

## Sydney Symphony Fellowship 2025 Audition Requirements

### Viola

Overleaf is a copy of the VIOLA 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 2023. **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 11 June 2024.

## **Sydney Symphony Fellowship 2025 Video Recording Declaration**

### **Viola – 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 – Viola

Orchestral excerpts, Round 1

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

First movement exposition of any classical concerto (with cadenza)  
(Hoffmeister, Stamitz, etc.)

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>MOZART</b>	<b>Symphony No.35</b>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
<b>R. STRAUSS</b>	<b>Don Juan</b>	
	Excerpt 1	4
<b>BRUCKNER</b>	<b>Symphony No.4</b>	
	Excerpt 1	5
<b>BEETHOVEN</b>	<b>Symphony No.5</b>	
	Excerpt 1	5
<b>MENDELSSOHN</b>	<b>A Midsummer Night's Dream</b>	
	Excerpt 1	6

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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.*

**MOZART** Symphony No.35 in D, K.385 ('Haffner')

First movement

**Excerpt 1** Allegro con spirito

Allegro con spirito

Musical notation for Excerpt 1, measures 1-4. The key signature is D major (two sharps) and the time signature is 3/8. The first measure starts with a forte (f) dynamic. The melody features a half note followed by a quarter note, then a quarter note with a trill (tr) and a quarter note. The second measure continues with a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure ends with a first ending bracket and a piano (p) dynamic.

**Excerpt 2** [same tempo]

Musical notation for Excerpt 2, measures 40-63. The key signature is D major and the time signature is 3/8. Measure 40 starts with a piano (p) dynamic. Measures 41-42 show a melodic line with trills. Measure 43 has a piano (p) dynamic. Measures 44-45 continue the melodic line. Measure 46 has a trill. Measure 47 has a piano (p) dynamic. Measures 48-49 continue the melodic line. Measure 50 has a trill. Measure 51 has a sharp sign above a trill. Measures 52-53 continue the melodic line. Measure 54 has a sharp sign above a trill. Measures 55-56 continue the melodic line. Measure 57 has a sharp sign above a trill. Measures 58-59 continue the melodic line. Measure 60 has a forte (f) dynamic. Measures 61-62 continue the melodic line. Measure 63 ends with a first ending bracket and a fourth ending sign.

Fourth movement

**Excerpt 3** Presto

Musical score for Excerpt 3, Presto, measures 134-178. The score is written in 3/4 time with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *p* (piano), *f* (forte), *sf* (sforzando), and *fp* (fortissimo piano). The score is divided into measures 134, 139, 147, 152, 158, 163, 168, 173, and 178. The final measure (178) ends with a double bar line and a fermata.



**BRUCKNER** Symphony No.4 in E flat

II. Andante

**Excerpt 1** Andante quasi allegretto

Viol. I [con sord.]  
Viol. II arco  
lang gezogen  
mf  
gezogen  
cresc.  
dim.  
mf cresc.  
gezogen  
pp  
cresc.  
dim.  
pp  
lang gezogen  
p  
dim.  
mf  
pp  
lang gezogen  
mf gezogen  
lang gezogen  
pp cresc.  
dim.  
pp  
lang gezogen  
pp  
P marking

**BEETHOVEN** Symphony No.5 in C minor, Op.67

Second movement

**Excerpt 1** Andante con moto

Andante con moto  
p dolce  
f  
8  
p  
f  
p  
4  
Viol. II  
p  
cresc. f  
p  
f  
p  
3

\* Please take top line



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

Scherzo

**Excerpt 1** Allegro vivace

The musical score consists of eight staves. The first staff is the piano part, starting with a dynamic of *p* and a fingering of 5. It includes a section marked **B** with a *cresc.* marking. The second staff is the violin part, starting with a dynamic of *sf*. The third staff is the piano part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **C** with a *pp* marking. The fourth staff is the violin part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **C** with a *pp* marking. The fifth staff is the piano part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **C** with a *pp* marking. The sixth staff is the violin part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **C** with a *pp* marking. The seventh staff is the piano part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **C** with a *pp* marking. The eighth staff is the violin part, starting with a dynamic of *sf* and a *V* marking. It includes a section marked **D** with a *pp* marking and a measure number of 21.

End of orchestral excerpts



# Fellowship 2025 – Viola

Orchestral excerpts, Round 2

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

First movement exposition of any classical concerto (with cadenza)  
(Hoffmeister, Stamitz, etc.)

**and**

A short contrasting work of your own choice *(solo or accompanied)*

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
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	Excerpt 1	5
<b>BEETHOVEN</b>	<b>Symphony No.5</b>	
	Excerpt 1	5
<b>MENDELSSOHN</b>	<b>A Midsummer Night's Dream</b>	
	Excerpt 1	6

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

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**MOZART** Symphony No.35 in D, K.385 ('Haffner')

First movement

**Excerpt 1** Allegro con spirito

Allegro con spirito

Musical notation for Excerpt 1, measures 1-4. The key signature is D major (two sharps) and the time signature is 3/8. The first measure starts with a forte (f) dynamic. The melody features a half note followed by a quarter note, then a quarter note with a trill (tr) and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, and a quarter note. The fourth measure begins with a first ending bracket (1) and contains a half note, a quarter note, and a quarter note, ending with a piano (p) dynamic.

**Excerpt 2** [same tempo]

Musical notation for Excerpt 2, measures 40-63. The key signature is D major and the time signature is 3/8. Measure 40 starts with a forte (f) dynamic. Measures 41-42 contain a half note, a quarter note, and a quarter note. Measure 43 has a quarter note, a quarter note, and a quarter note. Measure 44 features a quarter note, a quarter note, and a quarter note with a trill (tr). Measure 45 has a quarter note, a quarter note, and a quarter note. Measure 46 contains a quarter note, a quarter note, and a quarter note. Measure 47 starts with a piano (p) dynamic. Measures 48-49 have a quarter note, a quarter note, and a quarter note. Measure 50 has a quarter note, a quarter note, and a quarter note with a trill (tr). Measure 51 contains a quarter note, a quarter note, and a quarter note. Measure 52 has a quarter note, a quarter note, and a quarter note. Measure 53 starts with a trill (tr) and a quarter note. Measure 54 has a quarter note, a quarter note, and a quarter note with a sharp sign (#) above the trill. Measure 55 contains a quarter note, a quarter note, and a quarter note. Measure 56 has a quarter note, a quarter note, and a quarter note. Measure 57 contains a quarter note, a quarter note, and a quarter note. Measure 58 has a quarter note, a quarter note, and a quarter note. Measure 59 starts with a forte (f) dynamic. Measures 60-61 have a quarter note, a quarter note, and a quarter note. Measure 62 contains a quarter note, a quarter note, and a quarter note. Measure 63 ends with a quarter note and a final cadence (4).

Fourth movement

**Excerpt 3** Presto

Musical score for Excerpt 3, Presto, measures 134-178. The score is written in 3/8 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings.

Measures 134-138: First staff, starting with a bracketed measure 134. Features a melodic line with slurs and a final fermata.

Measures 139-146: Second staff, starting with a bracketed measure 139. Features a melodic line with slurs and a final fermata.

Measures 147-151: Third staff, starting with a bracketed measure 147. Dynamic marking *p*. Features a melodic line with slurs and a final fermata.

Measures 152-157: Fourth staff, starting with a bracketed measure 152. Dynamic marking *f*. Features a melodic line with slurs and a final fermata.

Measures 158-162: Fifth staff, starting with a bracketed measure 158. Features a melodic line with slurs and a final fermata.

Measures 163-167: Sixth staff, starting with a bracketed measure 163. Features a melodic line with slurs and a final fermata.

Measures 168-172: Seventh staff, starting with a bracketed measure 168. Features a melodic line with slurs and a final fermata.

Measures 173-177: Eighth staff, starting with a bracketed measure 173. Features a melodic line with slurs and a final fermata.

Measures 178-182: Ninth staff, starting with a bracketed measure 178. Dynamic markings *sf*, *sf*, *p*, and *fp*. Features a melodic line with slurs and a final fermata.



**BRUCKNER** Symphony No.4 in E flat

II. Andante

**Excerpt 1** Andante quasi allegretto

Viol. I [con sord.]  
Pizz. arco  
lang gezogen  
mf  
gezogen  
cresc.  
dim.  
mf cresc.  
gezogen

pp  
cresc.  
dim.  
pp  
gezogen

lang gezogen  
p  
dim.  
mf  
pp  
lang gezogen

mf gezogen  
lang gezogen  
pp cresc.  
lang gezogen

dim.  
pp  
6 90 2  
lang gezogen  
P marking

**BEETHOVEN** Symphony No.5 in C minor, Op.67

Second movement

**Excerpt 1** Andante con moto

Andante con moto  
p dolce  
f

8  
p  
f  
p  
4 Viol. II  
p  
cresc. f  
p  
f  
p  
3

\* Please take top line

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

Scherzo

**Excerpt 1** Allegro vivace

5  
*p*  
B  
*cresc.*

*sf*

*sf* *p* *sf*

2 3 4 5 C *pp*

*p*

D 21

End of orchestral excerpts