

## Sydney Symphony 2027 Fellowship Audition Requirements

### Flute and Piccolo

Overleaf is a copy of the FLUTE & PICCOLO 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 audition on Wednesday 17 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**

### **Flute and Piccolo – 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](mailto:auditions@sydneysymphony.com)

# Fellowship 2027 – Flute

Orchestral excerpts, Round 1

**Set repertoire, ACCOMPANIED** (not included in this booklet)

**MOZART**                      **Flute Concerto in D, K.314**  
First movement, exposition only  
No cadenza

## **Flute audition excerpts**

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<b>MAHLER</b>	<b><i>Symphony No.9</i></b> Excerpt 1	3
<b>BRITTEN</b>	<b><i>Four Sea-Interludes from Peter Grimes</i></b> Excerpt 1	4
<b>BARTÓK</b>	<b><i>Concerto for Orchestra</i></b> Excerpt 1	5
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<b>BEETHOVEN</b>	<b><i>Symphony No.6 Pastoral</i></b> Excerpt 1	6

## **Piccolo audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>SHOSTAKOVICH</b>	<b><i>Symphony No.6</i></b> Excerpt 1	6

### **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 [glastair.mckean@sydneysymphony.com](mailto:glastair.mckean@sydneysymphony.com) with your address.

**RAVEL** *Daphnis et Chloé*, Suite No.2  
Flute 1

**Excerpt 1** Très lent

**Cédez** 175 *pte Fl.* *G<sup>de</sup> Fl.* **Retenez** 176 *Très lent.* *Solo* *p* *expressif et souple*

*mf*

177 *mf*

*f*

**Retenu légèrement**

*Rall.* 178 *au Mouv!* *ppp* *f > p*

**Retenez** 179 *au Mouv!* **Pressez** *pp* *ff*

R

**MAHLER** Symphony No.9  
Flute 1

First movement

**Excerpt 1** Plötzlich bedeutend langsamer (Lento) und leise

Plötzlich bedeutend langsamer (Lento) u. leise.  
Misterioso.

*ff* *f* *dim.* *pp* *espress.*

*pp*

*cresc.* - - - *f* *cresc.* - - - *p subito*

Nicht mehr so langsam.

7

**BRITTEN** *Four Sea-Interludes from Peter Grimes*

Flute 1

I. Dawn

**Excerpt 1** Lento e tranquillo,  $\text{♩} = 44$

The musical score for Flute 1, Excerpt 1, measures 10-12, is presented in six staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo and mood are Lento e tranquillo, with a quarter note equal to 44 beats per minute. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure 10 begins with a triplet of eighth notes. Measure 11 features a crescendo and a trill. Measure 12 includes a fortissimo (ff) section with a sostenuto and expressive (sost. espress.) marking, followed by a decrescendo (dim.) and a final measure with a trill and a decrescendo. The score is marked with measure numbers 10, 11, and 12 in boxes.

\* Please observe a brief pause before continuing

**BARTÓK** *Concerto for Orchestra*  
Flute 2

I. Introduzione

**Excerpt 1** Andante non troppo, ♩ = ca.73-64

Andante non troppo ♩ = ca.73-64

Vc., Db. 5 Vln. I 12 Fl. 1 6 pp

12 4\* Vln. I 12 Fl. 1 6 pp

\* Please observe a brief pause before continuing

II. *Gioco delle coppie*

**Excerpt 1** Allegretto scherzando, ♩ = 94

59 60 mf

64 3 f sf sf

70 mf f mf

75 77 poco rallent..

79 a tempo

83 ff 90 Tpt. 1 & 2 7 97 5 102 7



**BEETHOVEN** Symphony No.6 in F, Op.68 *Pastoral*  
Flute 1

II. Szene am Bach  
**Excerpt 1** Andante molto moto

51 *dimin.* *pp* *cresc.* C

58 *p*

62

65 *f* *p* D 5

**SHOSTAKOVICH** Symphony No.6 in B minor, Op.54  
Piccolo

First movement  
**Excerpt 1** Largo, ♩ = 72

7 6 8 Cl. b., Fag. Solo *p*

9 10

End of orchestral excerpts

# Fellowship 2027 – Flute

Orchestral excerpts, Round 2

Composer	Work	Page
<b>Flute audition excerpts</b>		
<b>BEETHOVEN</b>	<b>Symphony No.3 Eroica</b>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
<b>MENDELSSOHN</b>	<b>Symphony No.4 Italian</b>	
	Excerpt 1	4
<b>STRAVINSKY</b>	<b>Petrushka (1911)</b>	
	Excerpt 1	5
	Excerpt 2	5
<b>BRAHMS</b>	<b>Symphony No.4</b>	
	Excerpt 1	6
<b>R. STRAUSS</b>	<b>Symphonia domestica</b>	
	Excerpt 1	7
<b>J.S. BACH</b>	<b>St Matthew Passion</b>	
	Excerpt 1	8
<b>Piccolo audition excerpts</b>		
<b>STRAVINSKY</b>	<b>L'Oiseau de feu (1919)</b>	
	Excerpt 1	10
<b>RAVEL</b>	<b>Bolero</b>	
	Excerpt 1	11
<b>TCHAIKOVSKY</b>	<b>Symphony No.4</b>	
	Excerpt 1	12
	Excerpt 2	12
	Excerpt 3	13

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

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**BEETHOVEN** Symphony No.3 in E flat, Op.55 *Eroica*  
Flute 1

Second movement  
**Excerpt 1** Adagio assai

81 *p* *cresc.* *p*

86 1

91 *cresc.*

96 *f* *sempre più forte* *ff* *sf* *sf* *sf* *sf* 3 10 Viol. II *tr*

**Excerpt 2** [same tempo]

165 Viol. I 3 *ff* 3 *decresc.* *p*

170 *F*

174

178 *cresc.* *decresc.* *p* 4 *p* *cresc. sf* *p*

Fourth movement  
**Excerpt 3** Allegro molto

163 *f* *ff* *p*

176 *cresc.* *sf* *p*

185 *cresc.* *p*

192

197 *sf* *sf* *sf*

**MENDELSSOHN** Symphony No.4 in A, Op.92 *Italian*  
Flute 2

Fourth movement  
**Excerpt 1** Saltarello. Presto.

**SALTARELLO**  
Presto

*f* *f* *p leggiero*

8 *p*

12 *cresc.*

16 *cresc.* *ff*

20 *f* *f* *f* *f*

28 *f* *f* *f* *f*

33

**STRAVINSKY** *Petrushka* [1911]

Flute 1

First scene. *The Shrovetide Fair*

**Excerpt 1** *Vivace*

Vivace.

*The Conjuring Trick*

**Excerpt 2** *Cadenza ad lib. ma non accel.*

30 Lento.

Cadenza ad lib. ma non accel.

31

L'istesso tempo.

32

p

**BRAHMS** Symphony No.4 in E minor, Op.98  
Flute 1

Fourth movement  
**Excerpt 1** Allegro energico e passionato

91   
98   
101   
104 

R. STRAUSS *Symphonia domestica*, Op.53  
Flute 1

Excerpt 1 Wieder früheres Zeitmass (aber gemächlich) [previous tempo Scherzo]

früheres Zeitmass.(etwas gemächlich) hervortretend

Hoboe I. Flöte II. *mf*

22 23 8 8 8 8 24 12

*f* *cresc.* *ff*



**J. S. BACH** *St Matthew Passion*, BWV.244  
Flauto traverso 1 – Chorus 1

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No.49. Aria. 'Aus liebe, aus liebe'  
**Excerpt 1** [no tempo indication given]

Solo

5

8

11

[ Y ]

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**STRAVINSKY** *L'Oiseau de feu: Suite* (1919)

Piccolo

*Variation de l'Oiseau de feu*

**Excerpt 1** ♩ = 76

9 M.M. ♩ = 76

40

11

12

13

14

15

16 SEMPRE CRESC.

17

18

TKT TKT

**RAVEL** *Bolero*  
Piccolo [in flute 2 part]

**Excerpt 1** Tempo di Bolero, moderato assai

**R**

8

*mp*

Prenez la P<sup>te</sup> Fl.

*pp*

9

**TCHAIKOVSKY** Symphony No.4 in F minor, Op.36  
Piccolo

Third movement  
**Excerpt 1** Meno mosso [previous tempo Allegro]

161 *Fl. 1* *Kl. 1* *ff*

167 *Tempo I* 14 *F (Kl. 1)* 9 *p*

196 2

203 2 *G* 12 129 *H* 2 *Fl. 1* 2

Fourth movement  
**Excerpt 2** Allegro con fuoco  
Allegro con fuoco

*ff*

4

8 20 *Fl. 1, 2* *Viol. 1* *A* *ff*

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**Excerpt 3** [same tempo]

257 **H** *sempre fff*

263

266

268

The musical score for Excerpt 3 consists of four staves of music in a single system. The first staff begins at measure 257 with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a half note 'H' followed by a half rest, then continues with a series of eighth and sixteenth notes. The dynamic marking 'sempre fff' is written below the first staff. The second staff begins at measure 263 and features complex, rapid sixteenth-note passages with many accidentals. The third staff begins at measure 266 and continues the rapid sixteenth-note passages. The fourth staff begins at measure 268 and concludes the excerpt with a double bar line, followed by a few more notes and a final sixteenth-note run.

End of orchestral excerpts