

# Sydney Symphony 2027 Fellowship Audition Requirements

## Horn

Overleaf is a copy of the HORN 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 Friday 3 July 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 Fellowship 2027 Video Recording Declaration**

### **Horn – 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 – Horn

Orchestral excerpts, Round 1

## Solo repertoire (not included in this booklet)

**MOZART**                      **Horn Concerto No.2 or No.4**  
First movement, exposition only  
No cadenza

## Audition excerpts

Composer	Work	Page
<b>BRAHMS</b>	<b>Symphony No.1</b> Excerpt 1	2
<b>BACH</b>	<b>Brandenburg Concerto No.1</b> Excerpt 1	3
<b>SHOSTAKOVICH</b>	<b>Symphony No.5</b> Excerpt 1	4

## 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@sydneyssosymphony.com](mailto:glastair.mckean@sydneyssosymphony.com) with your address.

**BRAHMS** Symphony No.1 in C minor, Op.68  
Horn 1

Second movement  
**Excerpt 1** Andante sostenuto

85 *p* *cresc.* *espr.* *cresc.* *E*

94 *f* *pp* *f* *p* *espr.*

102 *cresc.* *mf* *F* 6 *p dolce*

Detailed description: This musical score is for the Horn 1 part of the second movement of Brahms' Symphony No. 1 in C minor, Op. 68. It covers measures 85 to 102. The music is in C minor and 4/3 time. Measure 85 starts with a piano (*p*) dynamic and a crescendo (*cresc.*). The melody features eighth and sixteenth notes with slurs. A bracketed section begins in measure 90, marked 'in E' and 'espr.' (expressive), with a boxed 'E' above the staff. The melody continues with a crescendo. Measure 94 starts with a forte (*f*) dynamic, followed by a piano (*pp*) section, then a forte (*f*) section, and a piano (*p*) section, all marked 'espr.'. Measure 102 begins with a crescendo (*cresc.*), followed by a mezzo-forte (*mf*) section, and a piano (*p*) section marked 'dolce'. A boxed 'F' is above the staff in measure 102, and a '6' is above the staff in measure 103. The score is written on three staves, each with a treble clef.

**BACH** *Brandenburg Concerto No.1, BWV1046*  
Horn 2 in F

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IV. Trio  
**Excerpt 1** [no tempo indication]

Trio

9

17

25

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\*

*\* Please observe repeats*

**SHOSTAKOVICH** Symphony No.5 in D minor, Op.47  
Horn 2 in F

First movement  
**Excerpt 1** Moderato

18

*f*

poco animando

19

*mp*

20

1

21

6

*f*

*ff*

Detailed description: This block contains the musical notation for measures 18 through 21 of the first movement of Shostakovich's Symphony No. 5, Horn 2 part. Measure 18 is in bass clef, starting with a forte (*f*) dynamic. Measure 19 is also in bass clef, marked 'poco animando' and mezzo-piano (*mp*). Measure 20 is in treble clef, starting with a first ending bracket (1) and a forte (*f*) dynamic. Measure 21 is in treble clef, starting with a second ending bracket (6) and a fortissimo (*ff*) dynamic, marked with an accent (>). The excerpt ends with a double bar line.

End of orchestral excerpts

# Fellowship 2027 – Horn

Orchestral excerpts, Round 2

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**Solo repertoire – accompanied** *(not included in this booklet)*

**R. STRAUSS**      **Horn Concerto No.1**  
First movement, exposition only

**or**

**R. STRAUSS**      **Horn Concerto No.2**  
First movement, exposition only

**Audition excerpts**

<b>RAVEL</b>	<b><i>Pavane pour une Infante défunte</i></b>	
	Excerpt 1	2
<b>R. STRAUSS</b>	<b><i>Till Eulenspiegels lustige Streiche</i></b>	
	Excerpt 1	2
	Excerpt 2	3
<b>SHOSTAKOVICH</b>	<b>Violin Concerto No.1</b>	
	Excerpt 1	4
	Excerpt 5	5

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

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**RAVEL** *Pavane pour une Infante défunte*  
Horn 1 in G

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**Excerpt 1** Lent, ♩ = 54

**Lent** ♩ = 54  
**SOLO**  
*pp*

*Cédez*

*p*  $\rightrightarrows$  *pp expressif*

*En élargissant* **au Mouvement** 5

*pp*  $\rightrightarrows$  *mf*

**R. STRAUSS** *Till Eulenspiegels lustige Streiche*, Op.28  
Horn 1 in F

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**Excerpt 1** Gemächlich

**Gemächlich.** ♩ = ♩ des 4/8

*p*

*allmählich lebhafter*

**Volles Zeitmass. (sehr lebhaft)**

*cresc.* *mf* *cresc.*

*ff* *sfz*

1 8 2 2

**Excerpt 2** Volles Zeitmass (sehr lebhaft)

6 29 4

*p* 5 *mf* *mf marcato*

*fp* *mf* *fp* *f*

1 30 *f* *mf* *f*

2 *mf cresc.* *ff* *f*

31 *ff* *ff* *ff molto marcato*

*ff* 32 *mf* 2

33 5 *pp*

Horn 2 in F

### Excerpt 1 Andante

[illegible]

Excerpt 2 [same tempo]

7

74 ten.

*f non troppo*

75

17

End of orchestral excerpts