

Sydney Symphony Fellowship 2025 Audition Requirements

Oboe

Overleaf is a copy of the OBOE 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@sydneyssymphony.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 Monday 17 June 2023.

Sydney Symphony Fellowship 2025 Video Recording Declaration

Oboe – 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

Fellowship 2025 – Oboe

Orchestral excerpts, Round 1

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

MOZART **Oboe Concerto**
First movement
No cadenza

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
J.S. BACH	Brandenburg Concerto No.1	
	Excerpt 1	2
	Excerpt 2	2
SCHUBERT	Symphony No.5	
	Excerpt 1	3
	Excerpt 2	3
RAVEL	Le Tombeau de Couperin	
	Excerpt 1	4
	Excerpt 2	6
	Excerpt 3	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.

J.S. BACH Brandenburg Concerto No.1 in F, BWV1046

Oboe 1

Second movement

Excerpt 1 Adagio

2. Adagio

Musical notation for Excerpt 1, Adagio. The notation is in treble clef, 3/4 time, and F major. It consists of two staves. The first staff contains measures 1-3, and the second staff contains measures 4-6. The music features a melodic line with slurs and trills. A dynamic marking *p* is present at the start of measure 5.

Third movement

Excerpt 2 Allegro

3. Allegro

Musical notation for Excerpt 2, Allegro. The notation is in treble clef, 6/8 time, and F major. It consists of five staves. The first staff contains measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-20. The music is a rhythmic pattern with slurs and trills. A dynamic marking *p sempre* is present at the start of measure 17.

SCHUBERT Symphony No.5 in B flat, D.485

Oboe 1

First movement

Excerpt 1 Allegro

73 *p*

80 *pp* *cresc.* *f* *pp* *cresc.* *f*

Second movement

Excerpt 2 Andante con moto

Andante con moto

3 *p*

10

16

22 *p* *cresc. fp>* *pp*

RAVEL *Le Tombeau de Couprin*

Oboe 1 and Oboe 2

I. Prélude

Excerpt 1 Vif, ♩ = 92

(★) **HAUTBOIS** [] **Vif. ♩ = 92**



COR ANGLAIS
(2^d Hautbois)

1

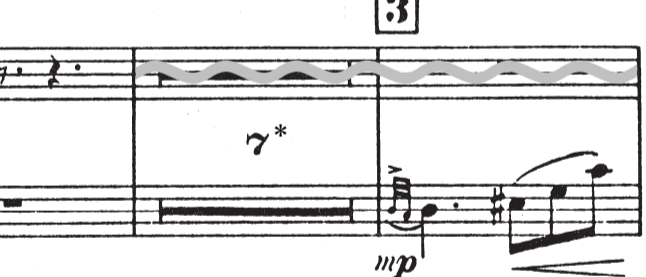


COR A. *pp* *mp*



p

2 **3**



mp

HAUTB.



mf *f* *ff*

continues

(★) *Les petites notes, dans toute cette Suite, doivent être attaquées sur le temps.*

* Please observe a brief pause before continuing

Musical score for measures 4 and 1a. The score is written for piano in G major. Measure 4 is marked with a box containing the number 4 and a piano (*p*) dynamic. It contains a sixteenth-note arpeggiated pattern. Measure 1a is marked with a box containing 1^a and a repeat sign. It contains a similar arpeggiated pattern. The system ends with an asterisk (*).

Musical score for measures 2a and 5. Measure 2a is marked with a box containing 2^a and a fortissimo (*sf*) dynamic. It contains a sixteenth-note arpeggiated pattern. Measure 5 is marked with a box containing 5 and a piano (*p*) dynamic. It contains a half-note chord. The system ends with a repeat sign.

* Please observe repeat

RAVEL *Le Tombeau de Couperin* cont.

II. Forlane

Excerpt 2 Allegretto, ♩ = 96

The musical score is presented in three systems. The first system begins with a hand icon pointing to the first measure. The second system is marked with a box containing the number 12. The third system is marked with a box containing the number 13. The score includes dynamic markings such as *p* and *mf*, and a fingering of 5 in the final measure.

Excerpt 3 [same tempo]

Musical score for Excerpt 3, measures 15-17. The score is in 3/4 time and consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). Measure 15 is marked with a box containing the number 15. The piano part begins with a *pp* dynamic, followed by *p* and *f*. A hand icon points to the first measure of the piano part. Measure 16 is marked with a box containing the number 16. The piano part begins with a *pp* dynamic. Measure 17 is marked with a box containing the number 17. The piano part begins with a *p* dynamic, followed by a first ending bracket labeled '1' and a *pp* dynamic. The instruction 'Prenez le Cor A.' is written above the piano part in the first measure of measure 17. The treble clef staff contains melodic lines with various dynamics and articulations, including accents and slurs.

End of orchestral excerpts

Fellowship 2025 – Oboe

Orchestral excerpts, Round 2

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

R. STRAUSS **Oboe Concerto**
First movement until five bars after Fig.11

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
J.S. BACH	Brandenburg Concerto No.1	
	Excerpt 1	2
	Excerpt 2	2
SCHUBERT	Symphony No.5	
	Excerpt 1	3
	Excerpt 2	3
BRAHMS	Variations on a theme of Haydn	
	Excerpt 1	4
RAVEL	Le Tombeau de Couperin	
	Excerpt 1	5

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

Please note

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To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.*

J.S. BACH Brandenburg Concerto No.1 in F, BWV1046

Oboe 1

Second movement

Excerpt 1 Adagio

2. Adagio

Musical notation for Excerpt 1, Adagio. The notation is in treble clef, 3/4 time, and F major. It consists of two staves. The first staff contains measures 1-3, and the second staff contains measures 4-6. The music features a melodic line with slurs and trills. A dynamic marking *p* is present at the start of measure 5.

Third movement

Excerpt 2 Allegro

3. Allegro

Musical notation for Excerpt 2, Allegro. The notation is in treble clef, 6/8 time, and F major. It consists of five staves. The first staff contains measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-20. The music is a rhythmic pattern with slurs and trills. A dynamic marking *p sempre* is present at the start of measure 17.

SCHUBERT Symphony No.5 in B flat, D.485

Oboe 1

First movement

Excerpt 1 Allegro

73 *p*

80 *pp* *cresc.* *f* *pp* *cresc.* *f*

Second movement

Excerpt 2 Andante con moto

Andante con moto

3 *p*

10

16

22 *p* *cresc. fp>* *pp*

BRAHMS *Variations on a Theme of Joseph Haydn, Op.56a*

Oboe 2

Chorale St. Antoni

Excerpt 1 Andante

Andante *ten. ten.*

p *f*

7 *p* *pp*

16 *f*

23 *dim. smorz.*

1. * 2.

* Please do not observe repeats

RAVEL *Le Tombeau de Couperin*

Oboe 1

III. Menuet

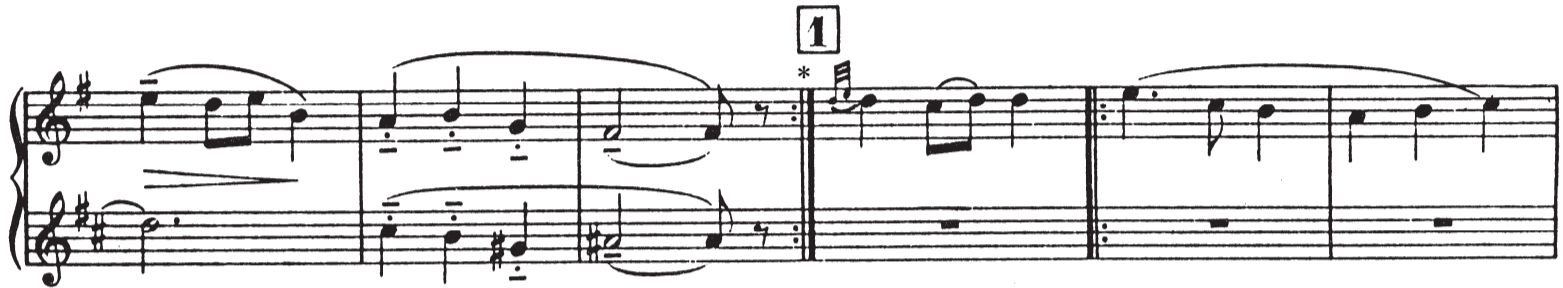
Excerpt 1 Allegro moderato, ♩ = 120

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS []

COR ANGLAIS



SOLO



* Please observe all repeats

End of orchestral excerpts