

Sydney Symphony 2027 Fellowship Audition Requirements

Tenor Trombone

Overleaf is a copy of the TENOR TROMBONE 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 one video, recorded in one single unedited take.
 - Video 1: Excerpts
 - 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 Saturday 4 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

Tenor Trombone – 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 – Tenor trombone

Orchestral excerpts, Round 1

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	Requiem Excerpt 1	2
BERLIOZ	<i>La Damnation de Faust</i> Excerpt 1	2
WAGNER	<i>Die Walküre</i> Excerpt 1	3
RAVEL	<i>Bolero</i> Excerpt 1	4
STRAUSS	<i>Till Eulenspiegels lustige Streiche</i> Excerpt 1	5
BRAHMS	Symphony No.1 Excerpt 1	5

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@sydneyssymphony.com with your address.

MOZART Requiem, K.626
Trombone 2

III. Sequenz. No. 2: 'Tuba mirum'
Excerpt 1 Andante

Andante
Solo

1

8

15

5

p

BERLIOZ La Damnation de Faust, Op.24
Trombone 2

Scene iii. Marche hongroise
Excerpt 1 Allegro marcato

91

20

poco cresc.

mf *cresc.* *ff* *ff*

99

ff *ff*

104

110

21

WAGNER *Die Walküre*

Trombone 1

The Ride of the Valkyries

Excerpt 1 Lebhaft

11

ff

sf

12

ff

1

RAVEL *Bolero*
Trombone 1

Excerpt 1 Tempo di bolero moderato assai

10 1^o Solo

mf sostenuto

11

STRAUSS Till Eulenspiegels lustige Streiche, Op.28
Trombone 1

Excerpt 1 Volles Zeitmass (sehr lebhaft)

35 2 2 *fp* *mf cresc.*

36 *f* *ff* *f*

cresc. *f* *ff* *ff* *immer ausgelassener und*

lebhafter 37 *ff*

fff 2

BRAHMS Symphony No.1 in C minor, Op.68
Trombone 1

Excerpt 1 Più andante [previous tempo Adagio]

38 7 *pp* *p dolce*

52 *pp* *cresc.* *mf* *dim.* *pp*

End of orchestral excerpts

Fellowship 2027 – Tenor trombone

Orchestral excerpts, Round 2

Set repertoire, ACCOMPANIED

Not included in this booklet

DAVID **Trombone Concertino, Op.4**
Beginning to Fig. D

Audition excerpts

A selection of these excerpts will be requested

<i>Composer</i>	<i>Work</i>	<i>Page</i>
SHOSTAKOVICH	Symphony No.15	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
HINDEMITH	<i>Symphonic Metamorphoses</i>	
	Excerpt 1	4
	Excerpt 2	5
BARTÓK	<i>The Miraculous Mandarin</i>	
	Excerpt 1	6
	Excerpt 1	6
MAHLER	Symphony No.3	
	Excerpt 1	8
SAINT-SAËNS	Symphony No.3	
	Excerpt 1	9

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

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SHOSTAKOVICH Symphony No.15 in A, Op.141

Trombone 1

First movement

Excerpt 1 Allegretto

Excerpt 1, measures 33-34. The score is for Trombone 1. It begins with a first ending bracket over measure 33, marked *ff* and *solo*. The key signature is one flat (B-flat), and the time signature is 3/8. The melody in measure 33 is a half note B-flat, followed by a quarter note A, and a quarter note G. Measure 34 continues the melody with a quarter note F, a quarter note E, and a quarter note D. The score ends with a second ending bracket over measure 34, marked *mf* and *dim.*, leading to a final measure marked *p*.

Excerpt 2 [same tempo]

Excerpt 2, measures 43-45. The score is for Trombone 1. It begins with a first ending bracket over measure 43, marked *ff*. The key signature is one flat (B-flat), and the time signature is 3/8. The melody in measure 43 is a half note B-flat, followed by a quarter note A, and a quarter note G. Measure 44 continues the melody with a quarter note F, a quarter note E, and a quarter note D. Measure 45 continues the melody with a quarter note C, a quarter note B, and a quarter note A. The score ends with a final measure marked *p*.

Second movement

Excerpt 1 Largo

rit. **Largo**
[64] *Tr-ne I senza sord.
solo tenuto*
p espr.

HINDEMITH *Symphonic Metamorphoses on Themes of Carl Maria von Weber*
Trombone 1

II. *Turandot, Scherzo*
Excerpt 1 Lebhaft, $\text{♩} = 96$

The musical score for Trombone 1 consists of five staves. The first staff is in 4/4 time and contains rehearsal marks G, 5, 1. Trp. (B), and H. The second staff is in 3/4 time. The third staff is in 3/4 time and contains rehearsal mark I. The fourth staff is in 3/4 time. The fifth staff is in 3/4 time and contains rehearsal mark J. Dynamics include *f* (forte) and *mf* (mezzo-forte).

a tempo

9

[Q]

mf

p

mf

[R]

p

mp

f

[S]

mf

f

ff

[T]

13

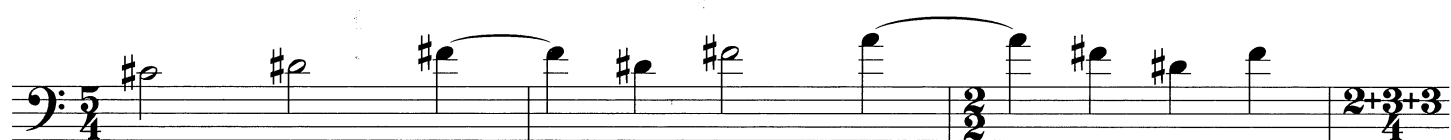
BARTÓK *The Miraculous Mandarin*
Trombone 2

Excerpt 1 Più allegro (stretto) [previous tempo Allegro]

Più allegro (stretto)
con sord.
f
più vivo
60
61
accel.
sempre vivace
p
62
1 2 3 4 5 6

Excerpt 2 Sempre vivace

71 **sempre vivace**
fff *f*
(brave)
72
gliss.
gliss.
continues



poco allarg.

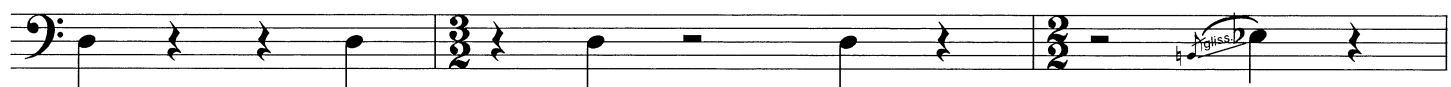
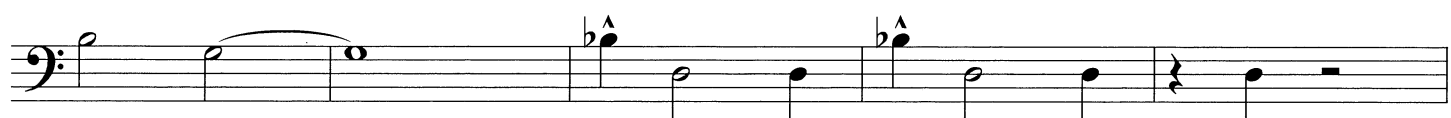
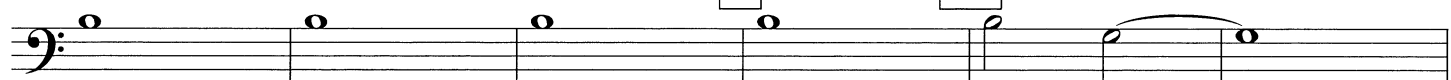


a tempo

Suite-Schluss

Ballett vide E - F E

74a



Ende der Suite
End of the Suite

MAHLER Symphony No.3
Trombone 1

First movement
Excerpt 1 Schwer. Etwas (aber unmerklich) zurückhaltend

58 *sempre pp* *ff* *ff* *sempre ff* *Riten.* *3*

59 *a tempo* *ff* *Rubato.* *3* *accel.* *3* *tempo* *sempre ff* *accel.*

Tempo. Pesante. *3* *sempre ff* *accel.* Tempo. Pesante. *3* *mf* *60 Ruhig.* *p*

1 *Sehr getragen.* *f* *mf* *p* *espress.* *p* *Zeit lassen. Molto portamento.*

pp

61 *Vorwärts.* *accel.* *Sehr gesangvoll. molto rit.* *pp* *verklingend*

1 *Langsam.* *62 Tempo I.* *2* *13* *63* *8* *64 (Triangel.)*

pppp *Lange* *kurz.* *kurz.* *kurz.*

SAINT-SAËNS Symphony No.3 in C minor, Op.78

Trombone 1

First movement

Excerpt 1 Poco adagio

The image displays a musical score for Trombone 1 and Organ. The top staff is for the 1st Trombone, marked with a 'Q' and '1er Tromb.'. It begins with a piano (*p*) dynamic and a 'poco cresc.' instruction. The bottom staff is for the Organ, marked with a '2 R 8' and 'Orgue'. It also begins with a piano (*p*) dynamic. The score is written in C minor, indicated by three flats in the key signature. The music features a slow, melodic line in the trombone and a more active, rhythmic line in the organ.

End of orchestral excerpts