

## Sydney Symphony Fellowship 2023 Audition Requirements

### Cello

Overleaf is a copy of the CELLO audition excerpts and set repertoire information for the first and second round of the Fellowship 2023 auditions. Before starting, please read the information below.

First round applications for Fellowship 2023 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 (accompanied)
  - Video 2: Excerpts
    - *Recorded in the order listed.*
    - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Both videos are to be recorded on the same day.
- 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 link and completed recording declaration on the following page to [auditions@sydneyssmphony.com](mailto:auditions@sydneyssmphony.com) by **4.59pm, Friday 26 August 2022**.

#### 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 on Monday 5 September, 2022. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition during either the week commencing Monday 12 September or Monday 19 September 2022.

## **Sydney Symphony Fellowship 2023 Video Recording Declaration**

### **Cello – 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 Fellowship 2023.

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@sydneyssymphony.com](mailto:auditions@sydneyssymphony.com)







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

First movement

**Excerpt 1** Un poco sostenuto



\* Please observe a brief pause before continuing

**BARTÓK** Concerto for Orchestra

V. Finale

**Excerpt 1** Presto, ♩ = 146

408

413

418

424

426

430

433

436

441

*ff* *f* *ff*

*sempre ff*

*f* *p* *mp* *p*

*pizz.* *arco*

II. III.

2 1 2

Detailed description: This musical score excerpt consists of seven staves of music. The first staff (measures 408-412) is in bass clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a dynamic range from *ff* to *f*. The second staff (measures 413-417) is in treble clef with a key signature of one sharp and a 3/8 time signature. The third staff (measures 418-423) is in bass clef with a key signature of one sharp and a 3/8 time signature, marked *sempre ff*. The fourth staff (measures 424-429) is in bass clef with a key signature of one sharp and a 3/8 time signature. The fifth staff (measures 430-435) is in bass clef with a key signature of one sharp and a 3/8 time signature, starting with a *pizz.* instruction and a dynamic of *f*, then switching to *arco* and *p*. The sixth staff (measures 436-440) is in bass clef with a key signature of one sharp and a 3/8 time signature, marked *mp*. The seventh staff (measures 441) is in bass clef with a key signature of one sharp and a 3/8 time signature, marked *p*, and includes fingering numbers 2, III, 1, and 2. The score concludes with a large closing bracket on the right side.

**PROKOFIEV** Symphony No.5

Fourth movement

**Excerpt 1** Poco più tranquillo [previous tempo Allegro giocoso,  $\text{♩} = 72$ ]

**79** *Poco più tranquillo*

1.\*  
2.  
div. in 4  
mf espr.  
f  
dim.  
mf espr.  
f  
dim.

1.  
2.  
3.  
4.  
p  
mf  
mp  
p

\* Please play the top line

**Excerpt 2** Allegro giocoso,  $\text{♩} = 72$

*sul pont.*  
mp  
p  
p  
p  
**92**  
mp  
cresc.  
mf

End of orchestral excerpts



# Fellowship 2023 – Cello

Orchestral excerpts, Round 2

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

Please select the Prelude from one of the following works:

- J.S. BACH**      **Suite No.2 in D minor, BWV.1008**  
**J.S. BACH**      **Suite No.3 in C, BWV.1009**  
**J.S. BACH**      **Suite No.4 in E flat, BWV.1010**

**Audition excerpts, Round 2**

<b>MENDELSSOHN</b>	<b><i>A Midsummer Night's Dream</i></b>	
	Excerpt 1	3
	Excerpt 2	3
<b>BERLIOZ</b>	<b><i>Romeo et Juliette</i></b>	
	Excerpt 1	4
<b>MAHLER</b>	<b>Symphony No.1</b>	
	Excerpt 1	5
	Excerpt 2	5
<b>ELGAR</b>	<b>Symphony No.2</b>	
	Excerpt 1	6
	Excerpt 2	7

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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 [alastair.mckean@sydneyssosymphony.com](mailto:alastair.mckean@sydneyssosymphony.com) with your address.*



**MENDELSSOHN** *A Midsummer Night's Dream*, Op.61

Scherzo

**Excerpt 1** Allegro vivace

Musical score for Excerpt 1, measures 87-148. The score is written in bass clef with a key signature of one flat (B-flat). It begins at measure 87 with a forte (F) dynamic. The music features a series of eighth-note patterns. Dynamics include *p*, *cresc.*, *f*, and *cresc.*. At measure 148, there is a section marked *4* *pizz.* *p*, followed by a section marked *1* *arco* *p*, *cresc.*, *f*, and *sf*.

**Excerpt 2** [same tempo]

Musical score for Excerpt 2, measures 295-320. The score is written in bass clef with a key signature of one flat (B-flat). It begins at measure 295 with a forte (N) dynamic. The music features a series of eighth-note patterns. Dynamics include *p*, *pizz.*, *p*, *cresc.*, *cresc.*, *sf*, *f*, *4*, *p*, *arco*, *p*, *4*, and *4*. A hand icon points to the first measure of the excerpt. The score is divided into four systems, each with two staves.

**BERLIOZ** *Romeo et Juliette*, Op.9

1. Introduction: *Combats – Tumulte – Intervention du Prince*

**Excerpt 1** Allegro fugato [ $\text{♩} = 100$ ]

**Allegro fugato.** ( $\text{♩} = 116$ )  
Viola. *f*

The musical score is written for Viola in 3/4 time, key of D major. It begins with a tempo marking of **Allegro fugato.** and a metronome marking of  $\text{♩} = 116$ . The dynamic is *f* (forte). The score consists of five staves of music. The first staff has a tempo change to  $\text{♩} = 100$ . The music features various rhythmic patterns, including eighth notes, triplets, and sixteenth notes, with trills and accents. A first ending bracket is present in the fourth staff.

\* Please play only the first sextuplet quaver of the ninth bar of fig. 1, i.e. the excerpt to end thus:

The musical excerpt shows a sextuplet quaver (sixteenth notes) followed by a quarter note. The sextuplet is marked with a '6' and a '1' above it, and the quarter note is marked with a '6' and a '1' above it.

MAHLER Symphony No.1 in D

First movement

Excerpt 1 Immer sehr gemächlich

Immer sehr gemächlich.  
Alle unisono,  
ohne Dämpfer;

Nicht eilen.

The musical score for Excerpt 1 consists of two staves. The top staff is for a horn, starting with a *pp* dynamic and a *sehr zart.* instruction. It features a melodic line with various articulations like accents and slurs, and dynamic markings including *pp* and *pizz.* The bottom staff is for piano accompaniment, starting with a *pppp* dynamic and a *gesth.* instruction. It includes a five-measure rest for the right hand and various dynamics like *pppp*, *pp*, and *pizz.* A hand icon points to the beginning of the piano part.

Excerpt 2 [same tempo]

The musical score for Excerpt 2 consists of four staves. The top staff is for a horn, starting with a *gesth.* instruction and a *9* measure rest, followed by a *ff* dynamic and the instruction *Hier ist ein frisches, belebtes Zeitmass*. The second staff is for piano accompaniment, starting with a *ff* dynamic and the instruction *eingetreten. (Haupttempo.)*, followed by a *10* measure rest and a *f* dynamic. The third staff is for piano accompaniment, starting with a *p* dynamic and the instruction *Noch ein wenig beschleunigen.*, followed by a *ff* dynamic. The bottom staff is for piano accompaniment, starting with a *gesth.* instruction and a *2* measure rest, followed by a *pp* dynamic and the instruction *Etwas zurückhal-*, followed by a *12* measure rest and a *pp* dynamic. The score includes various dynamics like *ff*, *f*, *p*, and *pp*, and articulations like *arce*, *gliss.*, and *gliss.*

**ELGAR** Symphony No.2 in E flat, Op.63

First movement

**Excerpt 1** Allegro vivace e nobilmente

The musical score consists of three staves of music in 4/4 time, marked in E-flat major. The first staff begins with the tempo marking *poco animato unis.* and features a melodic line with dynamics *ff*, *dim.*, *p*, and *pp*. A repeat sign with a first ending bracket is present, marked with *R\**. The second staff is marked *dolce e delicato* and includes dynamics *espress.*, *poco*, and *pp*. The third staff starts with a measure number of 12, marked *p* and *dim.*, and includes a measure number of 13. It features a repeat sign with a first ending bracket, marked with *R* and *Fag. I.*

**Excerpt 2** Più lento [previous tempo Poco meno mosso, in Allegro vivace e nobilmente]

**Più lento.**

Oboe.

senza sord.

**28** *p* *molto espress.* *dolce* *f*

**29** *p* *f* *p* *dolciss.*

R. (col Oboe) **30** *p* *molto espress.* *div.* *f* *dim.*

L. **31** *Tranquillo.* *rit.* *ppp* *dim. molto* *pp dolciss.* *rit.* *ppp* *A.*

SOLO. **31** *Tranquillo.* *rit.* *ppp* *dim. molto* *pp dolciss.* *rit.* *ppp* *A.*

TUTTI. **31** *Tranquillo.* *rit.* *ppp* *dim. molto* *pp dolciss.* *rit.* *ppp* *A.*

\* R. . . . = ritardando  
 A . . . . = accelerando  
 L . . . . = largamente

End of orchestral excerpts