

The logo for Des Moines Metro Opera features a stylized, multi-colored graphic element resembling a musical note or a cluster of overlapping shapes in red, purple, blue, green, and yellow. To the left of this graphic is the text "DES MOINES" and to the right is "METRO OPERA", both in a clean, sans-serif font.

DES MOINES METRO OPERA

To: DMMO Audition Applicant

Fr: Mark Dorr, Orchestra Personnel and Operations Manager

Re: DMMO 2025 Orchestra Audition Information Letter

Dear Audition Applicant,

Thank you for your interest in an orchestral vacancy for the 2025 season of the Des Moines Metro Opera. Please carefully read-through the following materials posted on the DMMO web site:

- DMMO 2025 Orchestra Audition Information Letter (this document)
- DMMO 2025 Orchestra Audition Materials Submission Guidelines
- Required music excerpts lists
- Audition music

The Des Moines Metro Opera (DMMO) is a non-profit, professional opera company dedicated to bringing world-class opera productions and vital performing arts education to our region. Since its inception, the DMMO has auditioned and hired its own independent festival orchestra. Dr. Robert Larsen founded the Des Moines Metro Opera in 1973 and served as its first Artistic and Music Director. David Neely currently serves as its Music Director and Principal Conductor. Because of the DMMO's favorable schedule, extraordinary national reputation of the company, excellent repertoire, distinctive programming, and high artistic quality, it is possible to engage the very best of professional orchestral musicians from throughout North America and beyond to perform in the Des Moines Metro Opera Orchestra. A great majority of our orchestral musicians perform the remainder of the year with professional orchestras that typically do not have a summer season. Many players return to our festival year after year and have the potential to be promoted through our probationary / tenure ("Regular Member Status") process.

A majority of the DMMO summer festival takes place on the campus of Simpson College in Indianola, Iowa. Most members of the company are in residence there for the duration of the season. Indianola is a rural suburban community of approximately 15,000 people located 12 miles south of Des Moines (metro area population: 600,000). The college and small-town atmosphere of Indianola is friendly and relaxed, with ample opportunities for recreational and cultural activities, dining, and shopping. All of the DMMO's mainstage operas take place in the Blank Performing Arts Center Theater on the Simpson College campus. This contemporary style, 467-seat theater has a combination thrust and proscenium layout with a relatively large orchestra pit. Additionally, Second Stages Series productions and the "Stars of Tomorrow" concert are typically performed in various venues around the Des Moines metro area.

Orchestra services during the **2025 DMMO season** will take place from **Monday, June 16 through Sunday, July 20**. A complete schedule of services will be sent out to DMMO Orchestra members in the spring. Total number of services inclusive of all mainstage productions will be approximately 16 performances and 15 rehearsals. Musicians will be offered employment only for the actual number of services and productions needed. Mainstage repertoire will be *The Flying Dutchman* by Richard Wagner; *The Cunning Little Vixen* by Leos Janáček; and *The Rake's Progress* by Igor Stravinsky. There is also the possibility of additional work involved with Second Stages Series productions as well as the "Stars of Tomorrow" concert set.

Wages and conditions of employment are governed through a collective bargaining agreement between the Des Moines Metro Opera and the AF of M Local 75 in Des Moines. A new CBA is currently under negotiation, thus 2025 contract rates have yet to be determined. For reference purposes, the 2024 minimum contract rate per service for a section player was \$128.09. Principal stipends were 22% above the minimum contract rate. When applicable, overtimes and any doublings were paid in addition to the given per service rate. Total summer earnings for a *section* player offered four mainstage shows during the 2024 season (with no overtimes or doublings) were approximately \$4,996. For a *principal* player offered four mainstage shows during the 2024 season (with no overtimes or doublings), the approximate earnings were \$6,094.

Air-conditioned dormitory housing is provided by the company at no cost to an individual contracted musician traveling from over 100 miles away from the Simpson College campus. No children are allowed to reside in the dorms. Alternative housing is also available (including units for contracted musicians' families) on a limited basis at a very reasonable cost charged to the occupants.

Musicians whose permanent residence is more than 25 miles from Indianola, Iowa, shall receive one travel stipend payment per season of twenty-five cents per mile up to but not exceeding the maximum payment of \$250 (2024 rate). A cartage fee will be paid for only one round trip from a musician's residence to Indianola for those individuals transporting harps (\$50), double basses (\$50), timpani (\$300), and percussion instruments (\$300). All musicians are to supply their own instruments.

Please note the following as it pertains to your particular instrumental vacancy:

The deadline for submitting all audition materials to the DMMO is January 10, 2025.

Applicants will receive a status update or be notified of their audition result by April 1, 2025.

Applicants must be able to provide proof of legal ability to work in the United States.

Pursuant to Federal law, all DMMO employees are required to complete an I-9 form and provide proof of identity and right to work in the United States. Accordingly, employment with the Des Moines Metro Opera is contingent upon providing timely proof of identity and authorization to work in the United States.

All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. This is particularly important when multiple vacancies occur within a section of the orchestra. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.

Concertmaster (one-year, possibly permanent): This is a one-year replacement for the 2025 season. The audition applicant selected for this position will receive a one-year offer with the possibility of renewal or promotion if the musician currently on leave does not return. A performance evaluation process will take place during the season for this one-year musician. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be "Concertmaster". If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Violin (multiple positions): These are core orchestra positions. The audition applicants selected for these positions will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Violin”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Principal Viola: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Viola”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Viola: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Viola”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Principal Cello: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Section Cello (multiple positions): There are core and one-year vacancies. All Section Cello candidates will automatically be considered for both core and one-year positions.

Core orchestra (1 position): The audition winner will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified. All Section Cello candidates will automatically be considered for both core and one-year positions.*

One-year, possibly permanent (1 position): This position is a leave of absence replacement for the 2025 season. The musician selected for this position will receive a one-year offer with the possibility of renewal or promotion if the person on leave does not return. A performance evaluation process will take place during the season for this one-year musician. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Section Cello”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified. All Section Cello candidates will automatically be considered for both core and one-year positions.*

Principal Trumpet: This is a core orchestra position. The audition applicant selected for this position will undergo a two-year probationary process before the possibility of earning Regular Member Status with the orchestra. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be “Principal Trumpet”. If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

Utility Third Trumpet: This is a Utility (non-core) position with the potential for annual renewal via a series of one-year offers. A musician hired for this position will receive a review process during the first two years of service. There is no service guarantee nor minimum requirement for acceptance of services. Employment offers for a Utility musician may range from zero to three productions per season. The average offer is usually one to two productions per season, depending upon instrumentation requirements. The Music Director, in consultation

with the section Principal, will assign parts to personnel based upon requirements of the musical score, among other factors. An example would be if a third trombonist was assigned to a second trombone part if it was determined that the latter part was intended for bass trombone. Other examples would be assigning various section personnel to piccolo, English horn, bass clarinet, cornet, etc. A Utility musician will have right of first refusal when offered employment. If a Utility Musician should decline an offer of services from the DMMO for the specified number of years listed in the DMMO collective bargaining agreement, that musician will relinquish the ability to receive offers in following years. *All audition applicants are required to indicate in their submission materials the specific position(s) for which they are applying. For this audition, the designation would be "Utility Third Trumpet". If the candidate provides no specification as to which position(s), the audition packet will be automatically disqualified.*

We think you will find the DMMO festival a pleasant and musically rewarding way to spend a few weeks of your summer. We look forward to receiving your application materials!

Sincerely,

Mark Dorr
Orchestra Personnel and Operations Manager
Des Moines Metro Opera



Des Moines Metro Opera Orchestra Audition Materials Submission Guidelines

Thank you for your inquiry regarding an orchestral vacancy for the **2025 season** of the Des Moines Metro Opera. In addition to this document, please also refer to the DMMO 2025 Orchestra Audition Information Letter, DMMO required music excerpts lists, and DMMO audition music for other details.

All audition application materials for a candidate must be contained within one e-mail and sent no later than **January 10, 2025**. Late submissions will not be accepted. Incomplete submissions may be disqualified. If there are multiple vacancies for an instrument, clearly indicate the specific position(s) for which you are applying (i.e., Principal, Section, Banda). Failure to do so will result in automatic disqualification. In some instances, an audition runner-up may be given a one-year offer. All audition materials submitted by applicants become the property of the Des Moines Metro Opera.

If you have questions or concerns, please contact Allen Perriello at orchestraauditions@dmmo.org or e-mail Orchestra Personnel & Operations Manager Mark Dorr at mdorr@dmmo.org.

Please be sure your audition / application materials are complete! Include the following:

- Submit **mp3 audio recordings of all audition excerpts** performed in the order in which they appear on the DMMO required excerpt list. If an additional selection is required (i.e., Mozart concerto, Bach cello suite), this material should be first on the recording. All excerpts should be performed unaccompanied. If a concerto is required as part of an audition, it shall also be performed unaccompanied. Concerto / recital recordings will not be accepted in place of the required DMMO excerpts. No video recordings of any kind will be accepted.
- A **pdf file of your educational / professional resume with references**. Only pdf format will be accepted. Be sure to include in the resume your physical mailing address, phone number, and current e-mail address. Include in the reference section at least two conductors who can provide a professional recommendation / overview of your performance experience with their ensembles preferably in, but not limited to, the opera genre. Please include complete contact information for these conductors including position, organization, phone number, and e-mail address.

- A **pdf file containing a list of operas you have performed and in what capacity** (i.e., Principal, Section, Banda). Only pdf format will be accepted. If preferred, this may be included within your resume.

Audition Materials Submission Process:

- DMMO audition applicants are required to have an active Dropbox account. Dropbox accounts are free and relatively easy to set-up. If you do not have a Dropbox account, then you can create one at this address: <https://www.dropbox.com/help/account/create-account>.
- All audition submission materials must be uploaded into a single Dropbox folder.
- Contained within this single Dropbox folder will be all your DMMO audition submission materials (mp3 audio recordings, resume, conductor references, list of operas performed, etc.). Each file in the Dropbox folder should have its own name.
- ***This is a blind audition. Do not include personal information on or within your mp3 audio files.*** Make sure that your name is not included in the metadata of your audition files. Your name, however, should appear on all other materials (resume, operas performed list, etc.).
- Please be sure each overall musical piece is recorded as a separate mp3 file and title information is clearly labeled between pieces (i.e., all *Falstaff* excerpts on one track, all *Magic Flute* excerpts on a separate track, etc.). Name each file with a track number (in the same order as the Audition Excerpt List), then the composer's last name followed by the music title.

Sample file titles:

1. Mozart Violin Concerto No. 4
2. Mozart Marriage of Figaro
3. Puccini Manon Lescaut

- Please submit recordings in an mp3 audio digital file format compatible with Dropbox. No other formats will be accepted.
- Create a shareable link to your Dropbox folder and e-mail the link to the following DMMO address: orchestraauditions@dmmo.org. Again, all submitted materials must be contained within one Dropbox folder and the link sent in a single e-mail.
- After submitting the application materials to the DMMO e-mail account, please be sure to keep your audition folder active on Dropbox for two weeks past the January 10 submission deadline.

General Information & Requirements:

- ***It is extremely important that applicants look carefully through both the DMMO required excerpts lists and also the posted DMMO audition music to confirm exact locations, excerpt lengths, rehearsal numbers, etc.*** Musical excerpts submitted that are inaccurate or incomplete may disqualify the candidate. To obtain a folder of the DMMO audition music, click on the corresponding link provided on the DMMO web site. Applicants may choose to play from their own editions of the excerpts provided they precisely match the DMMO musical parameters previously mentioned.
- Each musical piece should be recorded as one track / block, played down as though in a live audition (i.e., all *Boheme* excerpts contained within one track / block). For a piece that has multiple excerpts / phrases within it, do not break it up into separate tracks / clips.
- ***Be sure that the excerpt recordings are of the highest quality possible in order to present an accurate hearing for the audition committee. Candidates should do their recording in a relatively smaller space with acoustically very little reverb. Microphone placement within 20 feet of the player is preferred.*** Do NOT record in a live space such as a church sanctuary or recital hall that has severe echo or excessive reverb.
- Editing is not allowed within excerpts. Do not add any reverb or any other artificial / digital enhancements to the recording (i.e., no Auto-Tune).
- Play straight through each individual excerpt. Include rests and/or a tacet up to 4 (four) measures in duration; anything of greater length may be omitted.
- String bowings are solely at the discretion of the performer.
- ***Failure to follow the above recording guidelines / requirements may result in disqualification of the candidate from the audition process.***
- DMMO will provide confirmation of the receipt of an applicant's audition materials. This will typically be in the form of an e-mail response.

When ready to submit your completed audition application packet to the Des Moines Metro Opera, e-mail to orchestraauditions@dmmo.org a shareable link to the Dropbox folder that contains all required materials.

All applicants must be able to provide proof of legal ability to work in the United States.

Applicants will receive a status update or be notified of their audition result by April 1, 2025.



Orchestral Audition List
Section Viola – 2025 Season

Play only excerpts contained within brackets where applicable. If no brackets are present, play the entire excerpt. Include rests and/or tacets up to four (4) measures in duration; anything of greater length may be omitted. Follow metronome markings where indicated. Key signatures of the provided excerpts are to be strictly observed; no transpositions or alternate keys will be accepted.

Excerpts will be selected from the following and are to be recorded in the following order.

Prepare and record an excerpt of one movement of either Bartok, Walton, or the Hindemith concerto.

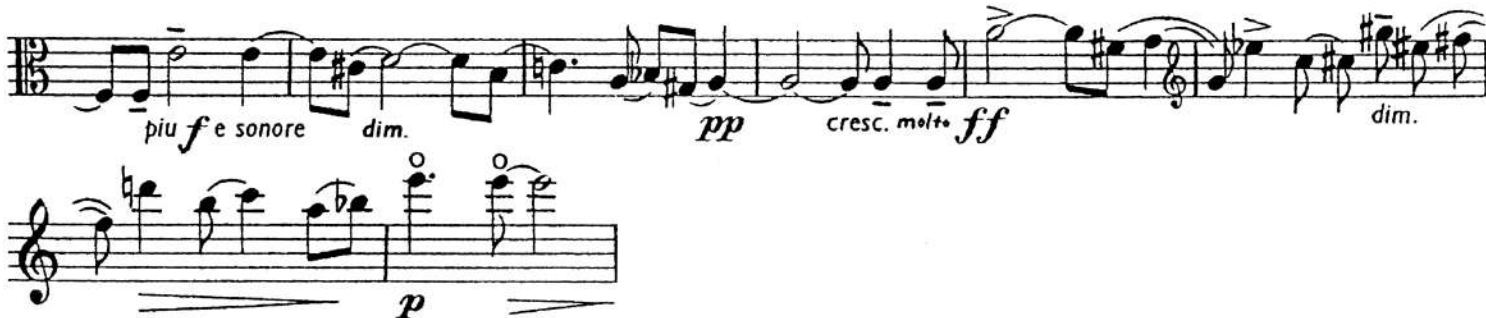
Britten	<i>Peter Grimes</i>	<u>Interlude IV</u> excerpts as given
Puccini	<i>Manon Lescaut</i>	<u>Act III, Intermezzo</u> excerpt as given
Puccini	<i>Tosca</i>	<u>Act II</u> [59] – 14 after [59]
Mendelssohn-Bartholdy	<i>A Midsummer Night's Dream</i>	<u>Scherzo</u> 8 before [A] – [D]
Berlioz	<i>Roman Carnival Overture</i>	1 after [1] – [4]
Rossini	<i>La gazza ladra</i>	<u>Overture</u> m. 88 – downbeat of m. 151
Mozart	<i>Symphony No. 35, "Haffner"</i>	<u>1st Movement</u> m. 41 to downbeat of m. 66 <u>4th Movement</u> m. 134 – m. 181
R. Strauss	<i>Don Quixote</i>	<u>Variation III</u> [26] – 2 before [34]

Andante moderato

Sola (gli altri tacent) Sul C



pp espress. espress. *pp*



piu f e sonore *dim.* *pp* *cresc. molto ff* *dim.*

p

72 Grave Solo



p dolciss. ed espress.



espress. *pp* *pp*



f *dim.*

Giacomo Puccini, *Manon Lescaut*
Act III. Intermezzo

LENTO ESPRESSIVO

1.^a SOLA

sost. do

mf con espressione

p

(vi=de)

dim.

molto rall. lunga

59 *AND.^{te} SOST.^{to}*

SEMPRE *ppp*
SORDINA



ppp *rit.* *a tempo*



animando *stent.* *rall. ten.*



f sostenendo rit. *rit.*



Scherzo.
Allegro vivace.

Nº 1. 

16

A

cresc.

5

B

cresc.

sf

sf

p

sf

2

3

4

5

C

pp

p

D

Hector Berlioz, *Roman Carnival Overture*

Andante sostenuto (♩=52)

1 pizz. *p*

arco *div.* *p* *mf* *p*

1 *mf espress.*

2 *f*

3 *cresc. molto* *f* *dim.* *p* *mf*

poco cresc. *sf*

6 *pp*

4

Detailed description: This is a page of musical notation for the double bass part of Hector Berlioz's Roman Carnival Overture. The tempo is marked 'Andante sostenuto' with a metronome marking of quarter note = 52. The music is in 3/4 time and the key signature has two sharps (D major or F# minor). The score consists of eight staves. The first staff begins with a first ending bracket and a 'pizz.' (pizzicato) instruction, followed by a dynamic of 'p'. The second staff features a 'div.' (divisi) instruction and an 'arco' (arco) instruction, with dynamics ranging from 'p' to 'mf' and back to 'p'. The third staff contains a first ending bracket and a dynamic of 'mf espress.'. The fourth staff has a second ending bracket and a dynamic of 'f'. The fifth staff includes a third ending bracket and dynamics of 'cresc. molto', 'f', 'dim.', 'p', and 'mf'. The sixth staff shows a 'poco cresc.' instruction and a dynamic of 'sf'. The seventh staff has a dynamic of 'pp' and a first ending bracket. The eighth staff has a dynamic of 'pp' and a fourth ending bracket. The score is filled with various musical notations including slurs, accents, and dynamic markings.

Gioachino Rossini, *La Gazza Ladra*
Overture

a tempo

88 *pp* *pp*

94 *pp* *p* *pp*

100 *sempre stacc.*

105 *cresc. poco*

110 *a poco*

115 *C* *ff* *marc.* *sf* *sf*

122 *sf*

129 *sf* *f* *cresc.* *ff*

136 *sf* *f* *cresc.*

141 *ff marc.*

146 *sf* *sf* *sf* *sf* *ff* *marc.*

Detailed description: This is a page of a musical score for the Overture of Gioachino Rossini's opera La Gazza Ladra. The score is written for a single melodic line in 3/8 time, starting at measure 88 and ending at measure 146. The key signature is one sharp (F#). The tempo is marked 'a tempo'. The score features various dynamics including pianissimo (pp), piano (p), fortissimo (ff), and crescendo (cresc.). It includes several triplet markings (3) and trills (tr.). The piece concludes with a repeat sign and a final triplet. The notation includes slurs, accents, and breath marks (V).

Wolfgang Amadeus Mozart, *Symphony no. 35 "Haffner"*
Movements I, IV

I

Musical score for Movement I of Symphony no. 35 "Haffner" by Wolfgang Amadeus Mozart. The score is written in G major and 3/4 time. It consists of five staves of music. The first staff begins at measure 33 and features a first ending bracket. The second staff starts at measure 44 and includes trills. The third staff starts at measure 51 and also includes trills. The fourth staff starts at measure 57 and contains a complex rhythmic pattern. The fifth staff starts at measure 62 and ends with a second ending bracket labeled 'B'. Dynamic markings include *sf* and *p*.

IV

Musical score for Movement IV of Symphony no. 35 "Haffner" by Wolfgang Amadeus Mozart. The score is written in G major and 3/4 time. It consists of six staves of music. The first staff begins at measure 134 and features a first ending bracket. The second staff starts at measure 141. The third staff starts at measure 150. The fourth staff starts at measure 159. The fifth staff starts at measure 167. The sixth staff starts at measure 176 and includes a first ending bracket labeled 'E'. Dynamic markings include *p*, *sf*, and *f*.

Richard Strauss, *Don Quixote*
Variation III

Var. III.
Müßiges Zeitmass.

pizz. arco Solo-Viol. 26 C Saite nach h herunterstimmen.
Solo. Die Uebrigen.

1 cresc. 1

p mf

27 cresc. accel. 28

28 Früheres Zeitmass. Bass Clar. 2 2

29 etwas drängend cresc.

lebhaft ff pizz. mf

Don Quixote con't

Solo. *3* *3*
tutti *ff* *ff* *mf*

p arco *pp* *pp*

30 *p* *mf* *p*

31 *f* *f* *mf*

32 *p* *f*

ff *ff* *ff* *p*

33 *mf* pizz. *dim.* *dim.* arco 1 34

dreifach *p*