

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@sydneyphony.com

Fellowship 2027 – Flute

Orchestral excerpts, Round 1

Set repertoire, ACCCOMPANIED (not included in this booklet)

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

Flute audition excerpts

Composer	Work	Page
RAVEL	Daphnis et Chloé	
	Excerpt 1	2
MAHLER	Symphony No.9	
	Excerpt 1	3
BRITTEN	Four Sea-Interludes from Peter Grimes	
	Excerpt 1	4
BARTÓK	Concerto for Orchestra	
	Excerpt 1	5
	Excerpt 2	5
BEETHOVEN	Symphony No.6 Pastoral	
	Excerpt 1	6

Piccolo audition excerpts

Composer	Work	Page
SHOSTAKOVICH	Symphony No.6	
	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@sydneyssyphony.com with your address.

RAVEL *Daphnis et Chloé*, Suite No.2

Flute 1

Excerpt 1 Très lent

Cédez 175 *Pte Fl.* *Gde Fl.*

Retenez 176 **Très lent.** *Solo* *expressif et souple*

177 *mf*

Retenu légèrement

Rall. 178 *au Mouv!* *pp*

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

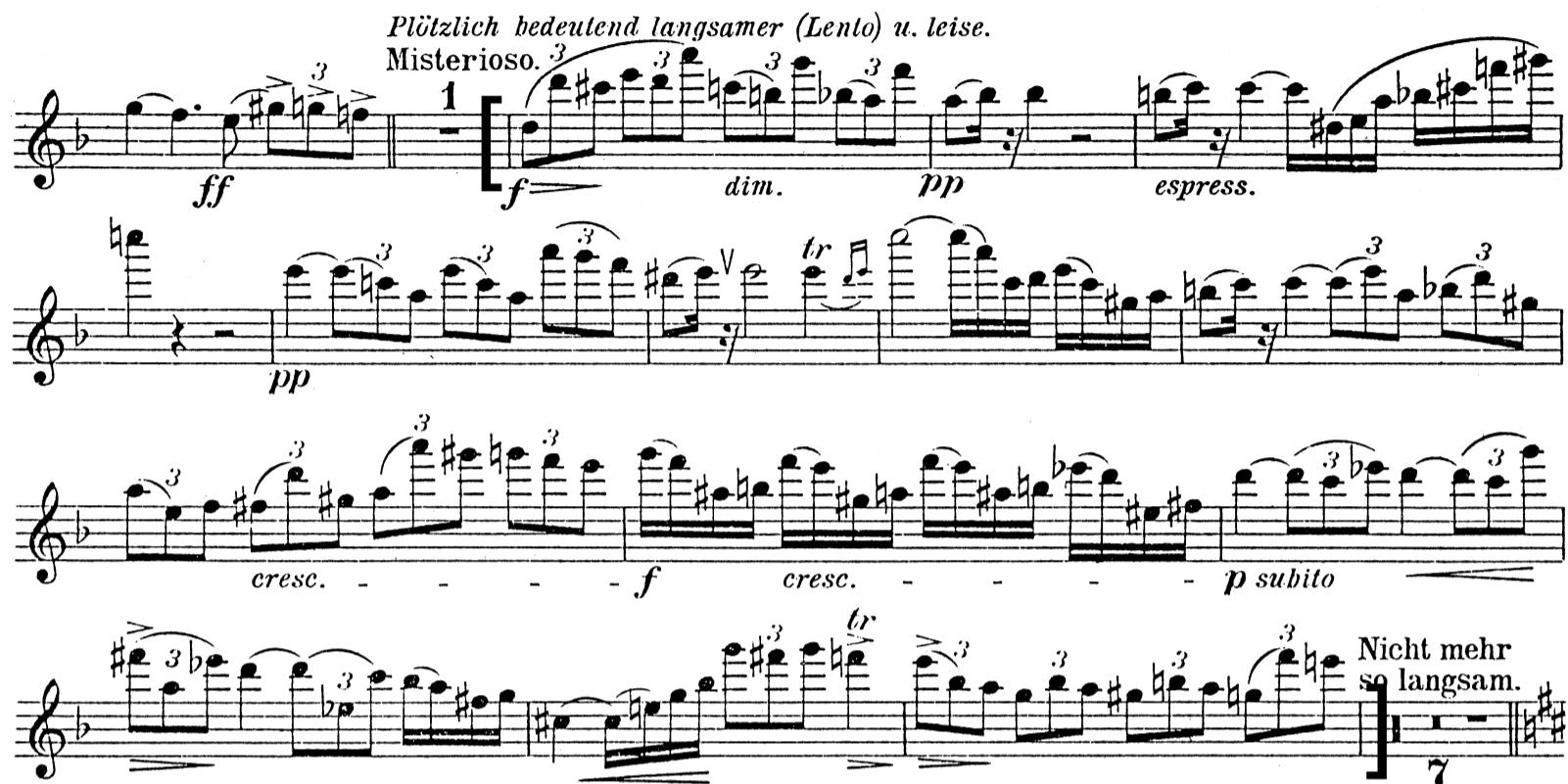
MAHLER Symphony No.9

Flute 1

First movement

Excerpt 1 Plötzlich bedeutend langsamer (Lento) und leise

Plötzlich bedeutend langsamer (Lento) u. leise.
Misterioso. 3



ff 1 f dim. pp espress.

pp

cresc. f cresc. p subito

Nicht mehr so langsam. 7

BRITTON *Four Sea-Interludes from Peter Grimes*

Flute 1

I. Dawn

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

10 3 *pp* *cresc.* *tr* *pp* *pp* *cresc.* *ff* *sost. espress.*

11 5* *dim.* *tr* *pp* *cresc.*

12 *tr* *sf* *dim.*

12 *ppp* *pp dolciss.*

* Please observe a brief pause before continuing

BARTÓK Concerto for Orchestra

Flute 2

I. Introduzione

Excerpt 1 Andante non troppo, $\text{♩} = \text{ca.} 73-64$

Andante non troppo $\text{♩} = \text{ca.} 73-64$

Vc., Db. 5 Vln. I Fl. 1

12 4* Vln. I Fl. 1

pp 6

* Please observe a brief pause before continuing

II. Giuoco delle coppie

Excerpt 1 Allegretto scherzando, $\text{♩} = 94$

59 60

64 3 f sf sf

70

75 3 f mf

77 poco rallent.

79 a tempo

83 3

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

58

62

65

C

dimin.

pp

cresc.

D

f

p

5

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

Piccolo

First movement

Excerpt 1 Largo, $\text{♩} = 72$

7

6

8

Cl. b. Fag.

Solo

p

9

10

End of orchestral excerpts

Fellowship 2027 – Flute

Orchestral excerpts, Round 2

<i>Composer</i>	<i>Work</i>	<i>Page</i>
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Flute audition excerpts

BEETHOVEN	<i>Symphony No.3 Eroica</i>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
MENDELSSOHN	<i>Symphony No.4 Italian</i>	
	Excerpt 1	4
STRAVINSKY	<i>Petrushka (1911)</i>	
	Excerpt 1	5
	Excerpt 2	5
BRAHMS	<i>Symphony No.4</i>	
	Excerpt 1	6
R. STRAUSS	<i>Symphonia domestica</i>	
	Excerpt 1	7
J.S. BACH	<i>St Matthew Passion</i>	
	Excerpt 1	8

Piccolo audition excerpts

STRAVINSKY	<i>L’Oiseau de feu (1919)</i>	
	Excerpt 1	10
RAVEL	<i>Bolero</i>	
	Excerpt 1	11
TCHAIKOVSKY	<i>Symphony No.4</i>	
	Excerpt 1	12
	Excerpt 2	12
	Excerpt 3	13

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

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

Flute 1

Second movement

Excerpt 1 Adagio assai

81

p cresc.

86

91

cresc.

96

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

Excerpt 2 [same tempo]

165

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

170

F

174

178

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

Fourth movement

Excerpt 3 Allegro molto

163

3

f

1

f

ff

p

176

cresc.

sf

p

185

cresc.

p

192

sf

sf

sf

197

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

Flute 2

Fourth movement

Excerpt 1 Saltarello. Presto.

SALTARELLO
Presto

1 *f* *p* *leggiero*

8 *tr*

12 *p*

16 *tr*

20 *cresc.*

28 *cresc.* *ff*

33 *f* *sf* *sf*

STRAVINSKY *Petrushka* (1911)

Flute 1

First scene. *The Shrovetide Fair*

Excerpt 1 Vivace

Musical score for Flute 1, Excerpt 1, Vivace. The score consists of three staves of music. The first staff starts with a dynamic *f* and a tempo marking *Vivace.* The second staff begins with a dynamic *f* and a measure number 1 in a box. The third staff begins with a dynamic *f* and a measure number 2 in a box. The music features sixteenth-note patterns with grace marks and triplets indicated by '3' over notes. The score ends with a dynamic *mp*.

The Conjuring Trick

Excerpt 2 Cadenza ad lib. ma non accel.

Musical score for Flute 1, Excerpt 2, Cadenza ad lib. ma non accel. The score consists of two staves. The first staff starts with a dynamic *p* and a tempo marking *Lento.* Measure 30 is indicated in a box. The second staff starts with a dynamic *p* and a tempo marking *Cadenza ad lib. ma non accel.* Measure 31 is indicated in a box. The score ends with a dynamic *p* and a tempo marking *L'istesso tempo.* Measure 32 is indicated in a box.

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

Flute 1

Fourth movement

Excerpt 1 Allegro energico e passionato

91

pp *dim.*

Solo *espressivo*

98

poco cresc.

101

104

f

R. STRAUSS *Symphonia domestica*, Op.53

Flute 1

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

früheres Zeitmass. (etwas gemächlich)

Hoboe I. Flöte II. *mf*

22

hervortretend

23

f

8

cresc.

ff

8

24 12

J. S. BACH *St Matthew Passion*, BWV.244

Flauto traverso 1 – Chorus 1

No.49. Aria. 'Aus liebe, aus liebe'

Excerpt 1 [no tempo indication given]

The musical score for Flauto traverso 1, Chorus 1, No. 49, consists of four staves of music. The first staff begins with a 'Solo' instruction. The staves are numbered 1, 2, 3, and 4. Measure 11 is followed by a bracket with the letter 'Y'.

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

Piccolo

Variation de l'Oiseau de feu

Excerpt 1 $\text{♩} = 76$

9 M.M. $\text{♩} = 76$

10

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

Prenez la Pte F1.

pp

9

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

Piccolo

Third movement

Excerpt 1 Meno mosso [previous tempo Allegro]

161 *Fl.* **E** *Fl.* *Kl. 1* *ff*
167 *Tempo I* 14 *F* *(Kl. 1)* 9 *p*
189 2 203 *Fl. 1* 2 *G* 12 129 *H* 2 2 2

Fourth movement

Excerpt 2 Allegro con fuoco

Allegro con fuoco
1 *ff*
4 20 *Fl. 1.2* *Viol. 1* *ff*

Excerpt 3 [same tempo]

Musical score for Excerpt 3, showing four staves of music for a single instrument. The score includes measure numbers 257, 263, 266, and 268, and a dynamic instruction "sempre fff". The music consists of eighth and sixteenth note patterns with various accidentals (sharps and flats) and measure repeat signs.

End of orchestral excerpts