

Sydney Symphony Fellowship 2026 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 2026 auditions. Before starting, please read the information below.

First round applications for Fellowship 2026 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 by **11.59pm, Sunday 4 May 2025**.

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 26 May 2025. **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 on Saturday 28 June 2025.

Sydney Symphony Fellowship 2026 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 2026.

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

Fellowship 2026 – Cello

Orchestral excerpts, Round 1

Solo repertoire *(not included in this booklet)*

HAYDN **Cello Concerto in D**
First movement, exposition only
No cadenza

or:

HAYDN **Cello Concerto in C**
First movement, exposition and development only
No cadenza

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	<i>Le nozze di Figaro</i>	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
BEETHOVEN	Symphony No.2	
	Excerpt 1	4
MAHLER	Symphony No.5	
	Excerpt 1	5
HOLST	<i>The Planets</i>	
	Excerpt 1	6
PROKOFIEV	Symphony No.5	
	Excerpt 1	7

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.

MOZART *Le nozze di Figaro*, K.492

Sinfonia

Excerpt 1 Presto

Presto

pp

6 Vc.
B.

Excerpt 2 [same tempo]

94
p

Excerpt 3 [same tempo]

154 Vc. e B.

159

164 *f*

169 *p*

BEETHOVEN Symphony No.2 in D, Op.36

Fourth movement

Excerpt 1 Allegro molto

Allegro molto

8

17

25

34

43

1-6

2

3

4

5

6

1 A

* Please play only the first quaver of bar 44, i.e. the excerpt to end thus:

43

MAHLER Symphony No.5 in C sharp minor

V. Finale

Excerpt 1 Langsam aber immer $\frac{2}{2}$

187 **rit.** **1**

Langsam aber immer $\frac{2}{2}$
zögernd

kurz am Griffbrett klagend kurz

p *dim.* *pp*

194

sempre pp *ma espressivo*

allmählich fließender

201

sempre pp

etwas drängend

208

poco cresc.

12 **Tempo moderato (wie im ersten Teil)**
immer am Griffbrett

214 die Hälfte *pp* *sempre pp*

Alle breit gestrichen

220 *p* *p* *p*

226 **13** *pp* *f* *p* *pp subito*

Von hier an nicht mehr schleppen!

232 *sf*

238 *p subito sf* *p* *sf* **1**

III. Mercury, the Winged Messenger

Excerpt 1 Vivace

The musical score consists of eight staves of music. The first staff begins with the instruction "arco" and a dynamic marking of *f*. A bracket labeled "VII" [con sord.] spans the first two staves, with a dynamic marking of *pp sempre stacc.* below. The third staff has a dynamic marking of *f* and a "2" above it. The fourth staff has a dynamic marking of *f*, a "1" above it, and markings for "pizz." and "arco" with *pp stacc.* below. The fifth staff has a dynamic marking of *f* and a bracket labeled "VIII" with *pp stacc.* below. The sixth and seventh staves are bass clef staves. The eighth staff is a bass clef staff with a dynamic marking of *cresc.* and *f*, and a bracket labeled "IX" and "X" with measures 28 and 20 indicated below.

PROKOFIEV Symphony No.5

Fourth movement

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

79 *Poco più tranquillo*

1. *div. in 4*

2.

3.

4.

mf espr.

f

dim.

mf espr.

f

dim.

1.

2.

3.

4.

p

mf

mp

p

mf

mp

p

* Please play the top line

End of orchestral excerpts

Fellowship 2026 – Cello

Orchestral excerpts, Round 2

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

BEETHOVEN	Symphony No.2 Excerpt 1	2
MAHLER	Symphony No.5 Excerpt 1	3
KORNGOLD	Symphony in F sharp Excerpt 1	4
STRAUSS	Also sprach Zarathustra! Excerpt 1	5
WALTON	Cello Concerto Excerpt 1	6
MENDELSSOHN	A Midsummer Night's Dream Excerpt 1	8
	Excerpt 2	8

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

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BEETHOVEN Symphony No.2 in D, Op.36

Fourth movement
Excerpt 1 Allegro molto

Allegro molto

8

17

25

34

43

1-6

2

3

4

5

6

1 A

* Please play only the first quaver of bar 44, i.e. the excerpt to end thus:

43

MAHLER Symphony No.5 in C sharp minor

V. Finale

Excerpt 1 Langsam aber immer $\frac{2}{2}$

187 **rit.** **1**

Langsam aber immer $\frac{2}{2}$
zögernd

kurz am Griffbrett klagend kurz

p *dim.* *pp*

194

sempre pp *ma espressivo*

allmählich fließender

201

sempre pp

etwas drängend

208

poco cresc.

12 **Tempo moderato (wie im ersten Teil)**
immer am Griffbrett

214 die Hälfte *pp* *sempre pp*

Alle breit gestrichen

220 *p* *p* *p*

226 **13** *pp* *f* *p* *pp subito*

Von hier an nicht mehr schleppen!

232 *sf*

238 *p subito sf* *p sf* **1**

KORNGOLD Symphony in F sharp

IV. Finale

Excerpt 1 a tempo (wie bei 139) [Allegro]

145 a tempo (wie bei 139)

146

147 (♩ = ♩)

1

* Please take the top part

Excerpt 1 Früheres Zeitmass (mässig langsam)

1. Pult.
1.2. Pult.

ff *accelerando*

Bewegt. *f*

cresc. *ff*

ff *sf* *noch bewegter, sehr leidenschaftlich*

sfz

ff *f* *ff* *sfz*

* Please take the top part

WALTON Cello Concerto

V. Finale

Excerpt 1 Allegro molto ♩ = c.144-152

8 Allegro molto ♩ = c. 144-152

130 *ff marc.* *f*

134 *mf* *mf*

137 *mf*

9

139 *p* *mf*

142 *f*

10

144 *ff* *mf* *ff*

147 *mf* continues

151 11

Musical staff 151-153. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *p*. A box containing the number 11 is positioned above the staff. The music consists of a series of eighth and sixteenth notes, some with slurs and accents.

154

Musical staff 154-155. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *mf*. A time signature change to 12/8 occurs at the end of the staff. The music features eighth and sixteenth notes with slurs and accents. A dynamic marking of *f* appears later in the staff.

157 12

Musical staff 157-158. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *ff*. A box containing the number 12 is positioned above the staff. The music consists of eighth and sixteenth notes with slurs and accents.

160

Musical staff 160-161. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *mf*. A time signature change to 13/8 occurs at the end of the staff. The music features eighth and sixteenth notes with slurs and accents. A dynamic marking of *ff* appears later in the staff.

163

Musical staff 163-164. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *mf*. A time signature change to 13/8 occurs at the end of the staff. The music features eighth and sixteenth notes with slurs and accents. A dynamic marking of *ff* appears later in the staff.

166

Musical staff 166-167. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *ff*. The music features eighth and sixteenth notes with slurs and accents.

169 13

Musical staff 169-171. The staff is in bass clef with a key signature of one flat. It begins with a dynamic marking of *ff*. A box containing the number 13 is positioned above the staff. The music consists of eighth and sixteenth notes with slurs and accents. The staff ends with a double bar line and two measures of whole rests, each with a '1' above it, indicating fingerings.

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

Scherzo

Excerpt 1 Allegro vivace

Musical notation for Excerpt 1, measures 87-148. The score is in bass clef with a key signature of one flat. It begins with a forte (F) dynamic. The first line (measures 87-147) features a melodic line with dynamics *p*, *cresc.*, *f*, and *cresc.*. The second line (measures 148-157) includes a section marked *4* *pizz.* *p* and another section marked *1* *arco* *p* *cresc.* *f* *sf*.

Excerpt 2 [same tempo]

Musical notation for Excerpt 2, measures 295-320. The score is in bass clef with a key signature of one flat. It begins with a forte (F) dynamic. The first line (measures 295-303) features a melodic line with dynamics *p* and *pizz.*. The second line (measures 304-311) features a melodic line with dynamics *p*. The third line (measures 312-319) features a melodic line with dynamics *cresc.* and *cresc.*. The fourth line (measures 320-327) features a melodic line with dynamics *sf*, *f*, *4*, *p* *arco*, *4*, and *p*.

End of orchestral excerpts