

Information Pack

Section Principal Oboe

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GENERAL INFORMATION

Position	Section Principal Oboe
Audition	Expressions on Interest - Recorded submissions only
Closing Date	Wednesday 5 November 2025
Eligibility	This position is open to candidates of all nationalities.
Tenure	Permanent, subject to successful completion of 6-month trial period
Section Structure	The section is comprised of 1 Section Principal Oboe, 1 Associate Principal Oboe, and 1 Principal Cor Anglais
Audition Process	<p>After the closing date, the selection panel will convene and review all submissions.</p> <p>The selection process will be conducted openly with recordings reviewed alongside CV's. The panel will vote following the review to identify a preferred candidate.</p> <p>If a preferred candidate(s) is identified, the applicant(s) will be invited to undertake a trial period or short 2 – 3 week mini-trial period, during which may include a live audition.</p>

REQUIREMENTS

1. Current CV / Resume
2. Contact details of 2 x referees
3. Recordings of the set repertoire and orchestral excerpts (p. 6 – 11)

OPTIONAL

Candidates may submit additional recordings that demonstrate their suitability for the role. These may include be orchestral or solo works, a concerto movement or chamber music. Maximum 10 minutes of additional material.

HOW TO APPLY

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

RECORDING REQUIREMENTS

SUBMITTING A RECORDING

It is in the applicant's best interest to provide a video recording of the set repertoire and orchestral excerpts with broadcast-quality audio.

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

Recordings of the set repertoire and orchestral excerpts will only be accepted if they meet the following conditions:

- Content to be as per the 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 the orchestral excerpts played in numerical order, and recorded with one continuous take for each group 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.
- The set repertoire and orchestral excerpts must follow the specified formatting and adhere to the WASO instructions for sending electronic files below.

Instructions for sending recordings as electronic files:

- Files to be in MPEG4, MOV or WMV format
- Please format the files post-recording so that each excerpt is saved as a separate file.
- Please ensure that each piece and excerpt 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
- [Click here to sign a Recorded Audition Declaration](#)

POSITION:	Section Principal Musician
DEPARTMENT:	Orchestra
AGREEMENT:	WASO Musicians Agreement 2024
CLASSIFICATION:	Section Principal Musician (Section Principal Level 1 – 2)
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"> • 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
- Play 1st chair or in any position of the relevant section as required
- Lead and direct the section
- Follow the performance directions of the Concertmaster and Conductor
- Take responsibility for the overall performance standard and general management of the section
- Take responsibility for the fair and equitable rostering and seating of their section
- Consult with the Associate Principal in managing the section including the engagement of casuals, rostering of the section, and the distribution of parts
- Consult with the Associate Principal and provide relevant feedback to the section on a regular basis
- Convey all relevant information consistent with Concertmaster and/or Conductor's instructions in a concise and timely manner
- Select suitable audition material and attend auditions as per the WASO Appointment Code
- Participate in trial assessments, consultative, orchestral, artistic, and section meetings as required
- Consult with Orchestral Management 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
- Good organisational skills
- Leadership skills
- High levels of proficiency as per the WASO Appointment Code

Knowledge

- Appropriate musical training and / or professional performing experience

5. POSITION-SPECIFIC DUTIES:

Section Principal Woodwind

- Share the responsibility with other Section Principals for the overall performance standard of the Woodwinds as appropriate

West Australian Symphony Orchestra



West Australian
Symphony Orchestra

Excerpts SECTION PRINCIPAL OBOE

2025

MOZART, Oboe Concerto – 1st movement, exposition only (with piano accompaniment if possible)

Orchestral excerpts:

- | | |
|---|------------|
| 1. BRAHMS , Violin Concerto in D, 2 nd movement | 1 excerpt |
| 2. STRAUSS , <i>Don Juan</i> | 1 excerpt |
| 3. RAVEL , <i>Le Tombeau de Couperin</i> : Prelude | 2 excerpts |
| 4. ROSSINI , <i>La Scala de Seta</i> : Overture | 2 excerpts |

OPTIONAL

Any additional recordings that demonstrate the candidate's suitability for the role. These may include orchestral or solo works, a concerto movement or chamber music. Maximum 10 minutes of additional material.

🎵 Candidates may take a break from recording between the concerto and set of orchestral excerpts.

Orchestral excerpts:

1) BRAHMS, Concerto for Violin in D major, 2nd movement

EXCERPT

Adagio

Flute (Fag.) Tutti Hr. (Solo)

p dolce

8

13

Oboe II (Ob.II) *p* *dim.*

20

p

28

mf *p* Solo 11 Solo-Viol.

2) STRAUSS, *Don Juan*

EXCERPT

Allegro, molto con brio

This musical score excerpt for Strauss's *Don Juan* consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often grouped in threes or sixes, and features a variety of dynamic markings including *ff* (fortissimo), *f* (forte), *f cresc.* (forte crescendo), and *fff* (fortississimo). The score includes several articulations such as accents, slurs, and breath marks. Specific sections are labeled with letters: 'A' above a measure on the third staff and 'B' above a measure on the sixth staff. The excerpt is framed by large square brackets on the left and right sides.

3) RAVEL, *Le Tombeau de Couperin*

EXCERPT 1, i. Prelude

Vif [♩. = 92]

(★) Vif. ♩. = 92

HAUTBOIS [

COR ANGLAIS (2^d Hautbois)

pp

1

COR A. *pp* *mp*

p

2

3

7

mp

(★) Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.

3) RAVEL, *Le Tombeau de Couperin* (cont.)

EXCERPT 2, i. Prelude

[same tempo]

The image displays two systems of musical notation for the Prelude from Ravel's *Le Tombeau de Couperin*. The first system, labeled with a boxed '8', shows measures 8 and 9. Measure 8 begins with a piano (p) dynamic and a forte (f) dynamic. The second system, labeled with a boxed '9', shows measures 10 and 11. Measure 10 begins with a piano (p) dynamic and a piano-piano (pp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. There are also instructions for woodwinds: 'Prenez le 2^d HAUTB.' in measure 8 and 'Prenez le COR A.' in measure 11. The key signature is one sharp (F#) and the time signature is 3/4.

8

f

Prenez le 2^d HAUTB.

4

pp

pp

9

4

Prenez le COR A.

4) ROSSINI, *Las Scala di Seta*, Overture

EXCERPT 1

Andantino [$\text{♩} = 66$]

Andantino

ff *p dolce* *p*

Allegro 15

EXCERPT 2

Allegro [$\text{♩} = 144$]

p *ff*

End of excerpts