'sf'. At measure 75, there are first endings marked with '1'. At measure 82, the dynamics are 'f'. At measure 88, the dynamics are 'ff'. At measure 94, the score transitions to the 'Trio I' section, marked with a double bar line and a key signature change to one sharp (F#). The dynamics are 'sfz' and 'p', and there are first endings marked with '1' and triplets marked with '3'.

5) MAHLER, Symphony No.5

2nd Violin

Part III 4. Adagietto: *Sehr langsam*

26 *etwas drängend* *fließend*

pp *poco* *a* *poco* *cresc.* *ff*

31 *zurückhaltend* *Griffbrett espress.*

dim. *p* *pp*

37 **2** *Fließender* *etwas drängend*

pp *f* *sf* *sf* *cresc.*

6) BEETHOVEN, Symphony No.9, 2nd movement

2nd Violin

Molto Vivace ♩ = 116

17 *ff* G.P. *sf* G.P. *ff* G.P. *pp*

31 *sempre pp*

45 *cresc.*

59 *ff*

73 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *fp* *cresc*

88 *f* *p*

115 *f* *f* *f*

134 *f* *f* *f* *f* *f* *pp* *sempre pp*

N.B. For rests longer than 2 bars please observe a general pause and re-enter at the next entry and do not make the repeat.

7) SCHOENBERG, Verklärte Nacht

1st Violin

Noch bewegter

The musical score for the 1st Violin part of Schoenberg's 'Verklärte Nacht' consists of eight staves of music. The notation includes various dynamics such as *pp*, *p*, *f*, *ff*, *fff*, *molto rit.*, and *molto cresc.*. Performance instructions include 'Noch bewegter', 'Rascher.', 'Sehr breit.', 'sehr langsam.', and 'steigernd'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and a key signature of one flat (B-flat major/D minor).

End of Excerpts