



SECTION PRINCIPAL CELLO

ADELAIDE SYMPHONY ORCHESTRA
91 Hindley Street, Adelaide SA 5000

SECTION PRINCIPAL CELLO

GENERAL INFORMATION

Remuneration:

A salary range of AUS \$104,694 to \$109,662 per annum plus superannuation and other allowances currently applies (Musicians Agreement 2021-2022). Any changes to salary will be reflected based on the relevant Musicians Agreement as appropriate. The ASO also offers a generous instrument insurance scheme.

Position Commencement:

The trial commencement date is negotiable; however, the trial should commence within 6 months of the audition date.

Eligibility: This position is only open to applicants who are Australian or New Zealand citizens or have Australian permanent residency status.

Application Process:

Interested applicants must apply by sending a curriculum vitae (CV) providing details of professional orchestral experience via email to employment@aso.com.au

For specific enquiries, please email Rachel Grant, People and Culture Manager at grantr@aso.com.au or visit our website: <http://www.aso.com.au/about/employment>

Application Close Date: 5pm, Monday 23 June 2025

Selection Process:

Auditions will be held on Tuesday 15 July 2025.

The audition process will be undertaken according to the "ASO Audition Protocol" which is available on the ASO website.

Recording Submission Date: 9:30am, Friday 11 July 2025

Required Works:

- Haydn Cello Concerto in D major: first movement
Exposition, Development, and Cadenza
and
- Dvořák OR Schumann Cello Concerto: first movement
Exposition
- Orchestral excerpts.

About The Orchestra:

With a reputation for vitality and versatility, the much-loved Adelaide Symphony Orchestra is South Australia's largest performing arts organisation, with 75 full-time musicians. Established in 1936, the ASO has been there to corroborate life and contribute to South Australia's identity for over 85 years. Today the ASO plays a major role in Adelaide's cultural and economic vibrancy, and enriches the community through a diverse program of world-class performances to more than 100,000 concertgoers each season.

In the spirit of innovation, the Adelaide Symphony Orchestra frequently showcases new music and Australian premieres. The ASO has embarked on numerous international tours and plays a role in the Adelaide Festival of Arts, Adelaide Cabaret Festival, OzAsia Festival, WOMADelaide, State Opera of South Australia and The Australian Ballet. The season generally starts at the end of January and concludes mid- December. During the Christmas/New Year period, between seasons, the Orchestra members are on annual leave.

The ASO acknowledges that we work and make music on the traditional lands of the Kaurna people of the Adelaide Plains. We pay our respects to Elders past, present and emerging. We extend this respect to all Traditional Owners of the lands where we tour and perform.

To learn more about the ASO visit us at www.aso.com.au or Instagram @the_aso

About Adelaide:

Consistently ranked in the top three most liveable cities in the world, Adelaide, South Australia is a cosmopolitan city that offers an incredible quality of life. With its coastal location and proximity to world-class beaches, state parks, wildlife, celebrated wine regions and culinary delights, this city has much to offer for a relaxed and well-balanced lifestyle.

In 2015, Adelaide was bestowed the designation as the first, and only, UNESCO City of Music in Australia. The designation is an acknowledgment of the breadth, depth and vibrancy of the city's music culture, its international reach, its history and its aspirations. Consistently ranked as one

The ASO works and makes music on the Traditional Lands of the Kaurna people of the Adelaide Plains.

To learn more about Adelaide's culture, vibrant city life and heritage please visit:

<https://www.cityofadelaide.com.au/>

Privacy

For the ASO Privacy Policy please follow this [link](#)

JOB DESCRIPTION

Duty Statement:

General duties and work requirements:

(Relevant passages from the Adelaide Symphony Orchestra Musicians Agreement)

DUTY STATEMENTS: - Section Leaders (excepting First violins)

In addition to the “General duties and work requirements of Principal Musicians”, **Section Leaders** shall:

- a) prepare and play the first part of the section and relevant solos of the repertoire; lead and direct the section;
- b) take responsibility for the style, intonation, balance, ensemble, rhythm and preparation of the section;
- c) in the case of string principals, prepare 1st desk part with bowings and other markings from concertmaster’s part;
- d) play other parts from time to time in an emergency at his/her discretion;
- e) take responsibility in the first instance for the general discipline of the section;
- f) take responsibility in the first instance for rostering the section (this may be delegated), and in string sections for seat allocation ensuring that appropriate input is received from section members and due consideration is given to artistic standards;
- g) prepare suitable audition material for auditions and casual assessments relevant to the section and consult with management on the engagement of casual musicians.

15.2 DUTY STATEMENTS: - Principal Musicians

General duties and work requirements.

Principal musicians shall:-

- a) play the instrument/s and parts for which the musician was engaged/auditioned
- b) play any instrument in the relevant family of instruments (see clause 15.8) provided:
 - i. there is a doubling part and the musician was engaged/auditioned on the relevant instrument(s); or
 - ii. the musician is willing and has a recognised professional level of competence; or
 - iii. the musician is willing and provided that the musician’s artistic standards are not compromised;
- c) provided that the artistic standards of the orchestra are not compromised,
 - i. if applicable, perform higher duties, if willing;

- ii. play in combinations of seven or less, if willing;
- iii. play off-stage at the conductor's direction (subject to the musician's classification);
- d) undertake preparation of relevant parts in advance of the first rehearsal;
- e) rehearse and perform relevant parts as required;
- f) if applicable, mark parts and convey all relevant information consistent with section leader's instructions, in a concise and timely manner;
- g) maintain a fully professional appearance and behaviour whilst on duty;
- h) participate in the relevant musical responsibilities of the section;
- i) if applicable, follow the directions of the Section Leader in all matters relating to style, ensemble, intonation, articulation and bowing (as relevant), and seating;
- j) participate on auditions panels, trial assessment meetings, consultative, orchestral and artistic meetings as required;
- k) not unreasonably refuse to be available for meetings with management and colleagues to discuss job-related issues;
- l) undertake promotional activities consistent with the player's capacity as a professional musician and as agreed.

15.3 Principal musicians/Specific duties.

The positions of Piccolo, Cor Anglais, Bass Clarinet, Contra Bassoon, 3rd Horn, 3rd Trombone (Bass), Tuba, Harp, Timpani and Principal 1st Violin are Principal positions.

- a) The principal Piccolo, Cor Anglais, Bass Clarinet and Contra Bassoon may be required to play:
 - i. any part written for their specialist instrument,
 - ii. any doubling part involving their specialist instrument and the section's main instrument,
 - iii. in any position except section leader whether or not a doubling part is involved. It is agreed that the requirement to play parts not involving the specialist instrument will arise either from the scoring of a particular work, or the need to achieve a balanced workload across the section.
- b) The positions of Piccolo, Cor Anglais, Bass Clarinet, Contra Bassoon are primarily responsible for their specialist part.
- c) The Principal 1st Violin shall:
 - i. sit on the front desk as required or any other position as agreed;
 - ii. lead the orchestra as required;
 - iii. prepare and play relevant solos;
 - iv. assist the Concertmaster in managing the section and preparing parts.
- d) The Principal Bass Trombone shall:
 - i. play Bass Trombone;

- ii. play in any section position where the composer has written a Bass Trombone doubling part;
- iii. play third or fourth trombone if not otherwise playing Bass Trombone;
- iv. play second or first trombone, provided the musician agrees and has a recognised level of proficiency for playing these parts.
- e) The Principal 3rd Horn shall play 1st horn as required.
- f) The Principal Tuba shall play, on the most suitable instrument available, parts written for Ophicleide and Cimbasso.
- g) The Associate Principal Percussion/Timpani is primarily responsible for playing in the percussion section but shall also play Timpani from time to time as required.

Additional information about the Musicians Agreement can be obtained by contacting Rachel Grant via email: grantr@aso.com.au or telephone +61 8 8233 6245.

AUDITION PROTOCOL INFORMATION

Candidate's Information Sheet

This information is provided to assist musicians applying for positions in the Adelaide Symphony Orchestra.

General Principles

The ASO audition procedure is intended to assess your playing as fairly as possible. You will be required to play a number of orchestral excerpts and/or set piece(s) for an audition panel. The panel consists of ASO players, the majority of whom are players of your instrument or an instrument related to yours. Sometimes an outside expert may also be included on the audition panel.

The audition will consist of one or more stages at which you will be required to play selected items from the set repertoire. There will not be any unseen sight-reading or any sort of interview. Should a final choice be between live applicants, they may be required to play some excerpts with other members of the section - if so, those particular excerpts will be clearly notated in the material sent to you. Screens will be used in the first stage, which may be removed for subsequent stages at the panel's discretion. When the screens are removed, the panel is given your CV. While the screens are in place, candidates are identified only by number to preserve their anonymity. If, for any reason, you need to communicate with the panel, you must leave the auditorium and speak with the staff member marshalling the audition.

At the end of the first stage, the panel will determine which candidates should proceed to the next stage. If you have been chosen to proceed, a staff member will advise you of this as soon as possible after the decision has been made. Candidates proceeding to the next stage will be advised what repertoire is to be heard. This may include any remaining unplayed repertoire or a repeat of previously played repertoire.

If there is a successful candidate from the audition, that person will be passed to trial. If the panel decides that two or more candidates could be suitable but is unable to choose between them, each candidate may be offered a period of work in the orchestra for an 'orchestral round. This will enable the panel to make an on-the-job assessment before making a final decision. Any candidate selected as the result of such an assessment period will then be passed to trial.

An orchestral round may also be used when the panel feels it could be useful in making a decision about recorded auditions.

Trial Period

In order to become a member of the ASO, you need to successfully pass a trial period. Trial periods last six months although this may be extended if the panel require more time to make a proper assessment or believe that this might enable you to better satisfy the selection criteria.

The trial period is intended to assess your ability to function as a member of the orchestra. The section below, 'Attributes Sought in Potential Members of the Adelaide Symphony Orchestra', lists the qualities we are looking for. Most of these qualities are assessed during the trial period as they relate to you working as part of your section.

During the trial, you will receive verbal and written feedback from the same panel members who heard your audition, plus other members of your section. This is to help you adjust the way you are performing if necessary, in order to meet the selection criteria. At the end of the trial period, the panel will decide whether to confirm your appointment to the orchestra.

On the Audition Day

Aim to arrive at the ASO building at 91 Hindley St Adelaide well in advance of your allotted time. The exact time you will play depends on several unpredictable factors such as non-arrival of other candidates and delays in the panel's process. The final order in which candidates perform is kept flexible as a further safeguard of your anonymity. If you are running late, or find that you are unable to attend, please phone and ask for operations staff immediately on 8233 6233.

On arrival at reception a member of staff will meet you and take you to the waiting area. Practice rooms are limited. You will be given access as soon as space becomes available. In the studio, there will be a curtain between you and the panel. Behind the curtain, the panel members are seated at tables facing the centre of the curtain. You may hear them coughing, whispering, and shuffling papers.

You may sit or stand, as you prefer. You may face in any direction you like, but if you wish to face the panel, you should play towards the centre of the curtain.

You may see some audio-visual equipment in the studio - this is for the playing of other candidates' audition recordings only. Your audition will not be recorded or filmed in any way.

The Audition Chairman may call to you to cut to the next piece, or to repeat something you've just played in a different way. It is important that you don't speak or play any identifying warm-up tune and try to avoid coughing or wearing noise-making shoes such as stiletto heels. This is to protect your anonymity.

If at any point you feel you have not been auditioned fairly, you should ask to speak, in the first instance, to the People and Culture Manager. This person has been appointed to observe the audition process and to ensure that each candidate receives a fair hearing.

Submitting a Video Recording for Audition

Whilst attendance at a live audition is definitely the best option, the ASO will accept a video recording for the audition. Generally, applicants elect this option if they live overseas or interstate or have performance commitments which conflict with the audition time. It is in the applicant's best interest to provide a video recording with superior sound recording qualities.

Where an applicant chooses to submit a video recording for audition, the following requirements apply:

Applicants to submit a video recording.

- All material to be recorded in one session.
- All material is to be recorded once only, with no retakes or editing.
- The recording deadline will generally be 48 hours prior to the specified audition date (i.e. 9:30am on Monday for a 9:30am Wednesday audition). The ASO will advise of the recording submission deadline at the time of excerpt release. It is the applicant's responsibility to ensure that recordings arrive on time. Recordings that arrive late cannot be assessed.
- The recording must be accompanied by a declaration form supplied by the ASO and signed by both the applicant and the recording engineer/ producer stating that:
 - o the video recording is a true and recent recording of their playing, and
 - o no editing or re-recording of the musical performance has taken place
- The recording should have a piano accompaniment if required by the repertoire. This is not an essential requirement however an unaccompanied recording does not necessarily do the playing justice.
- The recording must be done in the following order:
 1. orchestral excerpts
 2. set pieces (as per the advertisement)
 3. any requested works of the applicant's choice (if required)
- Orchestral excerpts must be played in numerical order and recorded in groups of five excerpts in one continuous take with no editing or re-recording. A short break is permitted between each group of excerpts. The last group of excerpts may be less than five. Each excerpt must be given a separate track listing number as the panel may need to jump from one to another as necessary. The track listing must be provided as a word document or similar file. Auditions without track listings may not be accepted for consideration by the panel.
- Each required solo repertoire piece (concerto, recital pieces etc) must be tracked as an entire piece, as if it was being played as a performance (no editing or re-recording & no stopping between movements). Rest breaks in the recording schedule can take place between these pieces.
- An applicant may replay a section of the required material in the same take, if dissatisfied, however the original attempt must remain recorded (i.e., no editing).

Attributes sought in Adelaide Symphony Orchestra players.

Through the audition and trial process, the Adelaide Symphony Orchestra seeks to appoint the finest musicians with the following attributes.

a) Attributes to be tested at an Audition:

Performance standard, including:

- dynamic range
- intonation

- knowledge of the orchestral repertoire
- rhythm
- sound
- sound compatibility with the section
- technical ability

b) Attributes to be taken into consideration during the Trial:

Performance standard as above and also including:

- ability to follow conductor
- ability to learn quickly
- ability to perform under pressure
- musicianship
- sight-reading ability
- stylistic correctness

Ensemble:

- ability to fit into section
- ensemble playing
- flexibility of approach
- sound compatibility with section
- ability to blend

Attitude:

- ability to accept direction
- ability to be part of a team (e.g. cooperativeness)
- dedication to working in an orchestra - sincere attitude towards playing
- willingness to participate in publicity and public relations activities
- preparation
- reliability and punctuality
- willingness to share the workload of the section
- professional standard of presentation and behaviour

For Section Leader positions only:

- ability to liaise/work with other Section Leaders
- leadership of the section, engendering respect amongst section players
- organisation of the section including rostering

AUDITION VIDEO RECORDING DECLARATION FORM

Position to which applying

Name of applicant.....

Name of recording engineer/producer.....

Date of the recording.....

Place of the recording.....

Declaration:

As applicant and recording engineer/producer, we declare that this video recording was made in accordance with the requirements of the ASO audition protocol document. We acknowledge that this video recording is a true and recent recording of their playing and that no editing or re-recording of the musical performance has taken place.

Signed & dated

Applicant..... **Date**.....

Sound engineer/Producer..... **Date**.....