OPERA AUSTRALIA

OPERA AUSTRALIA ORCHESTRA
PRINCIPAL TIMPANI

This Audition Pack contains:

1. Key Information
2. Audition Information
3. Recording instruction and declaration
4. Contract Information
5. Position description

All Audition Enquiries:
Valérie Morgan-Pertus
Deputy Orchestra Manager
E. valerie.morgan-pertus@opera.org.au

OPERA AUSTRALIA

Key Information:

Position	Section Leader and Principal Timpani
Remuneration	**2027** Salary package from approximately $133,201 as aligned to the OA Orchestra EA 2025-2027. Package includes a salary between $117,226 - $140,671, 12% superannuation, 4 weeks annual leave, instrument and dress allowances. In addition, Permanent Players receive a 50% reimbursement of the concessional car park tariff incurred when working at the Sydney Opera House and a 50% reimbursement of instrument insurance premiums. A length of service increase applies after every two complete years of service until the maximum salary for this position as set out in the current Enterprise Agreement is reached. The Enterprise Agreement also sets out annual increases to the base rate.
Tenure	Permanent, subject to completion of the trial period
Industrial Instrument	Opera Australia Orchestra Enterprise Agreement 2025-2027
Date & times	**Friday 21 and Saturday 22 May 2027** Candidates must be available from 10am to 4:30pm AEST.
Venue	Joan Sutherland Studio The Opera Centre 480 Elizabeth Street Surry Hills NSW 2010 Emergency contact number: 02 9318 8322
Audition requirements	**Each candidate must prepare two set works and excerpts** 1. **Franz Kruger** - Etude No. 45 for Timpani 2. **Jacques Delécluse** – No.29 from Thirty Studies for Timpani, Vol. 3 3. **Orchestral Excerpts** Provided to applicants from Friday 23 April 2027
Live auditions	More information detailing audition day practicalities will be issued with orchestral excerpts.
Closing date	Applications close Thursday 22 April at 5pm. AEST **Late applications will not be considered**
Accompanist	Opera Australia 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 Val Morgan-Pertus at valerie.morgan-pertus@opera.org.au. If you wish to use your own accompanist, they must be available for the full duration of the audition. Recorded auditions must be accompanied where appropriate.

Recorded auditions

Candidates are strongly encouraged to perform a live audition. Should you be unable to attend you may submit a recording of your audition. The Opera Australia Orchestra does not make appointments by recorded auditions alone. If successful, applicants must perform a "live" audition within a month of the audition date, unless mutually agreed otherwise by the candidate and the Audition Panel. Any travel costs are at the applicant's own expense.

Please see instructions for submitting a recorded audition below. Please advise as soon as possible the date you intend to record your audition.

Audition procedure

The audition is conducted in rounds. The shortlisting round and the first round are screened.
Subsequent rounds may or may not be screened.
Requirements for each round will be released as each round commences.
The panel may not hear all you have prepared to play.
Warm-up and rehearsal rooms will be assigned to candidates based on order of audition.
There are limited warm-up facilities at the Opera Centre.
If you are travelling to Sydney from overseas, please provide us with a local mobile number or best contact to use via WhatsApp.

Extracts from the Opera Australia Orchestra Enterprise Agreement 2025 - 2027

SCHEDULE 3 AUDITION AND APPOINTMENT POLICY

1 SELECTION CRITERIA

1.1 The primary criterion in the selection of Players for all positions will be playing ability considered in conjunction with the relevant job description.

1.2 Attributes that will be assessed by the audition process relate to performance standard and include rhythm, intonation, stylistic correctness, general musicianship, sound production and the compatibility of the sound with that of the section.

1.3 Attributes that will be assessed by the trial process will include those of the audition process and in addition:

(a) Performance Standard: including knowledge of the repertoire, the ability to follow a conductor, the ability to adjust intonation so as to conform with the section, the ability to perform under performance conditions, the ability to learn repertoire quickly, preparation of work prior to rehearsal, sight-reading and possession or access to an instrument of appropriate standard;

(b) Ensemble: including the ability to play in rhythmic ensemble with the Section Leader, the ability to blend in with the section and to demonstrate a flexibility of performance approach;

(c) Compatibility: including the ability to be a friendly and co-operative member of a team, reliability and punctuality, a dedication and commitment to artistic excellence and the aspirations of the Company, the ability to accept direction, a preparedness to participate in non-performing activities, and appropriate standards of personal presentation for rehearsals and performances. For Principal positions, the ability to lead the section and earn the respect of section members, and the ability to organise and direct the section.

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RECORDED AUDITION INSTRUCTIONS

Candidates are strongly encouraged to perform a live audition. Should you be unable to attend you may submit a recording (visual and audio) of your audition. Please note the Opera Australia Orchestra does not make appointments by recorded auditions alone. If successful, applicants must perform a "live" audition within one month of the audition date, unless otherwise mutually agreed by the candidate and the Audition Panel. Any travel costs are at the applicant's own expense.

If you are submitting a recorded audition, you will be sent a submission link via email. You must submit the links for your recordings **no later 5pm AEST on Tuesday 18 May 2027.**

To be accepted, recorded auditions must observe the following criteria:

- State your full name at the beginning of the recording. Ensure the recorded vision captures the full body and instrument.
- Repertoire is to be recorded in groupings which will be indicated when the excerpts are released.
- Each grouping must be recorded in a single take and in the order listed on the excerpt list, without deleting any false starts or errors. Both set works and the excerpts must be recorded on the same day.
- Rest periods may be taken between each piece/excerpt in each group (as in a live audition). You must remain on camera for the full recording of each group.
- **Candidates must ensure that they record the highest quality sound possible.**
- Accepted format is submission by URL via a third-party hosting site, limited to Vimeo and YouTube only. Submissions must clearly identify the start time of each movement/excerpt as well as the name of the work and composer. Failure to do this will render your recording ineligible. There are many tutorials available online on how to add bookmarks to your video.
- Please email your recording directly to Valérie **no later 5pm AEST on Tuesday 18 May 2027.**
- Candidates are to provide a written statement as follows: "I declare that the material recorded on this recording is my own work. The recording took place on (Date) at (Venue) in (City) in one continuous un-edited take per grouping on (type of recording equipment)".
- If in doubt, please contact Valérie to clarify any of the guidelines.

Enquiries:
Valérie Morgan-Pertus
Deputy Orchestra Manager
E. valerie.morgan-pertus@opera.org.au

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Position Description for Principal Timpani

Extract from The Opera Australia Orchestra Enterprise Agreement 2025-2027

SCHEDULE 1 CLASSIFICATIONS AND PERMANENT POSITIONS

4 JOB DESCRIPTIONS

1.1 TUTTI PLAYERS

General duties and work requirements are to:

(a) play the instrument/s for which the Player was auditioned;

(b) play any instrument in the relevant family of instruments as defined in clause 2 provided that:

(i) there is a doubling part and the Player was auditioned on the relevant instrument(s), or

(ii) the Player is willing and has a recognised professional level of competence, or

(iii) the Player is willing and provided that the Player's artistic standards are not compromised;

(c) provided that the artistic standards of the orchestra are not compromised, a Tutti Player shall:

(i) perform higher duties if willing;

(ii) play in combinations of 8 or less if willing;

(iii) play "off-stage" and/or "onstage" situations if circumstances are deemed reasonable to do so by the Section Leader and the Conductor/Music Director, provided that the Player's artistic standards are not compromised.

(iv) Play irregular instruments if the player is willing and has a recognised professional level of competence. The Company is committed to prioritising full-time players to play irregular instruments wherever possible.

(d) undertake preparation of relevant parts in advance of the first rehearsal;

(e) rehearse, perform and cover relevant parts as required;

(f) mark parts and convey all relevant information consistent with the Section Leader's instructions, in a concise and timely manner;

(g) maintain a fully professional appearance and behaviour while on duty;

(h) participate in the relevant musical responsibilities of the section;

(i) follow the directions of the Section Leader in all matters relating to style, ensemble, intonation, articulation and bowing (as relevant) and seating;

(j) participate in auditions, trial assessment meetings, and 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.

(m) provide instruments and accessories of a professional standard unless otherwise provided for in this Agreement.

1.2 Tutti String Players

Tutti String Players shall be required to play only in their relevant section. Permanently employed players shall normally sit in front of casually employed players but this shall not negate the responsibility of the Principal(s), the Concertmaster(s) and/or the Music Director to determine whenever necessary the seating of a section. Any Tutti String Player must play in any position in the section (except in a chair covered by a Principal) without additional remuneration and whenever requested to do so, must follow the performance directions of the Principal(s), Concertmaster(s) and Conductor(s) and accept instructions and performance feedback from Principal(s), Concertmaster(s) and Conductor(s).

1.3 Individual work Schedule/Rostering

The annual work schedule for each Player as stipulated by this Agreement shall be administered by the Section Leader/ Principals in consultation with the section and Orchestra Management.

1.4 Tutti Wind and Brass Players

Where auditioned for such instruments Tutti Wind and Brass Players shall be required to provide the instruments in accordance with the following table:

Tutti	**Additional Family Instrument**
Flute	Piccolo
Oboe	Cor Anqlais
Clarinet	Bass Clarinet, Eb Clarinet
Trombone	Bass Trombone
Trumpet	Bb or C Trumpet, D or Piccolo Trumpet and Cornet

Subject to the following conditions and in order to contribute to a balanced workload across the section Tutti Wind and Brass Players shall be required to cover the following Principal positions without additional payment unless the Principal is absent for more than 14 days.

Tutti Player Position	**Principal Position**
Flute	Principal Piccolo provided that it is indicated in a Flute part
Oboe	Principal Cor Anglais as directed by the Section Leader/Principal Oboe
Clarinet	Principal Bass Clarinet as directed by the Section Leader/Principal Clarinet
Bassoon	Principal Contra Bassoon as directed by the Section Leader/Principal Bassoon
Horn	Principal 3rd Horn or Principal Horn as “bumper” as directed by the Section Leader/Principal Horn

Tutti Player Position	**Principal Position**
Trumpet	Principal 3rd Trumpet or Principal Trumpet as “bumper’’ as directed by the Section Leader/Principal Trumpet
Trombone	Principal Bass Trombone but not Alto Trombone

2 PRINCIPAL PLAYERS

2.1 In addition to the duties of Tutti Players, the Principal Piccolo shall:

(a) play piccolo;

(b) play in any section position where the composer has written a Piccolo doubling part;

(c) play 3rd or 4th flute if not otherwise playing Piccolo;

(d) subject to consultation and agreement within the section, play 1st or 2nd flute in order to contribute to a balanced workload across the section.

2.2 In addition to the duties of Tutti Players, the Principal Cor Anglais shall:

(a) play Cor Anglais;

(b) play in any section position where the composer has written a Cor Anglais doubling part;

(c) play 3rd or 4th oboe if not otherwise playing Cor Anglais;

(d) subject to consultation and agreement within the section, play 1st or 2nd oboe in order to contribute to a balanced workload across the section.

2.3 In addition to the duties of Tutti Players, the Principal Bass Clarinet shall:

(a) play Bass Clarinet;

(b) play in any section position where the composer has written a Bass Clarinet doubling part;

(c) play 3rd or 4th clarinet if not otherwise playing Bass Clarinet;

(d) subject to consultation and agreement within the section, play 1st or 2nd clarinet in order to contribute to a balanced workload across the section.

2.4 In addition to the duties of Tutti Players, the Principal Contrabassoon shall:

(a) play Contrabassoon;

(b) play in any section position where the composer has written a Contrabassoon doubling part;

(c) play 2nd, 3rd or 4th bassoon if not otherwise playing Contrabassoon;

(d) subject to consultation and agreement within the section, play 1st bassoon in order to contribute to a balanced workload across the section.

2.5 In addition to the duties of Tutti Players, the Principal 1st Violin(s) shall:

(a) sit in position 2, 3 or 4 or where directed by the Music Director;

(b) when sitting in position 2 assume the responsibilities of Associate Concertmaster;

(c) be prepared to lead if needed, given adequate notice for preparation, at the direction of the Music Director, Concertmaster or orchestra management;

(d) when leading, assume the duties of Concertmaster.

2.6 In addition to the duties of Tutti Players, the Principal 3rd Trumpet shall:

(a) play 3rd Trumpet;

(b) play any Trumpet or Cornet part including Principal as directed by the Section Leader;

(c) play Bb, C, D, Piccolo trumpets and Cornet;

(d) provide either Bb or C trumpet and D or Piccolo trumpet and Cornet.

2.7 In addition to the duties of Tutti Players, the Principal Bass Trombone shall:

(a) play Bass Trombone;

(b) play in any section position where the composer has written a Bass Trombone doubling part;

(c) play 3rd or 4th trombone if not otherwise playing Bass Trombone.

2.8 In addition to the duties of Tutti Players, the Principal 3rd Horn shall:

(a) play 1st horn as directed by the Section Leader;

(b) play wagner tuba if this instrument is provided for in the score;

(c) subject to consultation and agreement within the section, play 2nd or 4th horn in order to contribute to a balanced workload across the section.

2.9 In addition to the duties of Tutti Players, the Principal Tuba shall:

(a) assume the responsibilities of Section Leader with regard to deployment of parts when two or more Tubas are required;

(b) play on the most suitable instrument available, parts written for Ophecleide, and Cimbasso.

2.10 In addition to the duties of Tutti Players, the Principal Timpani shall:

(a) assume the responsibilities of Section Leader with regard to deployment of parts where two or more sets of Timpani are required;

(b) advise orchestra management on the choice of Timpani Players to be employed on a casual basis;

(c) may be required to play non keyboard percussion parts/instruments if willing.

2.11 In addition to the duties of Tutti Players, the Principal Harp shall:

(a) assume the responsibilities of Section Leader with regard to deployment of parts where two or more Harps are required;

(b) advise orchestra management on the choice of Harp Players to be employed on a casual basis.

3 ASSISTANT PRINCIPAL PLAYERS

In addition to the duties of Tutti Players, the Assistant Principal Players shall:

(a) assist the Section Principal in managing the section and preparing parts;

(b) share the musical responsibilities of the section and lead the section when required;

(c) in the case of the strings, sit on the front desk or in another position as required;

(d) cover the Section Leader in the absence of the Associate Principal for all programs except those that have been agreed upon in advance;

(e) be paid higher duties in accordance with the provisions for Associate Principal Players.

4 ASSOCIATE PRINCIPAL PLAYERS/PRINCIPAL 1st VIOLINS

4.1 In addition to the duties of Tutti Players, the Associate Principal Players and Principal 1st Violins will:

(a) prepare and play relevant solos;

(b) assist the Section Principal in managing the section and preparing parts;

(c) share the musical responsibilities of the section and lead the section when required;

(d) in the case of the strings, sit on the front desk or in another position as required.

(e) cover the Section Leader for all programs except those that have been agreed in advance.

4.2 Associate Principal wind and brass players, shall play section parts and additional instruments in accordance with the following table:

Associate Principal Instrument	**Additional Part**
Flute	play tutti Flute and/or Piccolo if indicated in the Flute part.
Oboe	play tutti Oboe and/or Cor Anglais if indicated in the Oboe part.
Clarinet	play tutti Clarinet and/or Eb clarinet and/or Bassett Horn the latter when deemed reasonable to do so
Bassoon	play tutti Bassoon
French Horn	play Principal 3rd Horn and/or Wagner Tuba if called for in the score.
Trumpet	may be required to play any other Trumpet part, play Bb, C, D, Piccolo Trumpets and Cornet, provide either Bb or C Trumpet and D or Piccolo Trumpet and Cornet.
Trombone	play any Trombone Part other than Bass Trombone and play Alto Trombone if indicated in the score and deemed reasonable by the Player.

4.3 In addition to the duties of Associate Principal Players, the Associate Principal Timpani will:

(a) assume the responsibilities of Principal Timpani in order to contribute to a balanced workload across the Timpani/Percussion section;

(b) play Percussion parts as directed by the Percussion Section Leader.

4.4 In addition to the duties of Associate Principal Players, the Associate Principal Percussion will:

(a) play Percussion parts as directed by the Section Leader;

(b) in order to contribute to a balanced workload across the section, and with appropriate consultation, play specialist instruments or parts e.g. Timpani & Drum Kit, as directed by the Section Leader.

5 SECTION LEADER/PRINCIPAL (except First violins)

5.1 In addition to the duties of Tutti Players, Section Leader/Principal Players shall:

(a) prepare and play the first part of the section and relevant repertoire solos;

(b) lead and direct the section;

(c) take responsibility for the style, intonation, balance, ensemble, rhythm and preparation of the section;

(d) in the case of String Principals, prepare the 1st desk part with bowings and other markings from Concertmaster's part;

(e) play other parts from time to time in an emergency (when all other Players of the relevant section currently employed have been contacted), or at their discretion. String section leaders are not required to play in any other position than to which they have been appointed other than for covering purposes in a rehearsal situation;

(f) take responsibility, in the first instance, for the general discipline of the section;

(g) take responsibility, in the first instance, for rostering the section, ensuring that appropriate input is received from section members and due consideration is given to artistic standards; In string sections, take responsibility for seat allocation to ensure fair and equitable rotation of seating positions;

(h) prepare suitable audition material for auditions and casual assessments relevant to the section and consult with management on the engagement of Freelance Players;

(i) cover the Associate Principal for all programs except those that have been agreed in advance.

5.2 In the case of the following Section Leader/Principal wind and brass, play additional instruments in accordance with the following table;

Section Leader/Principal Instrument	**Additional Instrument**
Flute	Piccolo and Alto Flute if indicated in the 1st Flute part.
Oboe	Cor Anglais if indicated in the 1st Oboe part.
Clarinet	Eb clarinet and/or Bassett Horn when deemed reasonable
French Horn	Wagner Tuba if called for in the score.
Trumpet	Play Bb, C, D, Piccolo trumpets and Cornet, provide either a Bb or C trumpet and D or Piccolo trumpet and Cornet
Trombone	Play Alto Trombone if indicated in the score and deemed reasonable by the Player

6 DEPUTY CONCERTMASTER

In addition to the duties of Tutti Players, the Deputy Concertmaster shall:

(a) sit in position 2, 3 or 4 or where directed by the Concertmaster;

(b) when sitting in position 2 assume the responsibilities of Associate Concertmaster;

(c) prepare and play relevant solos;

(d) assist the Concertmaster in managing the section and preparing parts;

(e) may be required to lead as needed;

(f) when leading to assume the responsibilities of Concertmaster;

(g) liaise with the Concertmaster(s) on all matters relevant to the performance of their duties.

7 ASSOCIATE CONCERTMASTER

In addition to the duties of Tutti Players and Section Leader/Principal Players, the Associate Concertmaster shall:

(a) sit next to the Concertmaster or in other positions as agreed with the Concertmaster;

(b) lead the orchestra and assume the performing duties of Concertmaster in their absence or as required;

(c) prepare and play relevant repertoire solos in consultation with the Concertmaster;

(d) be available to cover for the Concertmaster in an emergency for all programs whether or not rostered for the program;

(e) take responsibility for tuning the orchestra when required by the Concertmaster.

(f) assist the Concertmaster in managing the section and preparing parts.

8 CONCERTMASTER AND CO-CONCERTMASTER

In addition to the duties of the Associate Concertmaster, the Concertmaster(s) shall:

(a) oversee and participate in all activities of the orchestra as agreed with management;

(b) lead the orchestra;

(c) prepare bowings for the first violins and consult with other string Section Principals for appropriate bowings;

(d) prepare and play relevant repertoire solos;

(e) take responsibility for tuning the orchestra;

(f) consult with the Conductor on musical and artistic matters;

(g) maintain a fully professional appearance and behaviour while performing and rehearsing;

(h) participate in auditions, trial assessment meetings, consultative, orchestral and artistic meetings as required;

(i) not unreasonably refuse to be available for meetings with management and colleagues to discuss job-related issues;

(j) undertake promotional activities as agreed;

(k) meet with management to discuss artistic, program and administrative matters;

(l) take responsibility for rostering and allocation of seating for the first violin section;

(m) consult with section members as appropriate;

(n) take responsibility for general orchestral discipline;

(o) conduct the orchestra as agreed with orchestra management.