

SECTION PRINCIPAL OBOE

Monday 27 April & Tuesday 28 April 2026

Thank you for your interest in the Section Principal Oboe 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

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 Advertisement (featuring 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 **Monday 27 April & Tuesday 28 April 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 **Monday 20 April 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 (with piano)

Mozart Concerto for Oboe in C Major, K.314 - 1st Movement Exposition (up to bar 97) and Cadenza

Round One orchestral excerpts:

Beethoven Symphony No. 6: Movement 3, Allegro

Tchaikovsky Sleeping Beauty: The Sleeping Beauty – Adagio

Tchaikovsky Sleeping Beauty: The Sleeping Beauty – March

Prokofiev Romeo and Juliet: Act I No. 13 Dance of the Knights

Prokofiev Romeo and Juliet: Act II No.24 Dance of the Five Couples

Prokofiev Romeo and Juliet: Act II No.26 The Nurse

Rounds two and three Set Works (with piano)

Mozart Concerto for Oboe in C Major, K.314 - 2nd Movement (no cadenza)

Strauss Concerto for Oboe in D Major - 1st Movement Exposition (up to figure 5/bar 59)

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)

Strauss Don Juan

Tchaikovsky The Nutcracker: Tableau 1 No.1 Scene, Allegro Vivace

Tchaikovsky The Nutcracker: Tableau 1 No.1 Scene, Tempo Di Valse

Stravinsky The Firebird (1945 suite) - Pas de deux

Tchaikovsky Swan Lake No.1 Introduction

Tchaikovsky Swan Lake No.3

Tchaikovsky Swan Lake No.5ii

Tchaikovsky Swan Lake No.10

Tchaikovsky Swan Lake No.11

Prokofiev Romeo and Juliet: Act III No.50 At Juliet's Bedside

Mozart Così fan tutti: Overture

Wagner Das Rheingold: Scene IV

Rossini The Barber of Seville: Overture

Verdi La Traviata: Act I No.2

Verdi Rigoletto: Act II No.10 Scene and Duet

Szymanowski King Roger: Act II

Talbot Alice's Adventures in Wonderland: Act II

All orchestral excerpts:

To be supplied by Orchestra Victoria.

Excerpts will be emailed to candidates on **Monday 30 March 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 Monday 20 April 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.

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

Monday 10 February 2026 - Position advertised and applications open

Monday 6 April 2026, 11:59pm AEST - Applications close

Monday 30 March 2026 - Orchestra excerpts emailed to applicants

Monday 20 April 2026, 9:00am AEST - Closing date for recorded submissions

Monday 27 April & Tuesday 28 April 2026 - 1st and 2nd 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



B6. Section Principals

B6.1 In addition to the duties of Tutti Players, **Section Principals** will:

- a) prepare and play the first part of the section and relevant repertoire solos;
- b) play other parts from time to time under exceptional circumstances, or at their discretion;
- c) lead and direct the section;
- d) be responsible for the style, intonation, balance, ensemble, rhythm and preparation of the section as a whole;
- e) be responsible for, in the first instance, for general discipline of the section;
- f) be responsible for rostering the section, ensuring that appropriate input is received from section members and due consideration is given to artistic standards and OH&S implications;
- g) In string sections, be responsible for seating allocation;
- h) Section Principal Second Violin will be responsible along with other Violin leaders for seating and rostering violin players.
- i) in the case of String Principals, prepare the 1st desk part with bowings and other markings from the Concertmaster's part;
- j) prepare suitable audition material for auditions;
- k) cover the Associate Principal for all programs except those that have been agreed in advance;
- l) consult with Management on the choice of Musicians to be employed on a casual basis;
- m) deliver artistic feedback to Musicians within their section, including in conjunction with the Artistic Advisor.

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 three **unedited** takes:

1. Round one (set work and excerpts)
2. Rounds two and three set works
3. Remaining excerpts

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 Section Principal Oboe 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: