

# Sydney Symphony Fellowship 2025 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 2025 auditions. Before starting, please read the information below.

First round applications for Fellowship 2025 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@sydneysymphony.com](mailto:auditions@sydneysymphony.com) by **11.59pm, Sunday 12 May, 2024**.

### 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 27 May 2024. **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 Tuesday 18 June 2024.

## Sydney Symphony Fellowship 2025 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 2025.

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 2025 – 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>
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<b>MAHLER</b>	<b><i>Symphony No.9</i></b> Excerpt 1	3
<b>BRITTEN</b>	<b><i>Four Sea-Interludes from Peter Grimes</i></b> Excerpt 1	4
<b>BARTÓK</b>	<b><i>Concerto for Orchestra</i></b> Excerpt 1 Excerpt 2	5 5
<b>BEETHOVEN</b>	<b><i>Symphony No.6 Pastoral</i></b> Excerpt 1	6

## **Piccolo audition excerpts**

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<b>SHOSTAKOVICH</b>	<b><i>Symphony No.6</i></b> 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](mailto: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*

*mf*

177 *mf*

*f*

**Retenu légèrement**

**Rall.** 178 **au Mouv!** *ppp* *f* *p*

**Retenez** 179 **au Mouv!** **Pressez** *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 contains a triplet of eighth notes. The second staff features dynamics *pp*, *cresc.*, and *tr*. The third staff includes dynamics *f*, *pp*, and *pp*. The fourth staff has dynamics *dim.*, *pp*, and *cresc.*. The fifth staff contains dynamics *sf* and *dim.*. The sixth staff starts with a trill marked *(tr)* and *pppp*, followed by a circled measure number '12' and 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 pp 6

12 4\* Vln. I Fl. I pp 6

\* 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* *cresc.*

58 *p*

62

65 *f* *p* *tr* *D* 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 2025 – Flute

Orchestral excerpts, Round 2

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

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

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To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto: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 for Viol. II marked '10' with a *tr* (trill) marking.

**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*, then a measure rest of 4, and finally *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 *f*, followed by a first ending bracket. The dynamics range from *f* to *ff* and then *p*. A sharp sign is placed above the final note of the first staff. The second staff (measures 176-184) shows a crescendo from *sf* to *p*. The third staff (measures 185-191) continues the crescendo from *p*. The fourth staff (measures 192-196) contains a series of sixteenth-note patterns. The fifth staff (measures 197-200) begins with a trill marked *tr* and continues with triplet eighth notes marked *sf*.

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

Flute 2

Fourth movement

**Excerpt 1** Saltarello. Presto.

**SALTARELLO**

Presto

*f* *f* *p leggiero*

8

12 *p*

16

20 *cresc.*

28 *cresc.* *ff*

33 *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, key of B-flat major. It consists of three staves. The first staff begins with the tempo marking *Vivace.* and contains measures 1 through 10. The second staff contains measures 11 through 20, with a first ending bracket labeled '1' over measures 11-15. The third staff contains measures 21 through 30, with a second ending bracket labeled '2' over measures 21-25. The piece concludes with a *mf* dynamic marking and a fermata over the final measure.

*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, key of B-flat major. It consists of three staves. The first staff begins with the tempo marking *Lento.* and contains measures 30 through 31. The second staff contains measures 32 through 40, with a *p* dynamic marking at the beginning. The third staff contains measures 41 through 45, with the tempo marking *L'istesso tempo.* and a *p* dynamic marking. The piece concludes with a fermata over the final measure.

**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 E minor (one sharp) and 3/4 time. It begins at measure 91 with a treble clef and a key signature of one sharp. The first measure contains a triplet of eighth notes. A bracketed section from measure 95 to 97 is marked *pp* and *dim.*. A double bar line follows, and the music continues in 3/4 time. A *Solo* marking is placed above the first note of the new section. The tempo is marked *Allegro energico e passionato*. The score includes various dynamics such as *pp*, *dim.*, *espressivo*, *poco cresc.*, and *f*. It also features triplets and slurs. The key signature changes to E major (two sharps) at measure 104. The score ends at measure 104 with a final triplet of eighth notes.

R. STRAUSS *Symphonia domestica*, Op.53

Flute 1

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

früheres Zeitmass. (etwas gemächlich) *hervortretend*

Hoboe I. Flöte II. *mf*

22

23

8

*f*

8

*cresc.*

8

*ff*

8

8

24 12

7 7

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

Flauto traverso 1 - Chorus 1

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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 large 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

The musical score is written for a Piccolo, indicated by a hand icon pointing to the instrument name. It consists of six systems of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The first system is marked with a box containing the number '8' and includes the dynamic marking *mp* and the instruction 'Prenez la 1<sup>re</sup> Fl.'. The second system is marked with *pp*. The score features a steady eighth-note accompaniment in the right hand and a melodic line in the left hand. The piece concludes with a box containing the number '9' and a final chord in the right hand.

**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. The score is written for Flute 1 (Fl. 1), Clarinet 1 (Cl. 1), and Horn 2 (H. 2). It begins at measure 161 with a treble clef and a key signature of two sharps (D major). The tempo is *Meno mosso*. The score includes dynamic markings such as *ff* and *p*, and tempo markings like *Tempo I*. Measure numbers 161, 167, 196, and 203 are indicated. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes to one sharp (E major) at measure 196. The score concludes at measure 203 with a double bar line.

Fourth movement

**Excerpt 2** *Allegro con fuoco*

Musical score for Excerpt 2, Fourth movement. The score is written for Flute 1 (Fl. 1) and Violin 1 (Viol. 1). It begins at measure 4 with a treble clef and a key signature of one flat (B-flat major). The tempo is *Allegro con fuoco*. The score includes dynamic markings such as *ff* and *p*. Measure numbers 4, 8, and 20 are indicated. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The key signature changes to two flats (B-flat major) at measure 20. The score concludes at measure 20 with a double bar line.

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 half note (H) and a fermata over the first two notes, followed by a melodic line. The dynamic marking *sempre fff* is present. Measures 263-268 feature dense, multi-measure rests with complex rhythmic patterns and accidentals, including a 5-measure rest in measure 263. The excerpt concludes with a double bar line in measure 268.

End of orchestral excerpts