

Sydney Symphony 2027 Fellowship Audition Requirements

Cello

Overleaf is a copy of the CELLO audition excerpts and set repertoire information for the first and second round of the 2027 Fellowship auditions. Before starting, please read the information below.

First round applications for 2027 Fellowship are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second-round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second-round auditions.

Recording Guidelines:

- Submit two videos, each video recorded in one single unedited take.
 - Video 1: Set Repertoire (if required)
 - Video 2: Excerpts
 - *Recorded in the order listed.*
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL/s and completed recording declaration through the form link provided after your application was submitted by **11:59 pm, Wednesday 15 April 2026**.

Please note: Application forms should be submitted well in advance of this deadline. This is to ensure we can verify your eligibility and send you the email to upload your recording links.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high-definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second-round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants by Friday 8 May 2026. **The second round is a live audition.** If you are successful in advancing to the second round, you will be required to travel to Sydney for a live on Friday 19 June 2026.

Second Round Audition

All applicants who are invited to the second round of auditions are expected to attend the live audition in person at the scheduled date, time, and location as communicated by the Sydney Symphony Fellowship team.

The live second round is designed to assess candidates' musicality, presence, and responsiveness in a real-time performance environment.

In the event that an applicant is unable to attend the published audition date due to verified personal, professional, or travel constraints, they must notify the Fellowship Manager as soon as possible, ideally within 48 hours of receiving their invitation. In this case, the audition panel may invite you to submit a professionally recorded second round audition, the details of which will be provided.

Following the live audition date, you may be invited to a final in person third round audition.

Sydney Symphony 2027 Fellowship Video Recording Declaration

**“SYDNEY”
“SYMPHONY”
“ORCHESTRA”**

Cello – Round 1

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

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra 2027 Fellowship.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

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

Date _____

Any questions? Please contact auditions@sydneysymphony.com

Fellowship 2027 – Cello

Orchestral excerpts, Round 1

Solo repertoire (not included in this booklet)

HAYDN **Cello Concerto in D**
First movement, exposition only
No cadenza

or:

HAYDN **Cello Concerto in C**
First movement, exposition and development only
No cadenza

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	<i>Le nozze di Figaro</i>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
BEETHOVEN	<i>Symphony No.2</i>	
	Excerpt 1	4
MAHLER	<i>Symphony No.5</i>	
	Excerpt 1	5
HOLST	<i>The Planets</i>	
	Excerpt 1	6
PROKOFIEV	<i>Symphony No.5</i>	
	Excerpt 1	7

MOZART *Le nozze di Figaro*, K.492

Sinfonia

Excerpt 1 Presto

Presto

pp

6

Vc.

B.

Excerpt 2 [same tempo]

Excerpt 3 [same tempo]

154 Vc. e B.

159

164 1-6 2 3 4 5

f

169 6 7 5

p

BEETHOVEN Symphony No.2 in D, Op.36

Fourth movement

Excerpt 1 Allegro molto

Allegro molto

tr

f sf

p

f

f

sf

ff

p

cresc.

p

cresc.

f

sf

f

f

1 A

* Please play only the first quaver of bar 44, i.e. the excerpt to end thus:

MAHLER Symphony No.5 in C sharp minor

V. Finale

Excerpt 1 Langsam aber immer 2

187 **rit.** **1** **Langsam aber immer 2**
zögernd **kurz** **am Griffbrett**
klagend **kurz**

194 **dim.** **pp**

201 **sempre pp** **ma espressivo**

208 **allmählich fließender**

214 **etwas drängend** **sempre pp**

12 **Tempo moderato (wie im ersten Teil)** **immer am Griffbrett**

220 **Alle breit gestrichen** **p** **p <>** **p**

226 **pp** **f** **p** **pp subito** **13**

Von hier an nicht mehr schleppen!

232 **p subito** **sf** **p** **sf**

238 **1**

III. *Mercury, the Winged Messenger*

Excerpt 1 Vivace

arco
f

VII [con sord.] **VIII**

pp sempre stacc.

IX **X**

cresc. *f* 28 20

PROKOFIEV Symphony No.5

Fourth movement

Excerpt 1 Poco più tranquillo [previous tempo Allegro giocoso, $\text{d} = 72$]

79 *Poco più tranquillo*

K 1.* $\begin{cases} 1. \\ 2. \\ \text{div.} \\ \text{in 4} \end{cases}$ $\begin{cases} 3 \\ 2 \end{cases}$ $\begin{cases} \text{mf espr.} \\ \text{f} \end{cases}$ $\begin{cases} \text{dim.} \\ \text{dim.} \end{cases}$

1. $\begin{cases} 1. \\ 2. \\ \text{div.} \\ \text{in 4} \end{cases}$ $\begin{cases} 3 \\ 2 \end{cases}$ $\begin{cases} \text{mf espr.} \\ \text{f} \end{cases}$ $\begin{cases} \text{dim.} \\ \text{dim.} \end{cases}$

1. $\begin{cases} 1. \\ 2. \\ \text{div.} \\ \text{in 4} \end{cases}$ $\begin{cases} 3 \\ 2 \end{cases}$ $\begin{cases} \text{mf espr.} \\ \text{f} \end{cases}$ $\begin{cases} \text{dim.} \\ \text{dim.} \end{cases}$

* Please play the top line

End of orchestral excerpts

Fellowship 2027 – Cello

Orchestral excerpts, Round 2

Solo repertoire (not included in this booklet)

Please select the Prelude from one of the following works:

J.S. BACH	Suite No.2 in D minor, BWV.1008
J.S. BACH	Suite No.3 in C, BWV.1009
J.S. BACH	Suite No.4 in E flat, BWV.1010

Audition excerpts

BEETHOVEN	Symphony No.2	
	Excerpt 1	2
MAHLER	Symphony No.5	
	Excerpt 1	3
KORNGOLD	Symphony in F sharp	
	Excerpt 1	4
STRAUSS	Also sprach Zarathustra!	
	Excerpt 1	5
WALTON	Cello Concerto	
	Excerpt 1	6
MENDELSSOHN	A Midsummer Night’s Dream	
	Excerpt 1	8
	Excerpt 2	8

Sight reading may be given as an unprepared excerpt presented during the audition

BEETHOVEN Symphony No.2 in D, Op.36

Fourth movement

Excerpt 1 Allegro molto

Allegro molto

17

25

34

43

1 A

* Please play only the first quaver of bar 44, i.e. the excerpt to end thus:

MAHLER Symphony No.5 in C sharp minor

V. Finale

Excerpt 1 Langsam aber immer $\frac{2}{2}$

**Langsam
aber immer $\frac{2}{2}$**

rit. 187 **1** *zögernd* *kurz* *am Griffbrett* *klagend* *kurz*

p *dim.* *pp*

194 *sempre pp* *ma espressivo*

allmählich fließender

201 *sempre pp*

208 *etwas drängend* *poco cresc.*

12 **Tempo moderato** *(wie im ersten Teil)* *immer am Griffbrett*

214 *die Hälfte* *pp* *sempre pp*

220 *Alle breit gestrichen* *p* *p <>* *p*

226 *pp* *f* *p* *pp subito* **13**

Von hier an nicht mehr schleppen!

232 *p subito* *sf* *p* *sf* **1**

KORNGOLD Symphony in F sharp

IV. Finale

Excerpt 1 a tempo (wie bei 139) [Allegro]

145 *a tempo (wie bei 139)*

146

R

147 (♩ = ⋄)

* Please take the top part

STRAUSS *Also sprach Zarathustra!*, Op.30

Excerpt 1 Früheres Zeitmass (mässig langsam)

R

1. Pult.

1.2. Pult.

R

accelerando

Bewegt.

cresc. - ff

noch bewegter, sehr leidenschaftlich

sfz

ff

f

ff

sfz

]

WALTON Cello Concerto

V. Finale

Excerpt 1 Allegro molto $\text{d}.$ = c.144-152

8 **Allegro molto** $\text{d}.$ = c. 144-152

130 *Timp.* *alla corda, unis.* *ff marc.* *v* *f*

134 *div.* *mf*

137

9

139 *p* *mf*

142 *f*

10

144 *ff* *mf* *ff*

147 *mf* *continues*

151

11

154

12

157

160

163

166

169

11

12

13

1

6

1

8

MENDELSSOHN *A Midsummer Night's Dream*, Op.61

Scherzo

Excerpt 1 Allegro vivace

148 4 pizz. 1 G arco

Excerpt 2 [same tempo]

R

304 >> p

312 >> cresc.

320 sf f 4 p arco 4

End of orchestral excerpts