

# Sydney Symphony 2027 Fellowship Audition Requirements

## Violin

Overleaf is a copy of the VIOLIN 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 19 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**

### **Violin – 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 – Violin

Orchestral excerpts, Round 1

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**Solo repertoire - ACCOMPANIED** *(not included in this booklet)*

**MOZART**                      **Violin Concerto in D, A or G**  
                                     First movement, exposition and development only  
                                     No cadenza

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>MOZART</b>	<b>Symphony No.39</b> Excerpt 1	2
<b>BRAHMS</b>	<b>Double Concerto for Violin and Cello</b> Excerpt 1	3
<b>R. STRAUSS</b>	<b><i>Ein Heldenleben</i></b> Excerpt 1	4

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**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.*

**MOZART** Symphony No.39 in E flat, K.543  
Violin II

Fourth movement  
**Excerpt 1** Allegro

Allegro

The musical score for Violin II, Excerpt 1, Allegro, is written in E-flat major (three flats) and 2/4 time. The tempo is marked 'Allegro'. The excerpt consists of 39 measures, with measure numbers 5, 11, 17, 22, 27, 32, and 37 indicated at the start of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as *p* (piano) and *f* (forte). The excerpt begins with a piano (*p*) marking and ends with a piano (*p*) marking.

**BRAHMS** Double Concerto for Violin and Cello in A minor, Op.102  
Violin I

First movement  
**Excerpt 1** Allegro

357 *p marc.* *f* *f* *arco*

367 **0** Tutti *sf* *sf*

373 *sf* *f ben*

376 *marc.* *sf*

382

386 **P** *ff*

391 *sempre f*

396 *fp* *pp* **1**

Detailed description: This is a page of a musical score for Violin I, Excerpt 1, measures 357-396. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is Allegro. The music features various dynamics including piano (*p*), marcato (*marc.*), fortissimo (*f*), sforzando (*sf*), fortissimo-benissimo (*f ben*), fortissimo (*ff*), fortissimo-piano (*fp*), and pianissimo (*pp*). There are also markings for *arco* and *sempre f*. The score includes several slurs, ties, and fingerings. A box labeled '0' is placed above measure 367, and a box labeled 'P' is placed above measure 386. A first ending bracket is shown at the end of measure 396, marked with a '1'.

**R. STRAUSS** *Ein Heldenleben*, Op.40

Violin I

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

Violin I score for measures 75-79. The music is in 3/4 time, key of B-flat major. Measure 75 begins with a *ff* dynamic and a *G-Saite* instruction. Measure 76 features a *ff* dynamic and a *marcato* instruction. Measure 77 includes a *ff* dynamic and a *G-Saite* instruction. Measure 78 starts with a *ff* dynamic. Measure 79 concludes with a *ff* dynamic. The score includes various musical notations such as slurs, ties, and fingerings.

End of orchestral excerpts

# Fellowship 2027 – Violin

Orchestral excerpts, Round 2

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## **Solo repertoire**

**A concertante work of your own choice, accompanied**

5 to 7 minutes of music (i.e. exposition only)

**and:**

**A solo work of your own choice**

A work for unaccompanied violin, e.g. solo Bach or a caprice or study.

**Total duration 10 minutes**

## **Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>SCHUMANN</b>	<b>Symphony No.2</b>	
	Excerpt 1	3
<b>RAVEL</b>	<b>La Valse</b>	
	Excerpt 1	4
	Excerpt 2	6

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

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## **Please note**

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SCHUMANN Symphony No.2 in C, Op.61  
Violin I

III. Scherzo  
Excerpt 1 Allegro vivace (♩ = 144)  
Scherzo  
Allegro vivace (♩ = 144)

Sheet music for Violin I, Excerpt 1, Scherzo, Allegro vivace (♩ = 144). The music is in 2/4 time and C major. It begins with a *mf* dynamic and includes various markings such as *cresc.*, *f*, *mf*, *p*, *poco ritard. a tempo*, and *f*. The piece concludes with a *p* dynamic.



\* Please do not observe repeat

**RAVEL** *La Valse*  
Violin I

**Excerpt 1** Movt. de Valse viennoise

\* Enlevez les Sourdines une à une.  
Toutes doivent être enlevées à [16]

1ers Vons

[14]

DIV. *pp poco cresc.*

*cresc.*

[15]

*p*

[16]

*sempre cresc.*

*mf*

*continues*

Musical score for measures 17-22. The key signature has two sharps (F# and C#). Measure 17 is marked with a box containing the number 17. The music features a piano (p) dynamic and a forte (ff) dynamic. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and a final measure with a double bar line and repeat dots.

Musical score for measures 23-28. The key signature has two sharps (F# and C#). Measure 23 is marked with a box containing the number 18. The music features a piano (p) dynamic and a forte (ff) dynamic. The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together. There are also rests and a final measure with a double bar line and repeat dots. The score includes markings for "pizz." (pizzicato) and "arco" (arco).

❄ Please play without mute

Excerpt 2 [same tempo]

R

62

arco

*f*

*ff*

pizz.

63

arco

pizz.

*ff* arco

*mf* pizz.

64

DIV. en 2

arco

*p*

*ff*

pizz.

*mf* pizz.

65

arco

*ff* arco

pizz.

8

End of orchestral excerpts