

Audition Pack

Assistant Concertmaster

Thursday 9 & Friday 10 April 2026

This audition pack contains:

1. Audition information
2. Position Description
3. Audition set repertoire and excerpts
4. Recording requirements*
5. Recording declaration*

* for applicants submitting a recorded audition

Audition Information

Position	Assistant Concertmaster
Remuneration	A\$150,024.97 – \$175,029.13 per annum plus 12% superannuation, and 6 weeks annual leave
Eligibility	This audition is only open to Australian citizens and permanent residents, and New Zealand citizens.
Tenure	Permanent, subject to completion of 12-month trial period
Section structure	The First Violin section is comprised of one Concertmaster position, two Associate Concertmasters, two Assistant Concertmasters and 13 Tutti First violins
Set repertoire	Applicants must prepare 3 set works: <ul style="list-style-type: none">- MOZART Violin Concert in G, D or A (<i>1st & 2nd mvts, including cadenzas</i>),- OWN CHOICE 1st mvt of a Concerto or major work for violin and orchestra from the 19th or 20th century (<i>including cadenzas</i>)- EITHER:<ul style="list-style-type: none">o Williams OR Massenet (as per the excerpt booklet)
Application closing date	Sunday 8 March 11.59pm AEDT
Recorded submission due date	Wednesday 1 April 11.59pm AEDT
Live audition date	Thursday 9 & Friday 10 April 2026
Location	Ultimo, Sydney
Apply	Click here to apply online via the Sydney Symphony Orchestra website

Applicants unable to attend the live audition are encouraged to submit a recorded audition. If a recorded submission proceeds to the final stage of the audition, the applicant may be required to do a live audition in Sydney (travel costs covered by SSO) at a suitable time for both the applicant and the Company.

Please note the panel may choose to shortlist and invite applicants after sighting resumes.

Applicants will receive details regarding the audition after the closing date.

If you are interested in finding out more about the Sydney Symphony Orchestra, please [click here](#).

Please direct any enquiries to Orchestra Management at audition.applications@sydneyssmphony.com

Position Description

Role ASSISTANT CONCERTMASTER(S) STRING MUSICIAN
Reports to: Concertmaster(s), Conductor
Department: Orchestra Management

- *An Assistant Concertmaster(s) leads their section in the absence of a Concertmaster and an Associate Concertmaster.*
- *An Assistant Concertmaster(s) cover major solo parts in anticipation of unexpected absences.*
- *An Assistant Concertmaster(s) support their fellow section leaders in their responsibilities for the overall performance standard of their section of the Strings, as requested.*
- *An Assistant Concertmaster(s) assists in the section seating roster as requested.*
- *Assistant Concertmaster Musician's instrument(s) must be of a professional quality standard. A Musician provided with instrument(s) by the Company shall use the instrument(s) in all performances, as required.*

Key Functions & Responsibilities

Undertake duties in accordance with the terms and conditions of the Sydney Symphony Orchestra Musicians' Agreement 2025-2027;

Uphold a professional standard and approach in preparation for rehearsals and performances.

Participate in the following activities as rostered:

- Rehearsals, performances and sectionals, covering the diversity of work undertaken by the Orchestra;
- Be available to tour within Australia and internationally;
- Learning & Engagement performances
- Musicians meetings;
- Audition, trial and Orchestra meetings;
- Publicity and promotional activities; and
- Training & professional development sessions.
- Participate in the following activities as agreed:
- Committee meetings with Musician representatives;
- Ensemble and chamber music activities;
- Sponsor, philanthropy and promotional events;
- Learning & Engagement activities;
- Undertake higher duties; and
- Other duties.

Assistant concertmaster

Orchestral excerpts

Thursday 9 and Friday 10 April 2026

Solo repertoire

(not included in this booklet)

MOZART	Violin Concerto No.3 in G, K.216 <i>or</i> Violin Concerto No.4 in D, K.218 <i>or</i> Violin Concerto No.5 in A, K.219	
	<i>First and second movements, including cadenzas</i>	
MASSENET	Thaïs: Méditation*	
WILLIAMS	Schindler's List: Theme*	
	<i>* please play either of these works</i>	
Own choice	Concerto or major work for violin and orchestra, 19th or 20th century	
	<i>First movement only Please prepare any cadenzas, although they may not be heard</i>	

Audition excerpts – solos

BRAHMS	Symphony No.1	
	Excerpt 1	2
DVOŘÁK	Symphony No.8	
	Excerpt 1	3
RIMSKY-KORSAKOV	Capriccio espagnol	
	Excerpt 1	4
	Excerpt 2	4
	Excerpt 3	6
RIMSKY-KORSAKOV	Scheherazade	
	Excerpt 1	6
	Excerpt 2	7
	Excerpt 3	7
	Excerpt 4	7
STRAUSS	Also sprach Zarathustra!	
	Excerpt 1	8

Audition excerpts – tutti

BEETHOVEN	Leonore Overture No.3	
	Excerpt 1	13
BEETHOVEN	Symphony No.4	
	Excerpt 1	14
BRAHMS	Symphony No.4	
	Excerpt 1	15
MAHLER	Symphony No.5	
	Excerpt 1	16
MOZART	Symphony No.39	
	Excerpt 1	18
RACHMANINOV	Symphonic Dances	
	Excerpt 1	19
SCHUMANN	Symphony No.2	
	Excerpt 1	21
STRAUSS	Don Juan	
	Excerpt 1	22
WALTON	Symphony No.1	
	Excerpt 1	24
WILLIAMS	Star Wars	
	Excerpt 1	26

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail alastair.mckean@sydneyssymphony.com with your address.

DVOŘÁK Symphony No.8 in G, Op.88

Violin I

Second movement

Excerpt 1 Adagio, ♩ = 80

55 solo
altri
espressivo
D.
3

59 solo
3
mf
6
3

63 solo
3
p dim. pp pp f fz cresc.
tutti non divisi
fz

Detailed description: This is a musical score for Violin I, Excerpt 1, measures 55-63. The score is written in G major and 3/4 time. It features two staves: a top staff for the solo violin and a bottom staff for the other violins. Measure 55 is marked 'solo' and shows a whole note chord. Measure 56 is marked 'altri' and shows a rhythmic accompaniment. Measure 57 is marked 'espressivo' and features a dynamic marking 'D.'. Measure 58 is marked 'solo' and contains a triplet of eighth notes. Measure 59 is marked 'solo' and contains a triplet of eighth notes. Measure 60 is marked 'mf' and contains a triplet of eighth notes. Measure 61 is marked 'mf' and contains a triplet of eighth notes. Measure 62 is marked 'mf' and contains a triplet of eighth notes. Measure 63 is marked 'solo' and contains a triplet of eighth notes. The score includes various dynamic markings such as 'p dim.', 'pp', 'f', 'fz', and 'cresc.', as well as performance instructions like 'tutti non divisi' and 'espressivo'. A hand icon points to the first staff at measure 55.

RIMSKY-KORSAKOV *Capriccio espagnol*, Op.34

Violin I

III. *Alborada*

Excerpt 1 *Vivo e strepitoso*

Musical score for Excerpt 1, *Vivo e strepitoso*. The score is written for Violin I and Piano. It consists of three systems of staves. The first system shows the Violin I part with a **Solo H** marking and *con forza* dynamics. The piano accompaniment features chords and some triplets. The second system continues the Violin I part with *spiccato* markings and includes triplets and trills. The piano accompaniment has trills and chords. The third system shows the Violin I part with trills and a first ending bracket labeled **I**. The piano accompaniment includes a *pizz.* (pizzicato) section and a *ff* (fortissimo) dynamic marking.

Excerpt 2 [same tempo]

Musical score for Excerpt 2, [same tempo]. The score is written for Violin I and Piano. It consists of two systems of staves. The first system shows the Violin I part with a **Solo K** marking and *con forza* dynamics. The piano accompaniment features chords and some triplets. The second system continues the Violin I part with a complex rhythmic pattern. The piano accompaniment has chords and some triplets.

continues

First system of musical notation. The treble clef staff contains five measures of music. Each measure begins with a trill (tr) over a quarter note, followed by a triplet of eighth notes. The bass clef staff is mostly empty, with a few notes in the final measure.

Second system of musical notation. The treble clef staff contains five measures. The first three measures feature trills (tr) over eighth notes, followed by sixteenth notes. The fourth and fifth measures consist of continuous sixteenth-note runs. The bass clef staff is empty.

Third system of musical notation. The treble clef staff contains five measures. The first two measures feature trills (tr) over eighth notes, followed by sixteenth notes. The third and fourth measures consist of continuous sixteenth-note runs. The fifth measure features a trill (tr) over a quarter note. The bass clef staff is empty.

Fourth system of musical notation. The treble clef staff contains five measures. The first measure features a trill (tr) over a quarter note. The second measure contains a bracketed chord. The third and fourth measures contain rests. The fifth measure contains a triplet of eighth notes. The piano section (bottom two staves) begins with a *pp* dynamic. The first measure is marked *arco*. The second measure is marked *pp* *divisi* *arco*. The piano part consists of a melodic line with slurs and rests. The final measure of the piano part is marked *fz* *attacca*.

RIMSKY-KORSAKOV *Capriccio espagnol* cont.

III. *Alborada*

Excerpt 3 Vivo e strepitoso

Musical score for Excerpt 3 of *Capriccio espagnol*. The score is written for a solo violin and piano accompaniment. It begins with a **Solo Cadenza (II)** marked *con forza* and *e capriccioso*. The cadenza features intricate sixteenth-note patterns and triplets. The tempo then changes to **L^a tempo** for the **Tutti** section, which includes *pizz.* (pizzicato) and *arco* (arco) passages. The score concludes with *dim. e rit.* (diminuendo and ritardando) markings.

RIMSKY-KORSAKOV *Scheherazade*, Op.35

Violin I

First movement

Excerpt 1 Recit. Lento.

Musical score for Excerpt 1 of *Scheherazade*, Violin I part. The score is in 4/4 time and begins with a **Recit. Lento.** section marked *Solo* and *espress.* (espressivo). This section consists of a series of triplet patterns. It concludes with a **Cad.** (cadenza) marked *ten.* (tenuissimo). The tempo then changes to **Allegro non troppo.** for the **Tutti Violini.** section, which starts with a *p* (piano) dynamic and includes *pizz.* (pizzicato) markings.

Second movement

Excerpt 2 Recit. Lento.

Recit. Lento.

Solo. *espressivo*

Cad. *rit. assai.*

Andantino. *a tempo* *Oboe* *Poco più mosso. (Tempo giusto.)* *Tutti.* *p grazioso.*

19 20 21 22

Fourth movement

Excerpt 3 Recit. Lento.

Recit. Lento.

Cad. Solo. *p capriccioso* *rit. molto*

Allegro molto e frenetico. *Tutti.* *ff*

Excerpt 4 Recit. Adagio.

Recit. Adagio.

Cad. Solo. *con forza* *lunga* *rit. molto*

Vivo. *Tutti. f* *dim.* *p*

20

STRAUSS Also sprach Zarathustra!, Op.30

Violin I, desk 1

Der Tanzlied

Excerpt 1 Im Zeitmass zart bewegt

The musical score is written for Violin I, desk 1, and consists of five systems of music. Each system is written on a grand staff with a treble clef for the upper voice and a bass clef for the lower voice. The first system includes a hand icon pointing to the first staff. The score contains various musical notations such as triplets, slurs, and dynamic markings. Performance instructions are written above the staves, including 'etwas zurückhaltend' and 'im Zeitmass, mit lebhaftem Schwung'. The piece concludes with a double bar line and the number 31.

1. Pult. *dim.* *pp* *dim.* *cresc.*

etwas zurückhaltend *sfz* *gliss.* *im Zeitmass* *p*

etwas zurückhaltend *sfz* *gliss* *f* *ff* *im Zeitmass, mit lebhaftem Schwung*

31 *ff* *I.P.* *ff*

8 *I.P.* 8

1. P. *gliss.* 8 5 6 8 5

This system contains two staves of music. The upper staff features a glissando marked 'gliss.' and a series of notes with fingerings 8, 5, 6, and 8. The lower staff begins with a first ending bracket labeled '1. P.' and contains a series of notes with a fingering of 5. The system concludes with another glissando marked 'gliss.' and a fingering of 8.

1. P. *leicht u. elastisch.* 32 *ff*

This system contains two staves of music. The upper staff has a first ending bracket labeled '1. P.' and a measure marked '32'. The lower staff also has a first ending bracket labeled '1. P.' and a measure marked '32'. The system concludes with a fortissimo dynamic marking 'ff' on both staves. The instruction 'leicht u. elastisch.' is written above the lower staff.

1. P. *f* *ff*

This system contains two staves of music. The upper staff has a first ending bracket labeled '1. P.' and features several measures with a fortissimo dynamic marking 'ff'. The lower staff has a first ending bracket labeled '1. P.' and features several measures with a fortissimo dynamic marking 'ff'. The system concludes with a fortissimo dynamic marking 'f' on the lower staff.

1. P. *p* *cresc.* 33 *f*

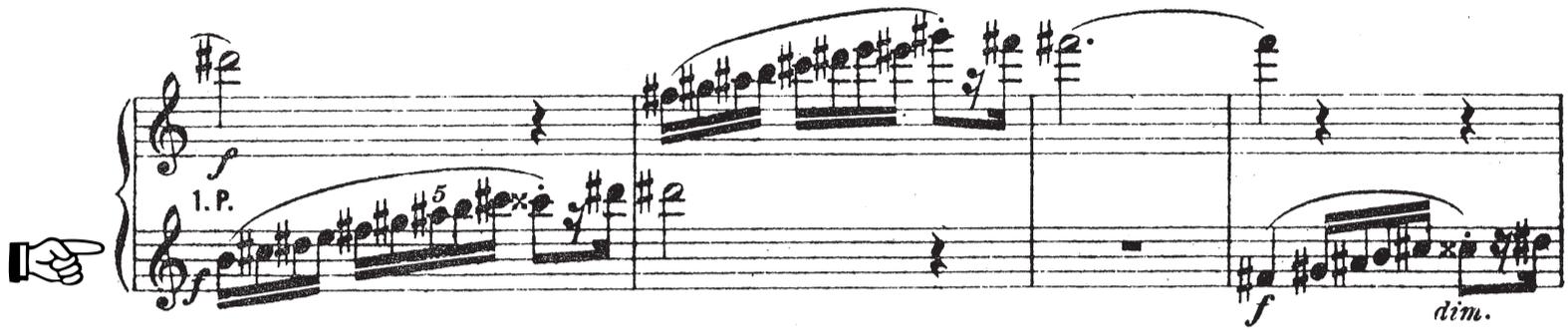
This system contains two staves of music. The upper staff has a first ending bracket labeled '1. P.' and features a piano dynamic marking 'p' followed by a crescendo 'cresc.' and a measure marked '33'. The lower staff has a first ending bracket labeled '1. P.' and features a piano dynamic marking 'p' followed by a crescendo 'cresc.' and a measure marked '33'. The system concludes with a fortissimo dynamic marking 'f' on both staves.

1. P. *p* *cresc.*

This system contains two staves of music. The upper staff has a first ending bracket labeled '1. P.' and features a piano dynamic marking 'p' followed by a crescendo 'cresc.'. The lower staff has a first ending bracket labeled '1. P.' and features a piano dynamic marking 'p' followed by a crescendo 'cresc.'. The system concludes with a piano dynamic marking 'p' on the lower staff.

continues

STRAUSS *Also sprach Zarathustra!* cont.



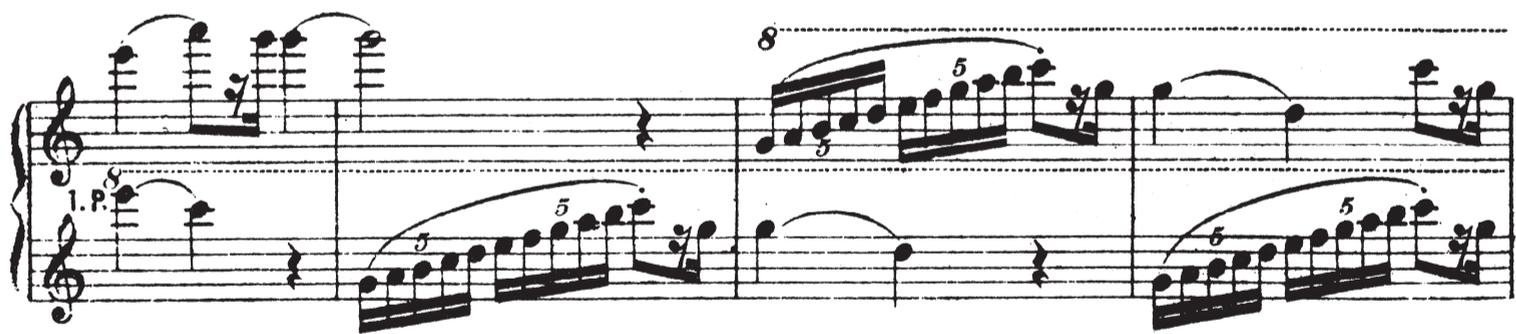
Hand icon pointing to the first system. Musical score system 1, measures 31-33. Treble clef, key signature of two sharps (F# and C#). The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with slurs and a fermata. Dynamics include *f* and *dim.*. A first ending bracket labeled "1. P." spans measures 31-32.



Musical score system 2, measures 34-35. Treble clef. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with slurs and a fermata. Dynamics include *mf*, *dim.*, *gliss.*, and *cresc.*. A first ending bracket labeled "1. P." spans measures 34-35.



Musical score system 3, measures 36-38. Treble clef. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with slurs and a fermata. Dynamics include *ff* and *cresc.*. A first ending bracket labeled "1. P." spans measures 36-38.



Musical score system 4, measures 39-41. Treble clef. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with slurs and a fermata. Dynamics include *ff*. A first ending bracket labeled "1. P." spans measures 39-41.



Musical score system 5, measures 42-44. Treble clef. The right hand has a melodic line with a slur and a fermata. The left hand has a complex accompaniment with slurs and a fermata. Dynamics include *ff*. A first ending bracket labeled "1. P." spans measures 42-44. Measure numbers 35 and 36 are visible above the staves.

1. P.

Musical score for piano, first system. It consists of two staves. The right hand has a melodic line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. The left hand has a bass line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. There are dynamic markings *p* and *ff*.

1. Pult.

Sehr bewegt.

ff

Musical score for piano, second system. It consists of two staves. The right hand has a melodic line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. The left hand has a bass line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. There are dynamic markings *ff* and *ff*. The tempo marking *Sehr bewegt.* is present.

1. Pult.

dim. *f* *ff*

Musical score for piano, third system. It consists of two staves. The right hand has a melodic line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. The left hand has a bass line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. There are dynamic markings *dim.*, *f*, and *ff*. Measure numbers 8 and 36 are indicated.

1. Pult.

ff marcato *dim.* *f*

Musical score for piano, fourth system. It consists of two staves. The right hand has a melodic line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. The left hand has a bass line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. There are dynamic markings *ff marcato*, *dim.*, and *f*. Measure numbers 37 and 42 are indicated.

1. Pult.

dim. *p*

1 38 10 I. Clar. (B)

Musical score for piano and clarinet, fifth system. It consists of two staves. The right hand has a melodic line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. The left hand has a bass line with a slur over measures 1-2 and a descending scale-like passage in measures 3-4. There are dynamic markings *dim.* and *p*. Measure numbers 1, 38, and 10 are indicated. The instrument marking *I. Clar. (B)* is present.

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BEETHOVEN *Leonore Overture No.3*

Violin I

Excerpt 1 Presto

Presto
514 *due o tre Violini*

cresc. poco a poco

519 *cresc.*

524

529

534 **Tutti**
fff sf

540 *sf sf sf sf*

546 *sf sf sf sf sf sf sf*

553 *sf*

BEETHOVEN Symphony No.4 in B flat, Op.60

Violin I

Fourth movement

Excerpt 1 Allegro ma non troppo

Musical score for Violin I, Excerpt 1, measures 63-103. The score is in B-flat major, 2/4 time, and consists of six staves. Measure 63 is marked with a 'B' and a fermata. The dynamics range from *ff* to *p*. Trills (*tr.*) are present in measures 89 and 96. First and second endings are indicated at measures 96 and 103 respectively. The first ending is marked with '1.*' and the second with '2.'. The key signature has one flat (B-flat).

Musical score for Violin I, measures 1-27. The score is in B-flat major, 2/4 time, and consists of four staves. The tempo is marked 'Allegro ma non troppo'. The dynamics range from *p* to *pp*. A trill (*tr.*) is present in measure 19. A fermata is present in measure 8. A section marked 'A' begins in measure 27. The key signature has one flat (B-flat).

* Please play first time bar, and take repeat to beginning of movement

BRAHMS Symphony No.4 in E minor, Op.98

Violin I

Second movement

Excerpt 1 Andante moderato

86

89

95

99

poco f espr.

f

f espr.

F

p < *f* > *p* *pizz.*

Detailed description: This is a musical score for Violin I, Excerpt 1, from the second movement of Brahms' Symphony No. 4 in E minor, Op. 98. The score is in E minor (three sharps) and 3/4 time. It consists of four staves of music, numbered 86, 89, 95, and 99. The first staff (86) features a series of triplet eighth notes, followed by a triplet quarter note and a quarter rest. The second staff (89) contains a melodic line with a forte (*f*) dynamic. The third staff (95) continues the melodic line with a forte *espr.* (*f espr.*) dynamic. The fourth staff (99) begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic and a pizzicato (*pizz.*) instruction. A fermata is placed over the final measure of the excerpt.

Musical score for two staves, measures 77-82. The score includes dynamic markings such as *pp staccato*, *ff*, *p*, *arco*, *pizz.*, and *dim.* It also features performance instructions like "Please observe a brief pause before continuing".

* Please observe a brief pause before continuing

MOZART Symphony No.39 in E flat, K.543

Violin I

Second movement

Excerpt 1 Andante con moto

Andante con moto

7 *p*

14

18

24

32

37

46 *p*

51

f

f

p

* Please do not observe repeats

RACHMANINOV *Symphonic Dances, Op.45*

Violin I

First movement

Excerpt 1 Non allegro

4 5

f *p* *poco*

poco *cresc.* *f* *dim.* *p* 6

cresc. *f* *dim.* *f*

dim. *p* *f* *dim.* *f*

dim. 7 *pp* *pp*

f *sempre f*

cresc. *mf* *cresc.* 8

mf *cresc.* *f*

mf *cresc.* 9 *sf*

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SCHUMANN Symphony No.2 in C, Op.61

Violin I

III. Scherzo

Excerpt 1 Allegro vivace (♩ = 144)

Scherzo

Allegro vivace (♩ = 144)

5

10

14

19

25

29

34

39

44

mf

cresc.

f

mf

p

poco ritard. a tempo

p

cresc.

f

p

cresc.

K

f

p

* Please do not observe repeat

STRAUSS *Don Juan*, Op.20

Violin I

Excerpt 1 Allegro molto con brio, ♩ = 84

Allegro molto con brio ♩ = 84

6 *ff* 3 3 *ff*

13 *mf* 3 6

20 *ff* 3 *ff* 3

25 *ff* 3

30 *fff* 3

34 *ff*

38 3 *ff* *pp*

44 *ff* 3 *p flebile* **1** *v.s. continues*

A

B

tranquillo

50 **C** molto vivo $\text{♩} = 88$

54

58

f *p* *p* *cresc.* *ff*

WALTON Symphony No.1

Violin I

Fourth movement

Excerpt 1 Maestoso

9 **101** *allarg. ten. ten.* *ten. ten. ten.* *a tempo*
ff *ten. ten.* *ten. ten. ten.* *f*

12 *allarg. ten. ten.* *ten. ten. ten.* *a tempo*
ff *ten. ten.* *ten. ten. ten.*

15 *rall.* **102** *Allegro, brioso ed ardentamente*
fffz *ff*

19 **103**
mf *sost.* *ff marc.*

24 *mf* *sost.* *ff marc.*

27 *p* *continues*

30 *ff marc.*

33 **104**

37 *f ff mp*

105

41 *ff*

106

44 *p*

WILLIAMS *Star Wars: Suite*

Violin I

I. Main Title

Excerpt 1 *Maestoso*

55

56

59 *mf*

62

65 *dim. e poco rall.*

68 *Poco Meno*

71

74 *mf*

77 *cresc.*

82

4

End of orchestral excerpts

Audition Recording Requirements

Assistant Concertmaster

For applicants unable to attend a live audition, Sydney Symphony Orchestra accepts recordings of broadcast quality.

Submitting a Recording

Recorded auditions are due by Wednesday 1 April 11.59pm AEDT

If you have selected to submit a recorded audition, you will be emailed a link to submit your recording.

Recording Guidelines

- Submissions must include both audio and video.
- **DO NOT SPEAK in your recording.**
- Record the audition material in six blocks, each block recorded in one single unedited take, in the order below.
 - **Block A:** Mozart Violin Concerto 1st movement (with cadenzas)
 - **Block B:** Mozart Violin Concerto 2nd movement (with cadenzas)
 - **Block C:** Own choice work
 - **Block D:** Massenet/Williams
 - **Block E:** Solo Excerpts
 - **Block F:** Tutti Excerpts

*Please note – this grouping and order is not reflective of live audition rounds.

- Set repertoire must be recorded *with piano accompaniment*.
- **Timestamps: When submitting your recording you will be asked to provide a list of the start time and title of each movement for works and each individual excerpt.**
- We recommend recording with a separate microphone and with video in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Accepted formats for submission:**
 - **Do not compress files for upload**
 - mp4, avi, mkv files hosted by Dropbox or Google Drive – **must be able to download**
- **Unaccepted formats**
 - YouTube
 - Vimeo
 - WeTransfer
- A recording declaration must be submitted, as per below.

Recording Declaration

When submitting a recorded audition, you are required to submit a recording declaration, as provided on the next page of this Audition Pack.

For any further enquiries please contact Orchestra Management at audition.applications@sydneysymphony.com

Recording Declaration

When submitting a recorded audition, you are required to complete the following declaration.

The enclosed recording is submitted as an application by for the position

of with the Sydney Symphony.

I declare that the playing on this recorded audition is my own. Each block of audition material in my submission has been recorded in one single unedited take.

Signed:..... Date:
(Candidate)

Signed: Date:
(Witness e.g sound engineer)

For any further enquiries please contact Orchestra Management at
audition.applications@sydneysymphony.com