

Sydney Symphony Fellowship 2024 Audition Requirements

Flute and Piccolo

Overleaf is a copy of the FLUTE & PICCOLO audition excerpts and set repertoire information for the first and second round of the Fellowship 2024 auditions. Before starting, please read the information below.

First round applications for Fellowship 2024 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.*
 - *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@sydneyssymphony.com by **11.59pm, Friday 5 May 2023**.

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 Friday 26 May 2023. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Tuesday 20 June 2023.

**Sydney Symphony Fellowship 2024
Video Recording Declaration**

Flute and Piccolo – 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 2024.

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 2024 – Flute

Orchestral excerpts, Round 1

Set repertoire, ACCOMPANIED (not included in this booklet)

MOZART **Flute Concerto in D, K.314**
First movement, exposition only
No cadenza

Flute audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
RAVEL	<i>Daphnis et Chloé</i> Excerpt 1	2
MAHLER	<i>Symphony No.9</i> Excerpt 1	3
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BARTÓK	<i>Concerto for Orchestra</i> Excerpt 1 Excerpt 2	5 5
BEETHOVEN	<i>Symphony No.6 Pastoral</i> Excerpt 1	6

Piccolo audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
SHOSTAKOVICH	<i>Symphony No.6</i> Excerpt 1	6

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 with your address.*

RAVEL *Daphnis et Chloé*, Suite No.2

Flute 1

Excerpt 1 Très lent

Cédez 175 *pte Fl.* *Gde Fl.* **Retenez** 176 **Très lent.** Solo *expressif et souple*

177

Retenu légèrement

Rall. 178 **au Mouv!**

179 **au Mouv!** **Pressez**

Retenez *pp* *ff* *ff*

MAHLER Symphony No.9

Flute 1

First movement

Excerpt 1 Plötzlich bedeutend langsamer (Lento) und leise

*Plötzlich bedeutend langsamer (Lento) u. leise.
Misterioso.*

ff *f* *dim.* *pp* *espress.*

pp

cresc. - - - *f* *cresc.* - - - *p subito*

Nicht mehr so langsam.

7

BRITTEN *Four Sea-Interludes from Peter Grimes*

Flute 1

I. Dawn

Excerpt 1 Lento e tranquillo, $\text{♩} = 44$

The musical score consists of six staves of music. The first staff begins with a circled measure number '10' and a triplet of eighth notes. The second staff contains dynamics *pp*, *cresc.*, and *pp*, along with a trill marked 'tr'. The third staff features a dynamic of *f* and a circled measure number '11'. The fourth staff includes dynamics *dim.*, *pp*, and *cresc.*, with a trill marked 'tr' and a circled measure number '12'. The fifth staff has dynamics *sf* and *dim.*. The sixth staff starts with a trill marked '(tr)', a dynamic of *pppp*, and a circled measure number '12', followed by a dynamic of *pp dolciss.*. The score includes various musical notations such as slurs, accents, and fingerings.

* Please observe a brief pause before continuing

BARTÓK Concerto for Orchestra

Flute 2

I. Introduzione

Excerpt 1 Andante non troppo, ♩ = ca.73-64

Andante non troppo ♩ = ca.73-64

Vc., Db. 5 Vln. I Fl. I 6 pp

12 4* Vln. I Fl. I 6 pp

* Please observe a brief pause before continuing

II. Giuoco delle coppie

Excerpt 1 Allegretto scherzando, ♩ = 94

59 60 mf

64 3 f sf sf

70 mf f mf

75 77 f poco rallent..

79 a tempo f mf cresc..

83 ff 3 90 Tpt. 1 & 2 7 97 5 102 7

BEETHOVEN Symphony No.6 in F, Op.68 *Pastoral*

Flute 1

II. *Szene am Bach*

Excerpt 1 Andante molto moto

51 *dimin.* *pp* *C* *cresc.*

58 *p*

62

65 *f* *p* *D* *tr* *5*

SHOSTAKOVICH Symphony No.6 in B minor, Op.54

Piccolo

First movement

Excerpt 1 Largo, ♩ = 72

7 6 8 *Cl. b., Fag.* *Solo* *p*

9 10

End of orchestral excerpts

Fellowship 2024 – Flute

Orchestral excerpts, Round 2

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<u>Flute audition excerpts</u>		
BEETHOVEN	Symphony No.3 <i>Eroica</i>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
MENDELSSOHN	Symphony No.4 <i>Italian</i>	
	Excerpt 1	4
STRAVINSKY	<i>Petrushka</i> (1911)	
	Excerpt 1	5
	Excerpt 2	5
BRAHMS	Symphony No.4	
	Excerpt 1	6
R. STRAUSS	<i>Symphonia domestica</i>	
	Excerpt 1	7
J.S. BACH	<i>St Matthew Passion</i>	
	Excerpt 1	8
<u>Piccolo audition excerpts</u>		
STRAVINSKY	<i>L'Oiseau de feu</i> (1919)	
	Excerpt 1	10
RAVEL	<i>Bolero</i>	
	Excerpt 1	11
TCHAIKOVSKY	Symphony No.4	
	Excerpt 1	12
	Excerpt 2	12
	Excerpt 3	13

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

Please note

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To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.*

BEETHOVEN Symphony No.3 in E flat, Op.55 *Eroica*

Flute 1

Second movement

Excerpt 1 Adagio assai

Musical score for Excerpt 1, Flute 1, measures 81-96. The score is written in treble clef with a key signature of one flat (B-flat). It begins at measure 81 with a dynamic of *p* and a *cresc.* marking. The music features a series of eighth-note patterns with slurs and accents. Measure 86 contains a first ending bracket labeled '1'. Measure 91 has a *cresc.* marking. Measure 96 starts with a dynamic of *f* and a *sempre più forte* instruction, followed by *ff* and several *sf* markings. The excerpt concludes with a double bar line, a measure rest of 3, and a section of 10 measures for Violin II, marked with a *tr* (trill) and a first ending bracket labeled '10'.

Excerpt 2 [same tempo]

Musical score for Excerpt 2, Flute 1, measures 165-178. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It begins at measure 165 with a dynamic of *ff* and a *decresc.* marking. The music features a series of eighth-note patterns with slurs and accents. Measure 170 has a dynamic of *F* (fortissimo). Measure 174 has a dynamic of *F*. Measure 178 starts with a dynamic of *p* and a *cresc.* marking, followed by *decresc.* and *p*. The excerpt concludes with a double bar line, a measure rest of 4, and a section of 4 measures for Violin II, marked with a dynamic of *p*, *cresc. sf*, and *p*.

Fourth movement
Excerpt 3 Allegro molto

163 *f* **3** *f* *ff* *p* **B#**

176 *cresc.* *sf* *p*

185 *cresc.* *p*

192

197 *tr* *sf* *sf* *sf*

Detailed description: This musical score is for the fourth movement, Excerpt 3, in Allegro molto. It consists of five staves of music in a key signature of two flats (B-flat major or D-flat minor). The first staff (measures 163-175) begins with a treble clef and a key signature of two flats. It features a triplet of eighth notes marked with a '3' and a dynamic of *f*. This is followed by a first ending bracket marked with a '1' and a dynamic of *f*, leading to a series of eighth notes with a dynamic of *ff*, and finally a half note marked with a dynamic of *p* and a sharp sign above it. The second staff (measures 176-184) shows a melodic line with a crescendo leading to a dynamic of *sf*, which then decays to *p*. The third staff (measures 185-191) continues with a melodic line marked with a crescendo and a dynamic of *p*. The fourth staff (measures 192-196) contains a complex melodic passage with many accidentals. The fifth staff (measures 197-200) begins with a trill marked with a sharp sign and 'tr', followed by a series of eighth notes with a dynamic of *sf*.

MENDELSSOHN Symphony No.4 in A, Op.92 *Italian*

Flute 2

Fourth movement

Excerpt 1 Saltarello. Presto.

SALTARELLO

Presto

f *f* *p leggiero*
p
cresc.
cresc. *ff*
f *f* *f* *f*

STRAVINSKY *Petrushka* (1911)

Flute 1

First scene. *The Shrovetide Fair*

Excerpt 1 *Vivace*

Musical score for Excerpt 1, *Vivace*. The score is written for Flute 1 in 4/4 time, featuring a key signature of one flat (B-flat). The tempo is marked *Vivace*. The music consists of three staves. The first staff begins with a bracketed section. The second staff contains a first ending marked with a box containing the number '1'. The third staff contains a second ending marked with a box containing the number '2'. The piece includes various musical notations such as accents (>), slurs, and triplets (3). A dynamic marking of *mp* (mezzo-piano) is present in the third staff.

The Conjuring Trick

Excerpt 2 *Cadenza ad lib. ma non accel.*

Musical score for Excerpt 2, *Cadenza ad lib. ma non accel.*. The score is written for Flute 1 in 3/4 time, featuring a key signature of one flat (B-flat). The tempo is marked *Lento*. The score consists of three staves. The first staff begins with a bracketed section starting at measure 30, marked with a box containing the number '30'. The second staff contains a first ending marked with a box containing the number '31'. The third staff contains a second ending marked with a box containing the number '32'. The piece includes various musical notations such as slurs, accents, and triplets (3). A dynamic marking of *p* (piano) is present in the first and third staves. The instruction *L'istesso tempo.* is written above the third staff.

BRAHMS Symphony No.4 in E minor, Op.98

Flute 1

Fourth movement

Excerpt 1 Allegro energico e passionato

Musical score for Flute 1, Excerpt 1, measures 91-104. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins at measure 91 with a triplet of eighth notes. A dynamic marking of *pp* (pianissimo) is present at measure 95, followed by *dim.* (diminuendo) at measure 96. A *Solo* marking is placed above the staff at measure 97, with a tempo marking $(\text{♩} = \text{♩})$ above it. The tempo changes to 3/2 at measure 97. The marking *espressivo* is placed below the staff at measure 97. At measure 98, the marking *poco cresc.* (poco crescendo) is placed below the staff. At measure 104, a dynamic marking of *f* (forte) is placed below the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

R. STRAUSS *Symphonia domestica*, Op.53

Flute 1

Excerpt 1 Wieder früheres Zeitmass (aber gemächlich) [previous tempo Scherzo]

The musical score is written for Flute 1 and consists of six staves. The key signature is one sharp (F#) and the time signature is 7/8. The tempo is marked "früheres Zeitmass. (etwas gemächlich)". The score begins with a measure marked "22". The first staff includes the label "Hoboee I." and "Flöte II." with a dynamic marking of "mf". The second staff has a dynamic marking of "f" and a measure marked "23". The third staff has a dynamic marking of "cresc." and a measure marked "8". The fourth staff has a dynamic marking of "ff" and a measure marked "8". The fifth staff has a measure marked "8". The sixth staff has a measure marked "24" and "12". The score features various articulations, including slurs, accents, and triplets. The dynamics range from "mf" to "ff".

J. S. BACH *St Matthew Passion*, BWV.244

Flauto traverso 1 - Chorus 1

No.49. Aria. 'Aus liebe, aus liebe'

Excerpt 1 [no tempo indication given]

Musical score for Flauto traverso 1, Chorus 1, Excerpt 1. The score is in 3/4 time and consists of four staves of music. The first staff is marked "Solo" and begins with a bracket. The music features a melodic line with various ornaments and slurs. The second staff starts at measure 5, the third at measure 8, and the fourth at measure 11. The fourth staff ends with a double bar line and a repeat sign.

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STRAVINSKY *L'Oiseau de feu: Suite* (1919)

Piccolo

Variation de l'Oiseau de feu

Excerpt 1 ♩ = 76

9 M.M. ♩ = 76

10

11

12

13

14

15

16 SEMPRE CRESC.

17

18

TKT TKT

RAVEL *Bolero*

Piccolo [in flute 2 part]

Excerpt 1 Tempo di Bolero, moderato assai

8

mp

Prenez la 1^{re} Fl.

pp

9

TCHAIKOVSKY Symphony No.4 in F minor, Op.36

Piccolo

Third movement

Excerpt 1 *Meno mosso* [previous tempo *Allegro*]

Musical score for Excerpt 1, Third movement, featuring Flute 1 (Fl. 1) and Clarinet 1 (Cl. 1) parts. The score is in F minor and 3/4 time. It begins at measure 161 with a dynamic of *ff*. The key signature changes to F major at measure 171. The tempo is marked *Tempo I*. The score includes various dynamics such as *ff* and *p*, and includes performance instructions like *Fl. 1*, *Cl. 1*, and *Tempo I*. Measure numbers 161, 167, 196, and 203 are indicated. The score ends with a double bar line and a repeat sign.

Fourth movement

Excerpt 2 *Allegro con fuoco*

Musical score for Excerpt 2, Fourth movement, featuring Flute 1 (Fl. 1) and Violin 1 (Viol. 1) parts. The score is in F minor and 3/4 time. It begins at measure 4 with a dynamic of *ff*. The tempo is marked *Allegro con fuoco*. The score includes various dynamics such as *ff* and *p*, and includes performance instructions like *Fl. 1*, *Viol. 1*, and *Allegro con fuoco*. Measure numbers 4, 8, and 20 are indicated. The score ends with a double bar line and a repeat sign.

Excerpt 3 [same tempo]

Musical score for Excerpt 3, measures 257-268. The score is written in treble clef with a key signature of one flat (B-flat). Measure 257 begins with a horn part marked *sempre fff*. Measures 263-268 feature a complex, multi-measure rhythmic pattern with many beamed notes and slurs. A double bar line is present at the end of measure 268.

End of orchestral excerpts