

Sydney Symphony Fellowship 2025 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 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@sydneyssmphony.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 Tuesday 18 June 2024.

Sydney Symphony Fellowship 2025 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 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 – Bassoon

Orchestral excerpts, Round 1

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

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 *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* *p*

114 *f* *p*

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

268 5 *Solo*
pp

280 *espress.*

288 9 *Solo*
pp *morendo*

The musical score for Bassoon 1, Excerpt 1, consists of three staves of music. The first staff begins at measure 268 with a bass clef and a key signature of three flats (F minor). It features a melodic line starting with a half note, followed by a series of eighth notes and quarter notes. A bracketed section starting at measure 269 is marked with a '5' and 'Solo', and the dynamics are 'pp'. The second staff continues the melodic line with eighth notes and quarter notes, marked with 'espress.'. The third staff begins at measure 288 with a bass clef and a key signature of three flats. It features a melodic line with eighth notes and quarter notes, marked with a '9' and 'Solo', and the dynamics are 'pp' and 'morendo'. The score ends with a double bar line.

RAVEL *Bolero*

Bassoon 1

Excerpt 1 Tempo di Bolero moderato assai

The musical score for Bassoon 1 in Ravel's *Bolero*, Excerpt 1, is presented in four systems. The first system begins with a hand icon pointing to the first measure of section 2. The score is in bass clef and 4/4 time. It features a melodic line with slurs, accents, and dynamic markings like 'Solo' and 'mp'. There are three numbered sections: 2, 1, and 3. The first system shows the beginning of section 2, followed by section 1. The second system continues section 1. The third system continues section 1. The fourth system shows the end of section 1 and the beginning of section 3.

End of orchestral excerpts

Fellowship 2025 – Bassoon

Orchestral excerpts, Round 2

Solo repertoire *(not included in this booklet)*

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

Audition excerpts

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

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

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

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* *crescendo* 83

Excerpt 2 [same tempo]

8 *Solo* *ff* *sf* *sf* *sf* *sf* 13*

ff *sf* *sf* *sf* *sf* 1 6*

sf *sf* *sf* 1 *p*

* 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 *mf* **C**

48 *f* *f* **D**

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