

## ASSOCIATE PRINCIPAL HORN Thursday 16 July & Friday 17 July 2026

*Thank you for your interest in the Associate Principal Horn 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, Director of Orchestra Management 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 the following:

- 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 **Thursday 16 July & Friday 17 July 2026**
- ii. Candidates are required to be available for both audition days in entirety
- iii. Round one audition times for live candidates will be advised via email by **Thursday 9 July 2026** at the latest.
- iv. Round one 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 round two audition time at the conclusion of round one.

### 3. AUDITION VENUE

This audition will be held at The Meat Market, 7 Blackwood Street, North Melbourne VIC 3051.

Further audition information and arrival instructions will be provided closer to the audition date.

#### 4. AUDITION REQUIREMENTS

Candidates should prepare the following repertoire for the audition:

**Round one Set Work and Orchestral Excerpts:**

**Strauss** Horn Concerto No. 1, 1st movement (with piano)

**Strauss** Rosenkavalier, 1st horn - opening until 12,

**Rossini** The Barber of Seville, 1st horn - Overture, bar 103-111

**Mozart** Così Fan Tutte, 1st horn - Act 2 No. 25

**Verdi** Don Carlo, 1st horn - Overture, beginning until bar 26

**Rounds two and three Set Work (with piano)**

**Mozart** Horn Concerto No. 4, 1st movement with cadenza

**Rounds two and three orchestral excerpts are as follows (the panel reserves the right to also request excerpts from round 1 in rounds 2 and 3)**

**Wagner** Götterdämmerung, 1st horn - Act 2 Scene 2

**Prokofiev** Romeo & Juliet, 1st horn, - No 29 Juliet at Friar Laurence's

**Prokofiev** Romeo & Juliet, 1st horn - No 43 Interlude

**Ravel** Piano concerto, 1st horn - 1st movement figure 25

**Wagner** Siegfried, 1st horn - Act 2 Scene 2

**Beethoven** Fidelio, 1st horn - Act 1 No 9

**Puccini** Tosca, 1st horn - opening Act 3

**Verdi** Othello, 1st horn - Act 2

**Wagner** Meistersinger, 3rd horn - Act 2, Scene 6, figure 52

**Weber** Der Freischütz Overture, 3rd horn - opening

**Rossini** William Tell, 1st horn - Overture

**Britten** A Midsummer Night's Dream, 1st horn - Act 2, figure 30 until 32

**Barton** Flora - Hooves Are Coming, 1st horn, bar 35 till end of bar 50

**All orchestral excerpts:**

To be supplied by Orchestra Victoria.

Excerpts will be emailed to candidates on **Thursday 18 June 2026**.

Orchestra Victoria performs at A=441

#### 5. RECORDED APPLICATIONS

- i. Please see our [recorded audition guidelines](#) and Recorded Audition Statutory Declaration at the end of this document.

**You must provide your electronic file no later than 9.00am AEST on Wednesday 8 July 2026.**

## 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@orchestravictoria.com.au](mailto:orchestrajobs@orchestravictoria.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.

## 7. KEY DATES

**Thursday 30 April 2026**- Position advertised and applications open

**Wednesday 24 June 2026, 11:59pm AEST** - Applications close

**Monday 30 March 2026** - Orchestra excerpts emailed to applicants

**Wednesday 8 July 2026, 9:00am AEST** - Closing date for recorded submissions

**Thursday 16 July & Friday 17 July 2026** - 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 2025 – 2028



#### B4. Associate Principal Players

B4.1 In addition to the duties of Tutti Players, the **Associate Principal Players** will:

- a) play principal and secondary parts as required;
- b) if approved by the Concertmaster and/or OV Artistic Advisor assume the performing duties of Section Principal if that Section Principal is absent for more than one week;
- c) assist the Section Principal in managing the section and preparing parts;
- d) share the musical responsibilities of the section and lead the section when required due to rostering or unforeseen circumstances;
- e) in the case of the strings, sit on the front desk or in another position as required;
- f) cover the Section Principal and the section for all programs (up to a maximum of 2 parts, unless there is mutual agreement to cover additional parts) except those that have been agreed in advance.

B4.2 Associate Principals will play section parts and additional instruments in accordance with the following:

<b>Flute</b>	Alto Flute. Tutti Flute and/or Piccolo if indicated in the Flute part.
<b>Oboe</b>	Oboe d'Amore. Tutti Oboe and/or Cor Anglais if indicated in the Oboe part.
<b>Clarinet</b>	Tutti Clarinet and/or Eb clarinet and/or Bassett Horn.
<b>Bassoon</b>	Tutti Bassoon.
<b>French Horn</b>	Wagner Tuba.
<b>Trumpet</b>	Any Trumpet part. Play Bb, C, D, Piccolo Trumpets and Cornet.
<b>Trombone</b>	Any Trombone part other than Bass Trombone and play Alto Trombone if indicated in the score and deemed reasonable by the Player.
<b>Timpani</b>	Percussion parts in consultation with the Percussion Section Principal.
<b>Percussion</b>	Specialist instruments or parts when requested by the Section Principal. However, the Musician may refuse without prejudice. e.g. Timpani (in consultation with Timpani Section Principal) or Drum Kit

#### 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.

## RECORDED AUDITION GUIDELINES

All applicants are welcome to submit an audio-visual recording to OV for consideration.

Recordings must be an unedited performance for each video (see details below). This means that there must not be any editing to the recorded audio or visual. Candidates are permitted to cut the start and finish of the take, where you are turning the camera on and off. You must sign the below declaration of authenticity when submitting your recording.

OV reserves the right not to listen to recordings in their entirety.

Please be aware that the panel will hear the anonymised audio only in round one. In subsequent rounds, if the screen is removed, then your film will be shared in full audio-visual format. The full audio-visual recording will be available to a member of OV management throughout to ensure that all submissions are genuine.

**You must submit your recorded excerpts in four unedited takes:**

- 1. Round one set work (with piano) and excerpts**
- 2. Rounds two and three set work/s (with piano)**

**Remaining round two and three excerpts split into 2 recordings:**

**3. 1st group of excerpts:**

**Wagner** Götterdämmerung, 1st horn - Act 2 Scene 2  
**Prokofiev** Romeo & Juliet, 1st horn, - No 29 Juliet at Friar Laurence's  
**Prokofiev** Romeo & Juliet, 1st horn - No 43 Interlude  
**Ravel** Piano concerto, 1st horn - 1st movement figure 25  
**Wagner** Siegfried, 1st horn - Act 2 Scene 2

**4. 2nd group of excerpts:**

**Beethoven** Fidelio, 1st horn - Act 1 No 9  
**Puccini** Tosca, 1st horn - opening Act 3  
**Verdi** Othello, 1st horn - Act 2  
**Wagner** Meistersinger, 3rd horn - Act 2, Scene 6, figure 52  
**Weber** Der Freischütz Overture, 3rd horn - opening  
**Rossini** William Tell, 1st horn - Overture  
**Britten** A Midsummer Night's Dream, 1st horn - Act 2, figure 30 until 32  
**Barton** Flora - Hooves Are Coming, 1st horn, bar 35 till end of bar 50

**Applicants should not speak during their recording in order to remain anonymous.**

### Device

There are no stipulations for what device you might choose to film on- choice of device and audio equipment (including its positioning) will be up to you, however we strongly encourage you to use the best quality audio recording equipment available to you.

### Positioning

Please ensure that your face and hands are fully visible in the frame at all times.

### Background

Your performance must be unedited. Therefore, please clearly place a clock in the background of your recording. Use of a digital clock (with second/minute hands) on a device is acceptable.

### Format

Please submit your videos as links (Dropbox, Google Drive, YouTube, etc) rather than attaching them to an email and ensure permissions for the folder / link allow for editing so these can be downloaded if required. Avoid using file sharing websites such as WeTransfer.

**Please provide a list of timestamps of each set work and excerpt.**

We do not save any recording files, and any downloaded recordings will be deleted after the audition date.

## ORCHESTRA VICTORIA RECORDED AUDITION STATUTORY DECLARATION

This is to certify that I, \_\_\_\_\_ (full name) of

\_\_\_\_\_ (postal address)

completed a recorded audition for the position of Associate Principal Horn for Orchestra Victoria

on \_\_\_\_\_ (recording date[s]).

I have prepared the enclosed recording by following the recording guidelines as provided. It is a true and unedited recording of my performance.

Signed:

Date:

Full name of witness / Recording Engineer: \_\_\_\_\_

Signed:

Date: