

Audition Pack

Principal 2nd Violin

Monday 12 & Tuesday 13 May 2025

This audition pack contains:

1. Audition information
2. Position Description
3. Audition set repertoire and excerpts
4. Recording requirements*
5. Recording declaration*

* for applicants submitting a recorded audition

Audition Information

Position	Principal 2 nd Violin
Remuneration	A\$158,262.68 – \$181,709.00 per annum plus 11.5% superannuation, and 6 weeks annual leave
Eligibility	This audition is only open to Australian citizens and permanent residents, and New Zealand citizens.
Tenure	Permanent, subject to completion of 12-month trial period
Section structure	The Second Violin section is comprised of 2 Principal positions, 1 Associate Principal, 1 Assistant Principal and 11 Tutti positions
Set repertoire	- Mozart Violin Concert in G, D or A (<i>1st & 2nd mvts, including cadenzas</i>), AND - 1 st mvt of a Concerto or major work for violin and orchestra from the 19 th or 20 th century (<i>including cadenzas</i>)
Application closing date	Tuesday 08 April 11.59pm AEST
Recorded submission due date	Friday 02 May 11.59pm AEST
Live audition date	Monday 12, and Tuesday 13 May 2025
Location	Ultimo, Sydney
Apply	Click here to apply online via the Sydney Symphony Orchestra website

Applicants unable to attend the live audition are encouraged to submit a recorded audition. If a recorded submission proceeds to the final stage of the audition, the applicant may be required to do a live audition in Sydney (travel costs covered by SSO) at a suitable time for both the applicant and the Company.

Please note the panel may choose to shortlist and invite applicants after sighting resumes.

Applicants will receive details regarding the audition after the closing date.

If you are interested in finding out more about the Sydney Symphony Orchestra, please [click here](#).

Please direct any enquiries to Orchestra Management at audition.applications@sydneysymphony.com

Position Description

Role	Principal String Musician
Reports to	Concertmaster, Conductor
Department	Orchestra Management

- *A Principal plays on the front desk of their section when leading, is responsible for the overall performance standard of their section and plays any solo part as required by the repertoire. Where there are 2 Principals the solo parts and the leading roles in the major repertoire will be shared as evenly as possible. A Principal(s) also shares the responsibility of the overall performance standards of the strings.*
- *A Principal (s) will consult with the Chief Conductor& Artistic Director, the Concertmaster(s) and Principal(s) provide feedback to their section on a regular basis.*
- *A Principal(s) will oversee the bowings and interpretive directions for their section.*
- *The Principal(s) and the Concertmaster(s) are responsible for the seating of their section and ensure Tutti Musicians are rotated on a fair and equitable basis.*
- *A Principal(s) will oversee the distribution of parts and rostering for their section in consultation with the section rosterer. Principals are generally required to play together in programmes of 16.14.12.10.8 or more. Principal string Musicians share the leading of their section in all concerts as much as reasonably possible.*
- *A Principal Musician's instrument(s) must be of a professional quality standard. A Musician provided with instrument(s) by the Company is required to use the instrument(s) in all performances.*

Key Functions & Responsibilities

Undertake duties in accordance with the terms and conditions of the Sydney Symphony Orchestra Musicians' Agreement 2024.

Uphold a professional standard and approach in preparation for rehearsals and performances.

Engender a positive section culture and model high standards of workplace behaviour through adherence to SSO workplace policies and procedures

Provide leadership support to Section members in the resolution of issues in accordance with SSO Policies, including informing and working with Orchestra Management, People & Culture and Management Committee members to resolve complex issues and complaints as required

Participate in the following activities as rostered:

- Rehearsals, performances and sectionals, covering the diversity of work undertaken by the Orchestra;
- Be available to tour within Australia and internationally.
- Learning & Engagement performances;
- Musicians meetings;
- Audition, trial and Orchestra meetings;
- Publicity and promotional activities: and
- Training & professional development sessions.

Participate in the following activities as agreed:

- Committee meetings with Musician representatives;
- Ensemble and chamber music activities;
- Sponsor, philanthropy and promotional events;
- Learning & Engagement activities;
- Masterclasses
- Public speaking and pre-concert talks;
- Undertake higher duties; and
- Other duties.

Principal Violin II

Orchestral excerpts

Monday 12 & Tuesday 13 May 2025

Solo repertoire (not included in this booklet)

MOZART	Violin Concerto in G, D or A First and second movements, including cadenzas
	<i>and:</i>
	First movement of a concerto or major work for violin and orchestra from the 19th or 20th century, including cadenzas

Solo audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
MOZART	<i>Serenata notturna</i>	
	Excerpt 1	2
	Excerpt 2	3
	Excerpt 3	4
	Excerpt 4	5
R. STRAUSS	<i>Also sprach Zarathustra!</i>	
	Excerpt 1	6
	Excerpt 2	7
	Excerpt 3	7
J.S. BACH	<i>St Matthew Passion</i>	
	Excerpt 1	8

Tutti audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
BEETHOVEN	Symphony No.9 Excerpt 1	10
BRUCKNER	Symphony No.9 Excerpt 1	11
DEBUSSY	<i>La Mer</i> Excerpt 1	12
MENDELSSOHN	<i>A Midsummer Night's Dream</i> Excerpt 1	14
MOZART	Symphony No.39 Excerpt 1	15
MAHLER	Symphony No.9 Excerpt 1	16
BRAHMS	Piano Concerto No.1 Excerpt 1	17
SCHOENBERG	<i>Verklärte Nacht (1943)</i> Excerpt 1	18
	Excerpt 1	19
BRAHMS	Symphony No.4 Excerpt 1	20

Please note

Excerpts may be heard in any order.

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@sydneyssymphony.com with your address.

MOZART Serenade No.6 in D, K.239 *Serenata notturna*

Violin II solo

First movement

Excerpt 1 *Maestoso*

MARCIA

Maestoso

f *p*

5 *f* *p*

8 *f* *tr*

12 *p* *f*

19 *p* *f* *

26 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* 2

34 *f* 2

41 *p* *f* *p*

* Please do not observe repeat

Second movement

Excerpt 2 [no tempo indication]

Trio

p *simile*

6

11

16 *simile*

20 *f* *p* *f* *Da capo Menuetto*

* Please do not observe repeats

MOZART *Serenata notturna* cont.

Third movement

Excerpt 3 Allegretto

RONDEAU

Allegretto

7 *f* *tr* * *p* *f* *simile*

14 *p* *S* *fp* *f* *tr* *

21 * *p*

27 *tr* * *f* *simile*

33 *tr* * *f* *simile*

39 *p* *S* *fp* *f* *tr* Adagio

* Please do not observe repeats

§ Please do not play a cadenza here

Excerpt 4 Allegro

54 Allegro

63

69

75

82

p

f

p

R. STRAUSS Also sprach Zarathustra!, Op.30

Violin II (a)

Das Grablied

Excerpt 1 Bewegt

System 1: *pp* *pizz.* *p* *7* *4* *Solo. arco* *espr.* *die übrigen. pizz.* *p* *nf*

System 2: *Solo.* *cresc.* *(mit Dämpfer)* *molto cresc.* *f* *8*

System 3: *Solo.* *dim.* *nf*

System 4: *Solo.* *dim.* *immer ruhiger* *pp* *espr.* *3* *hervertretend* *f* *hervertretend*

System 5: *Solo.* *dim.* *geteilt.* *(Dämpfer weg am Steg)* *p* *fp* *dim.* *p espr.* *dim.*

System 6: *Solo.* *9* *pp* *immer ruhiger* *dim.* *17* *17* *geröhntlich* *pp* *sehr langsam* *ppp*

Der Genesende

Excerpt 2 Schnell

Schnell Clar. I. & II. (in B.)

4

ff

accel.

18

fz

5

Contrabasso.

3

Detailed description: This musical score is for two Clarinets in B-flat (I and II). It begins with a tempo marking of 'Schnell' and a 4/4 time signature. The first staff contains a melodic line with a dynamic of *ff* and a triplet of eighth notes. The second staff continues the melody with a triplet of eighth notes and an 'accel.' marking. The third staff features a melodic line with a dynamic of *ff* and a triplet of eighth notes. The fourth staff shows a melodic line with a dynamic of *fz* and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Das Tanzlied

Excerpt 3 Sehr bewegt

38 *leicht schwebend*
Solo.

p *pp*

6 39 *etwas ruhiger*

14

Erste Solovioline.

nicht geteilt

pp

Detailed description: This musical score is for the first violin part of 'Das Tanzlied'. It starts with a tempo marking of 'Sehr bewegt' and a 4/4 time signature. The first staff contains a melodic line with a dynamic of *p* and a triplet of eighth notes. The second staff continues the melody with a dynamic of *pp* and a triplet of eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

Orchestra 2, Violin I

No.42, 'Gebt mir meinen Jesum wieder'

Excerpt 1 [no tempo indication]



Violino Solo

5

7

10

13

17

20

p *f* *p* *f*

tr

p

continues

23

Musical notation for measures 23-26. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with fewer notes and rests.

27

f

tr

Musical notation for measures 27-30. Both staves feature a rhythmic pattern of eighth notes. Trills (*tr*) are marked above several notes in both staves. The dynamic marking *f* is present at the start of the system.

31

Musical notation for measures 31-32. The upper staff has a dense melodic texture with many sixteenth notes and slurs. The lower staff has a simpler accompaniment.

33

p

Musical notation for measures 33-35. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment of eighth notes. The dynamic marking *p* is present at the start of the system.

36

p

Musical notation for measures 36-38. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment of eighth notes. The dynamic marking *p* is present at the start of the system.

39

f

tr

p

1

Musical notation for measures 39-43. The upper staff has a melodic line with slurs and trills (*tr*). The lower staff has a rhythmic accompaniment. Dynamic markings *f* and *p* are present. A first ending bracket is shown in measure 40.

44

1

Musical notation for measures 44-46. The upper staff has a melodic line with slurs. The lower staff has a rhythmic accompaniment. A first ending bracket is shown in measure 45.

BEETHOVEN Symphony No.9 in D minor, Op.125

Violin II

Second movement

Excerpt 1 Molto vivace, $\text{♩} = 116$

Molto vivace $\text{♩} = 116$

17 *ff* G.P. *sf* G.P. *ff* G.P. *pp*

31 *sempre pp* *sempre pp*

45 *cresc.* **A**

59 *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *ff*

73 *f* *f* *f* *f* *fp* **B** *cresc.*

BRUCKNER Symphony No.9 in D minor

Violin II

Third movement

Excerpt 1 Etwas bewegter [previous tempo Sehr langsam]

50 *breit*
G-Saite
f

2 *etwas bewegter*
mf

60 *cresc.*

dim.

p

pizz.

70 *mf*

p

Detailed description: This is a musical score for Violin II, Excerpt 1, measures 50-70. The score is written in D minor (three flats) and 3/4 time. It begins at measure 50 with a 'breit' (broad) marking and a 'G-Saite' (G-string) instruction. The first measure is a triplet of eighth notes, followed by a series of eighth notes. A dynamic of *f* (forte) is indicated. At measure 52, there is a double bar line and a new section begins with a '2' above the staff, indicating a second ending or a change in articulation. The tempo marking 'etwas bewegter' (somewhat more moving) is placed above the staff, and the dynamic is *mf* (mezzo-forte). The music continues with eighth notes and some slurs. At measure 60, a 'cresc.' (crescendo) marking is present. The dynamics fluctuate, with 'dim.' (diminuendo) appearing at measure 64. The piece concludes at measure 70 with a 'pizz.' (pizzicato) instruction and a dynamic of *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

DEBUSSY *La Mer*

Violin II

II. *Jeux de vagues*

Excerpt 1 En animant beaucoup

35 En animant beaucoup

DIV.

p

3

36

p

p

p

mf

f

continues

37 Très animé

Musical notation for measures 37-40, first system. The piece is in G major (one sharp) and 2/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Trills are marked with a 'Y' symbol. Triplets of eighth notes are indicated by a '3' above the notes. The system concludes with a fermata over the final notes.

Musical notation for measures 37-40, second system. The right hand continues with slurs and accents, featuring triplets of eighth notes. The left hand plays a steady eighth-note accompaniment, also including triplets. The dynamic is marked forte (*f*). The system ends with a fermata.

38 UNIS.

Musical notation for measure 38. The piece is in G major (one sharp) and 2/4 time. The dynamic is marked fortissimo (*fff*). The right hand features a melodic line with slurs and accents, including triplets of eighth notes. The left hand provides a rhythmic accompaniment with slurs and accents. The measure concludes with a fermata.

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

Violin II

Scherzo

Excerpt 1 Allegro vivace

Allegro vivace

Fl. I 12 Clar. I *p*

22 **A.**

31 *cresc.*

39 **5*** *p* **B** *cresc.*

52 1 2 3 4 *sf* *sf* *sf*

59 5 *sf* *p* *sf* *sf*

66 **C** *sf* *p* *pp*

74

81

88 **D** 20

* Please observe a brief pause before continuing

MOZART Symphony No.39 in E flat, K.543

Violin II

Fourth movement

Excerpt 1 Allegro

Allegro

p

5

f

11

17

22

27

32

37

p

MAHLER Symphony No.9 in D

Violin II

First movement

Excerpt 1 Andante comodo

Andante comodo

Violen. 5.

pp

p

8

espress.

13

morendo - - ppp

pp

18

23

sf

sf *p*

f

BRAHMS Piano Concerto No.1 in D minor, Op.15

Violin II

III. Rondo.

Excerpt 1 Allegro non troppo

216 *pp* **16** Klav. **E** Tutti *p sempre*

241

249

256 *cresc.* *f* *f* *tr*

Detailed description: This is a page of musical notation for Violin II, covering measures 216 to 256. The music is in D minor and 4/4 time. It begins at measure 216 with a piano (*pp*) dynamic and a crescendo hairpin. At measure 217, there is a 16-measure rest for the violinist, with the piano part continuing. At measure 223, the music resumes with a **Tutti** marking and a *p sempre* dynamic. The score includes various musical notations such as slurs, accents, and trills. The piece concludes at measure 256 with a final chord and a double bar line.

SCHOENBERG *Verklärte Nacht* (1943)

Violin II

Excerpt 1 Adagio, ♩ = 60

♩ = 60
tutti
con sord.

251 *pp* 6 6 6

253

255 *pp*

257

259 *p* 3 3 3 3 3 3 *p*

261 *p* 6 6 6 6

263 *f*

265 *pp*

266 *Poco rallentando*
ponticello.
pp 3 3 3 6 *pp* 3 3 3 6

Excerpt 2 Più mosso, moderato (♩ = 80)

303 *p* *poco a poco cresc.*

Poco a poco accelerando

305 *cresc.*

307 *cresc.*

Poco più mosso (♩ = 92)

309 *mf*

311 *mf*

313 *f* *cresc.*

315 *mp* *ff*

317 *ff* *p* *Rit.* *Molto rit.*

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

Violin I

Fourth movement

Excerpt 1 Allegro energico e passionato

31 *f* ben marc. largamente

40 **B** *cresc. sempre più*

47 *espress cresc.*

54 *f f più f* **C**

60 *cresc.* *ff*

The musical score is written for Violin I in E minor, 4/4 time. It consists of five staves of music. The first staff (measures 31-39) begins with a double bar line and the instruction 'arco' above the staff, followed by 'f ben marc. largamente'. The second staff (measures 40-46) is marked with a box 'B' and 'cresc. sempre più'. The third staff (measures 47-53) is marked 'espress cresc.'. The fourth staff (measures 54-59) is marked with 'f f più f' and a box 'C'. The fifth staff (measures 60-66) begins with 'cresc.' and 'ff', and ends with a double bar line.

End of orchestral excerpts

Audition Recording Requirements

Principal 2nd Violin

For applicants unable to attend a live audition, Sydney Symphony Orchestra accepts recordings of broadcast quality.

Submitting a Recording

Recorded auditions are due by Friday 02 May 11.59pm AEST

If you have selected to submit a recorded audition, you will be emailed a link to submit your recording.

Recording Guidelines

- Submissions must include both audio and video.
- Record the audition material in four blocks, each block recorded in one single unedited take, in the order below.
 - **Block A:** Mozart Violin Concerto 1st movement (with cadenzas)
 - **Block B:** Mozart Violin Concerto 2nd movement (with cadenzas)
 - **Block C:** Own choice work
 - **Block D:** Audition Excerpts

*Please note – this grouping and order is not reflective of live audition rounds.

- Please record solo repertoire with accompaniment when possible
- **Timestamps: Submissions must provide the start time and title of each movement for works and each individual excerpt.**
- We recommend recording with a separate microphone and with video in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Accepted formats for submission:**
 - mp4, avi, mkv files hosted by Dropbox or Google Drive – must be able to download
 - URL to third party hosting site Vimeo – must be able to download
- **Unaccepted formats**
 - YouTube
 - WeTransfer
- A recording declaration must be submitted, as per below.

Recording Declaration

When submitting a recorded audition, you are required to submit a recording declaration, as provided on the next page of this Audition Pack.

For any further enquiries please contact Orchestra Management at audition.applications@sydneysymphony.com

Recording Declaration

Principal 2nd Violin

When submitting a recorded audition, you are required to complete the following declaration.

The enclosed recording is submitted as an application by for the position

of with the Sydney Symphony.

I declare that the playing on this recorded audition is my own. Each block of audition material in my submission has been recorded in one single unedited take.

Signed:..... Date:
(Candidate)

Signed: Date:
(Witness e.g sound engineer)

For any further enquiries please contact Orchestra Management at
audition.applications@sydneysymphony.com