

Audition Pack

Tutti Cello

This pack contains:

- 1. Audition Information**
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West Australian
Symphony Orchestra

AUDITION INFORMATION

Position	Tutti Cello
Live audition date	Tuesday 9 June 2026
Audition Venue	ABC Studio 620, 30 Fielder St, Perth WA 6004
Recorded audition due	Tuesday 2 June 2026
Application closing date	Tuesday 2 June 2026
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 - 20

HOW TO APPLY

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

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 2025 - 2027
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

Audition Excerpts

TUTTI CELLO

2026

Concerti:

- 1st movement of either HAYDN C major or HAYDN D major
- 1st movement of either SCHUMANN Concerto or DVORÁK Concerto

Orchestral excerpts:

1. BEETHOVEN Symphony No.5, Op.67, 2nd mvt [4 excerpts]
2. BEETHOVEN Symphony No.8, Op.93, 3rd mvt
3. BRAHMS Symphony No.3, Op.90, 3rd mvt
4. BRAHMS Symphony No.3, Op.90, 4th mvt
5. ELGAR 'Enigma' Variations, Op.36, Var XII
6. MAHLER Symphony No.1 'Titan', 1st mvt
7. MOZART Symphony No.40, K550, 1st mvt
8. MOZART Symphony No.40, K550, 4th mvt [2 excerpts]
9. R. STRAUSS *Don Juan* [2 excerpts]
10. VERDI Requiem, No.3 Offertorio
11. R. STRAUSS *Heldenleben* [3 excerpts]

♪ Please note: in all excerpts that have multiple bars rests of three measures and over, please observe a general pause.

♪ Candidates may take a break from recording between each concerto. Breaks during excerpts may be taken following excerpts 4 & 8.

1) BEETHOVEN, Symphony No.5, Op.67 [4 excerpts]

2nd movement

Andante con moto

The musical score is written for Cello and Violin I. It begins with a Cello part in 3/8 time, marked *p dolce*, with a dynamic increase to *f* at the end of the first line. The second line includes a Violin I part in 4/4 time, marked *p*, with dynamics *f*, *p*, *cresc.*, *f*, *p*, *f*, and *p*. The third line features a Cello part with *pizz.* and *arco* markings, and dynamics *ff*, *sempre ff*, *sf*, and *sf*. The fourth line shows a Cello part with dynamics *pp*, *sempre pp*, *cresc.*, *f*, and *f*, ending with *p dolce*. The fifth line continues with dynamics *f* and *p cresc.*. The sixth line includes a Violin I part with dynamics *f*, *p*, *cresc.*, *f*, *p*, *f*, and *p*, and a *pizz.* marking. The seventh line features a Cello part with *arco* and dynamics *ff*, *sf*, and *sf*. The eighth line shows a Cello part with dynamics *pp* and *cresc.*. The ninth line includes a Cello part with *f* and *p dolce*. The tenth line features a Cello part with *f*. The eleventh line shows a Cello part with *pp* and *pizz.*. The twelfth line includes a Cello part with *arco* and dynamics *f*. The thirteenth line features a Cello part with dynamics *f*. The fourteenth line shows a Cello part with dynamics *pp* and *f*. The fifteenth line features a Cello part with dynamics *pp* and *f*. The sixteenth line includes a Cello part with dynamics *pp* and *f*. The final line shows a Cello part with dynamics *pp* and *f*, and a sequence of notes numbered 1-8 and 9.

2) BEETHOVEN, Symphony No.8, Op.93

3rd movement

Tempo di Menuetto

45 *p* *pizz.* *cre - - -*

50 *scen - - - do* *p* 1. * 2.

54 *cre - - - scen - - -*

59 *do* *f* *arco* *p* *cre - - - scen - - - do* *p* *pizz.*

64 *cresc. - - - sf - - - sf* *p* *cresc. - - - sf - - -*

69 *- - - - sf* *p* *cresc.* *sf* *p*

74 *cresc.* *sf* *p* *dimin. - - - - - pp*

* Please observe the repeats

3) BRAHMS, Symphony No.3, Op.90

3rd movement

Poco allegretto

mezza voce

espress.

7

14

A

23

dolce

30

dim. *dolce*

35

B

39

p legg.

4) BRAHMS, Symphony No.3, Op.90

4th movement

Allegro

p e sotto voce

dim. *legg.* *pp*

dim.

A *pizz.* *div.* *arco* *pp*

6) MAHLER, Symphony No.1 'Titan'

1st movement

Langsam. Schleppend.

Von hier an in sehr allmählicher aber stetiger Steigerung bis zum Zeichen. \oplus

1 *arco* *p* *sempre pp*

ohne Nachschl. *pp*

9 *gest.* *pp* *mf* *pp* *f* *pizz.*

Hier ist ein frisches, belebtes Zeitmass *arc* *ff* *v* *v* *v*

eingetreten. (Haupttempo.) 10 *ff* *f* *ff*

11 *Noch ein wenig beschleunigen* *ff* *f*

7) MOZART, Symphony No.40, K550

1st movement

Molto Allegro

111



Musical notation for measures 111-117. The key signature has one flat (B-flat) and the time signature is 4/4. Measure 111 starts with a whole rest. Measure 112 has a whole note chord. Measure 113 has a whole note chord. Measure 114 has a whole note chord. Measure 115 has a whole note chord. Measure 116 has a whole note chord. Measure 117 has a whole note chord. A dynamic marking *f* is placed below measure 115.

118



Musical notation for measures 118-122. Measure 118 has a quarter note chord. Measure 119 has a quarter note chord. Measure 120 has a quarter note chord. Measure 121 has a quarter note chord. Measure 122 has a quarter note chord.

123



Musical notation for measures 123-128. Measure 123 has a quarter note chord. Measure 124 has a quarter note chord. Measure 125 has a quarter note chord. Measure 126 has a quarter note chord. Measure 127 has a quarter note chord. Measure 128 has a quarter note chord.

129



Musical notation for measures 129-133. Measure 129 has a quarter note chord. Measure 130 has a quarter note chord. Measure 131 has a quarter note chord. Measure 132 has a quarter note chord. Measure 133 has a quarter note chord.

134



Musical notation for measures 134-138. Measure 134 has a quarter note chord. Measure 135 has a quarter note chord. Measure 136 has a quarter note chord. Measure 137 has a quarter note chord. Measure 138 has a quarter note chord.

9) R. STRAUSS, *Don Juan* [2 excerpts]

Excerpt 1

Allegro molto con brio

The musical score for Excerpt 1 consists of two staves. The top staff is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a bracketed section containing a series of eighth notes, followed by a *ff* dynamic marking. The melody continues with a triplet of eighth notes, a quarter note, and a half note. The bottom staff is in bass clef with the same key signature and time signature. It starts with a quarter rest, followed by a triplet of eighth notes, another triplet, and then a series of chords. A *ff* dynamic marking is present at the beginning of the second staff, and a *pizz.* marking appears above a chord in the middle of the staff. The piece concludes with a final chord.

9) R. STRAUSS, *Don Juan* (cont.)

Excerpt 2

The musical score consists of two staves, both in bass clef with a key signature of two sharps (D major). The music is written in 4/4 time and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. The score is divided into sections labeled A, B, C, and D. Section A begins with a *pizz.* (pizzicato) instruction, followed by *arco* (arco) and *ff* (fortissimo) dynamics. Section B includes *pp subito* (pianissimo subito) and *p tranquillo* (piano tranquillo) markings. Section C starts with *f* (forte) and *pp* (pianissimo) dynamics. Section D is marked *rapidamente* (rapidly) and *ff* (fortissimo). The score concludes with a *pp tranquillo* (pianissimo tranquillo) instruction and a *sfz* (sforzando) dynamic. The piece ends with a double bar line and a repeat sign.

10) VERDI, Requiem

No.3 Offertorio

Andante mosso

The musical score consists of three staves. The first staff begins with a bass clef and a 6/8 time signature, marked with a piano (*p*) dynamic. The second staff starts with a treble clef and includes markings for *dolce*, *un poco marcato*, and *ppp*. The third staff begins with a bass clef and includes markings for *più marcato*, *f*, and *ppp*. The score is enclosed in large square brackets at the beginning and end.

11) R. STRAUSS, *Heldenleben* [3 excerpts]

Excerpt 1

Lebhaft bewegt.

The musical score for Excerpt 1 consists of five systems of music. The first four systems are for strings, and the fifth system is for piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The first system is marked *f* and features a triplet of eighth notes. The second system continues the string texture. The third system includes a first ending bracket and a *sfz* marking. The fourth system is marked *ff* and features a triplet of eighth notes. The fifth system is for piano, marked *pp* and *geteilt* (divided), and includes dynamic markings *cresc.*, *mf*, and *pizz.* (pizzicato). The piano part features trills and a final *f* marking.

12) R. STRAUSS, *Heldenleben* (cont.)

Excerpt 2 [same tempo]

10 *fff* (geteilt) *f* *cresc.*

11 *geteilt ff* *ff* *ff*

12 *geteilt ff* *ff*

13 *fff* *fff* *fff*

Etwas langsamer.
6 14 5 15 7

Oboe I.

12) R. STRAUSS, *Heldenleben* (cont.)

Excerpt 3 Lebhaft

46 *mit Steigerung* *f* *sehr ausdrucksroll*

47 *sehr ausdrucksroll* *p*

48 *cresc.*

49 *ff*

ff *Festes Zeitmass. (sehr lebhaft.)*

50 *p* *3* *5*

Detailed description: This musical score excerpt consists of seven staves. The first staff is a bass clef line with a 7-measure rest, followed by a melodic line starting at measure 46. The second and third staves are bass clef lines with a 2-measure rest, followed by a melodic line starting at measure 47. The fourth staff is a treble clef line with a 3-measure rest, followed by a melodic line starting at measure 48. The fifth staff is a treble clef line with a melodic line starting at measure 49. The sixth staff is a bass clef line with a 3-measure rest, followed by a rhythmic accompaniment starting at measure 50. The seventh staff is a bass clef line with a 5-measure rest, followed by a rhythmic accompaniment starting at measure 50. The score includes various dynamic markings such as *f*, *sehr ausdrucksroll*, *p*, *cresc.*, and *ff*, and performance instructions like *mit Steigerung* and *Festes Zeitmass. (sehr lebhaft.)*.

End of orchestral excerpts.