

# Sydney Symphony Fellowship 2024 Audition Requirements

## Bassoon

Overleaf is a copy of the BASSOON 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@sydneyssmphony.com](mailto:auditions@sydneyssmphony.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 Friday 9 June 2023.

## Sydney Symphony Fellowship 2024 Video Recording Declaration

### Bassoon – 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](mailto:auditions@sydneysymphony.com)

# Fellowship 2024 – Bassoon

Orchestral excerpts, Round 1

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

**MOZART**                    **Bassoon Concerto in B flat, K.191**  
First movement until bar 71  
Second movement until bar 20

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>MOZART</b>	<b><i>Don Giovanni</i></b>	
	Excerpt 1	2
	Excerpt 1	2
<b>TCHAIKOVSKY</b>	<b><i>Symphony No.4</i></b>	
	Excerpt 1	3
<b>RAVEL</b>	<b><i>Bolero</i></b>	
	Excerpt 1	4

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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** *Don Giovanni*, K.527

Bassoon 1

Ouvertura

**Excerpt 1** Molto allegro

Molto Allegro

27 *f* *p* 6 1

43 *f* 5 [etc.]

53 1 1

60 6 *f*

**Excerpt 2** [same tempo]

103 *f*

114 *f*

120 2 2 *f* *p* 1 *p*

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

Bassoon 1

Second movement

**Excerpt 1** Andantino in modo di canzona

Musical score for Bassoon 1, Excerpt 1, measures 268-288. The score is written in F minor (three flats) and 3/4 time. It consists of three staves of music. The first staff begins at measure 268 with a bass clef and a key signature of three flats. It features a melodic line starting with a half note, followed by a series of eighth notes. A bracketed section starting at measure 269 is marked with a '5' above it, indicating a fingering. This section is marked 'Solo' and 'pp' (pianissimo). The second staff begins at measure 280 and continues the melodic line with eighth notes, marked 'espress.' (espressivo). The third staff begins at measure 288 and continues the melodic line, marked 'Solo' and 'pp'. It concludes with a 'morendo' (diminuendo) marking and a double bar line.

**RAVEL Bolero**

**Bassoon 1**

**Excerpt 1** Tempo di Bolero moderato assai

The musical score for Bassoon 1 consists of four systems of notation. The first system begins with a piano introduction in the bass clef. A hand icon points to a box containing the number '2', which marks the start of a solo section. This section is marked 'Solo' and begins with a dynamic of *mp*. The melody features a series of eighth notes with slurs and accents, and includes a first ending bracket. The second system continues the solo melody with slurs and accents. The third system also continues the solo melody with slurs and accents. The fourth system concludes the excerpt with a final bracket and a box containing the number '3'.

End of orchestral excerpts

# Fellowship 2024 – Bassoon

Orchestral excerpts, Round 2

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

<b>BACH</b>	<b>Cello Suite No.5 in C minor, BWV 1011</b> Sarabande
<b>BACH</b>	<b>Cello Suite No.4 in E flat, BWV 1010</b> Gigue

**Audition excerpts**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>BRAHMS</b>	<b>Violin Concerto</b> Excerpt 1	2
<b>SMETANA</b>	<b>The Bartered Bride</b> Excerpt 1 Excerpt 2	3 3
<b>RIMSKY-KORSAKOV</b>	<b>Scheherazade</b> Excerpt 1 Excerpt 2	4 4
<b>TCHAIKOVSKY</b>	<b>Symphony No.5</b> Excerpt 1	5
<b>STRAVINSKY</b>	<b>Le Sacre du printemps</b> Excerpt 1 Excerpt 2	6 6

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

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**BRAHMS** Violin Concerto in D, Op.77

Bassoon 2

Second movement

**Excerpt 1** Adagio

**Adagio**  
**Tutti**

12

22

*p* *mf* *pp*

**1** **11**

Solo



**SMETANA** *The Bartered Bride*

Bassoon 1

Overture

**Excerpt 1** *Vivacissimo*

*Vivacissimo.*

*ff* *sf non legato*

81 Viol. I. Horn 82 *p* *cre - scen - - do* 83

**Excerpt 2** [same tempo]

8 Solo 13\*

1 6\*

1

\* Please observe a brief pause before continuing

**RIMSKY-KORSAKOV Scheherazade, Op.35**

**Bassoon 1**

Second movement

**Excerpt 1** Andantino

**Andantino.**  
*dolce espressivo*

**Lento. Recit.**  
3

**Solo.**  
*Viol. Solo* *And. capriccioso, quasi recitando*

*rit. assai* **A** *a tempo*  
10  
*pp*

**Excerpt 2** Recit. Moderato assai

**Recit. Moderato assai.**  
*lento* *Solo* *lunga* *accl.* *cresc.* *poco rit.* *tempo*

*fz* *f* *lento* *accl.* *cresc.* *poco rit.* *tempo*

*f* *lento* *accl.* *cresc.* *poco rit.* *tempo*

**M** **Tempo Allegro molto ed animato.**  
*Clar. I.* *Solo.* *rit. molto*  
7 5 9 10 11  
*p*

**TCHAIKOVSKY** Symphony No.5 in E minor, Op.64

Bassoon 1

III. Valse

**Excerpt 1** Allegro moderato

25 *mf* 8 Klar. **B** *dolce*

39 **C** *mf*

48 **D** *f*

56 *Solo* *p* *cresc.* - - - *f*

63 *p* *cresc.* - - - *f*

70 *p* *< mf >* *p* *< mf >*

**STRAVINSKY** *Le Sacre du printemps*

Bassoon 1

*L'Adoration de la terre*

**Excerpt 1** Lento tempo rubato

Lento tempo rubato

Colla parte

Solo ad lib.

poco accel.

a tempo

in Tempo

Più mosso

*p*

*poco più f*

**Excerpt 2** [same tempo]

Solo

come sopra

End of orchestral excerpts