

# 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](mailto:auditions@sydneysymphony.com)**

# Fellowship 2027 – Tenor trombone

Orchestral excerpts, Round 1

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

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**MOZART** Requiem, K.626

Trombone 2

III. Sequenz. No. 2: 'Tuba mirum'

**Excerpt 1** Andante



**BERLIOZ** *La Damnation de Faust*, Op.24

Trombone 2

Scene iii. *Marche hongroise*

**Excerpt 1** Allegro marcato



**WAGNER** *Die Walküre*

Trombone 1

*The Ride of the Valkyries*

**Excerpt 1** Lebhaft

11

12

13

14

15

16

17

18

**Excerpt 1** Tempo di bolero moderato assai

Musical score for Trombone 1, Excerpt 1, measures 10-11. The score is in 2/4 time, key of B major (two sharps). Measure 10 starts with a melodic line in B major. Measure 11 begins with a dynamic of *mf sostenuto*, marked **1º Solo**. The score consists of four staves of music, with measure 11 ending on a double bar line.

**STRAUSS** *Till Eulenspiegels lustige Streiche*, Op.28

Trombone 1

**Excerpt 1** Volles Zeitmass (sehr lebhaft)



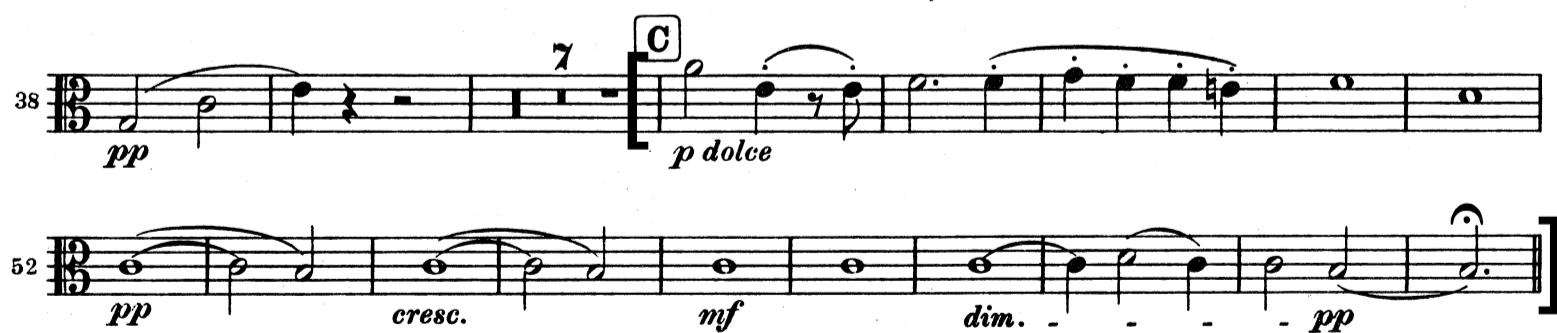
35 2 36 2 *immer ausgelassener und lebhafter*

37 2

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

Trombone 1

**Excerpt 1** Più andante [previous tempo Adagio]



38 2 **C** 2

52 2

End of orchestral excerpts

# Fellowship 2027 – Tenor trombone

Orchestral excerpts, Round 2

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## **Set repertoire, ACCCOMPANIED**

*Not included in this booklet*

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

## **Audition excerpts**

*A selection of these excerpts will be requested*

Composer	Work	Page
<b>SHOSTAKOVICH</b>	<b>Symphony No.15</b>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
<b>HINDEMITH</b>	<b>Symphonic Metamorphoses</b>	
	Excerpt 1	4
	Excerpt 2	5
<b>BARTÓK</b>	<b>The Miraculous Mandarin</b>	
	Excerpt 1	6
	Excerpt 1	6
<b>MAHLER</b>	<b>Symphony No.3</b>	
	Excerpt 1	8
<b>SAINT-SAËNS</b>	<b>Symphony No.3</b>	
	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 2** [same tempo]



Second movement

**Excerpt 1** **Largo**

*Largo*

rit. **64** *Trinei senza sord.  
solo tenuto*

*p* *espr.*

**65**

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

## II. *Turandot, Scherzo*

## Excerpt 1 Lebhaft, $\sigma = 96$

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**Excerpt 2** [same tempo]

*a tempo*

9 **Q** *mf* **p**

2 **mf**

**R** *p* **2** *mp*

2 *f*

**S** *mf* *f*

**ff**

**T** **13**

The musical score for Excerpt 2 is composed of six staves of bassoon music. The score begins with a dynamic *mf* and a measure number 9. The first staff features a solo line with a square bracket labeled **Q**. The second staff shows a rhythmic pattern with a dynamic *p*. The third staff continues the rhythmic pattern with a dynamic *mf*. The fourth staff begins with a dynamic *p* and a measure number 2. The fifth staff begins with a dynamic *mp* and a measure number 2. The sixth staff begins with a dynamic *f*. The score concludes with a dynamic *ff* and a measure number 13, which is enclosed in a square bracket labeled **T**.

**BARTÓK** *The Miraculous Mandarin*

## Trombone 2

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

**Più allegro (stretto)**  
con sord.

60

61

accel.

sempre vivace

2 3 4 5 6

62

**Excerpt 2** Sempre vivace

**71** **sempre vivace**

71

72

continues



**MAHLER** Symphony No.3

Trombone 1

First movement

**Excerpt 1** Schwer. Etwas (aber unmerklich) zurückhaltend

58 1 Riten. 3 3  
sempre ff 59 Rubato. 3 3  
a tempo 3 3  
ff 3 3  
accel. 3 tempo  
sempre ff  
Tempo. Pesante. 3 3  
sempre ff 3 3  
accel. 3 3  
Tempo. Pesante. 3 3  
sempre ff 3 3  
mf 3 3  
60 Ruhig.  
1 Sehr getragen. 1 Zeit lassen. Molto portamento.  
f nf p espress. p  
Sehr gesangvoll.  
molto rit. 3 3  
Vorwärts. accel. rit. 3 3  
f pp rit. 3 3  
verklingend 3 3  
1 Langsam. 62 Tempo I. 2 13 63 8 64 (Triangel.)  
3 Lange 4 kurz. 1 kurz. 1 kurz. 13 8 64 (Triangel.)

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

Trombone 1

First movement

**Excerpt 1** Poco adagio

Musical score excerpt for Trombone 1 and Organ. The score is in C minor (two flats) and measures 1-2. The Trombone 1 part (1<sup>er</sup> Tromb.) starts with a dynamic **p** and plays a melodic line with eighth and sixteenth notes. The Organ part (Orgue) starts with a dynamic **p** and plays a harmonic line with eighth and sixteenth notes. Measure 2 begins with a dynamic **p**. The score includes measure numbers 1 and 2, and rehearsal marks Q and R. The Organ part is marked with a 8th note value.

End of orchestral excerpts