

Audition Pack

Associate Principal Oboe

Monday 17 & Tuesday 18 August 2026

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	Associate Principal Oboe
Remuneration	A\$ 150,024.97– \$175,029.13 per annum plus 12% 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 Oboe section is comprised of 1 Principal, 1 Associate Principal, 1 Section/Tutti oboe, and 1 Principal Cor Anglais
Set repertoire	Applicants must prepare <u>2 set works</u>: <ul style="list-style-type: none">- MOZART Concerto in C (<i>1st & 2nd mvts</i>),- STRAUSS Concerto (<i>1st mvt</i>),
Application closing date	Sunday 19 July 11.59pm AEST
Recorded submission due date	Sunday 9 August 11.59pm AEST
Live audition date	Monday 17 & Tuesday 18 August 2026
Location	Ultimo, Sydney
Apply	Click here to apply online via the Sydney Symphony Orchestra website

Applicants unable to attend the live audition may 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	ASSOCIATE PRINCIPAL(S) & OTHER PRINCIPAL(S) -WOODWIND & BRASS MUSICIANS
Reports to:	Principal(s), Concertmaster(s), Conductor
Department:	Orchestra Management

- *An Associate Principal is jointly responsible with the Principal(s) for the overall performance standard of their section.*
- *An Associate Principal is consulted on the distribution of parts in the section.*
- *An Associate Principal shall play in any position in the section.*
- *An Associate Principal is guaranteed the right to perform a reasonable number of principal parts each season, including a reasonable number of principal parts in the main subscription concert series. These parts will be assigned to the Associate Principal during the joint rostering discussions of the section.*
- *A Principal piccolo, bass clarinet, contrabassoon or cor anglais will play 3rd & 4th flute, clarinet, bassoon or oboe in the event they are not otherwise playing the relevant principal part or any doubling part in that program unless otherwise agreed.*
- *A Principal piccolo, bass clarinet, contrabassoon or cor anglais may also play 2nd or 1st flute, clarinet, bassoon or oboe if agreed provided the Principal Musician has the recognised level of proficiency to play those parts.*
- *An Associate Principal Musician's instrument(s) must be of a professional quality standard. A Musician provided with instrument(s) by the Company shall use the instrument(s) in all performance, as required.*

Key Functions & Responsibilities

Undertake duties in accordance with the terms and conditions of the Sydney Symphony Orchestra Musicians' Agreement 2025-2027;

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

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;
- Undertake higher

Associate Principal Oboe

Orchestral excerpts

Monday 17 and Tuesday 18 August 2026

Solo repertoire *(not included in this booklet)*

MOZART **Oboe Concerto in C, K.314**
First and second movements,
without cadenzas

and

R. STRAUSS **Oboe Concerto**
First movement, complete

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
J.S. BACH	Cantata No.21 Excerpt 1	2
BEETHOVEN	Symphony No.3 Eroica Excerpt 1 Excerpt 2	3 3
ROSSINI	La scala di seta Excerpt 1 Excerpt 2	4 4
SCHUBERT	Symphony No.5 Excerpt 1 Excerpt 2	5 5
MENDELSSOHN	Symphony No.3 Scottish Excerpt 1 Excerpt 2	6 6
SCHUMANN	Symphony No.2 Excerpt 1 Excerpt 2	7 7
BRAHMS	Violin Concerto Excerpt 1	8
BRAHMS	Symphony No.1 Excerpt 1 Excerpt 2 Excerpt 3	9 9 9
BRAHMS	Symphony No.2 Excerpt 1	10

TCHAIKOVSKY	Symphony No.4 Excerpt 1 Excerpt 2	11 11
MAHLER	Symphony No.3 Excerpt 1	12
MAHLER	Das Lied von der Erde Excerpt 1 Excerpt 2	13 13
DEBUSSY	La Mer Excerpt 1 Excerpt 2	14 15
R. STRAUSS	Don Juan Excerpt 1 Excerpt 2 Excerpt 3	16 17 17
R. STRAUSS	Der Rosenkavalier Excerpt 1 Excerpt 2	18 18
RAVEL	Le Tombeau de Couperin Excerpt 1 Excerpt 2 Excerpt 3 Excerpt 4 Excerpt 5	19 20 21 21 22
RAVEL	Daphnis et Chloé Excerpt 1 Excerpt 2	24 25
STRAVINSKY	Pulcinella: Suite Excerpt 1 Excerpt 2	26 27

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.

JS BACH Cantata No.21, BWV21, *Ich hatte viel Bekümmernis*

Oboe

Sinfonia

Excerpt 1 Adagio assai

Adagio assai

4

6

8

11

13

15

17

19

BEETHOVEN Symphony No.3 in E flat, Op.55 *Eroica*

Oboe 1

Second movement

Excerpt 1 Adagio assai

Adagio assai

6 Viol. I

13 *cresc. decresc. p* A 17* Viol. I

38 *cresc. f p sf > p*

48 2* B *sf p cresc. f p* 3

* Please observe a brief pause before continuing

Fourth movement

Excerpt 2 Poco andante [previous tempo Allegro molto]

Poco Andante

345 1 *sf sf p con espressione sf cresc. sf > p* 3

360 *cresc. sf > p*

367 *cresc. p*

374 *cresc. p*

380 F *ff sf sf sf sf sf*

ROSSINI *La scala di seta*

Oboe 1

Overture

Excerpt 1 Andantino

Allegro vivace 3 *ff* Andantino *p dolce*

8 *p*

14 3 3 3

18 *Allegro* 15

Detailed description: This musical score is for the Oboe 1 part of the Overture from Rossini's 'La scala di seta'. It is divided into two sections. The first section, 'Excerpt 1', is marked 'Andantino' and begins with a tempo change from 'Allegro vivace' (3/4 time) to 'Andantino' (3/8 time). The music starts with a forte (*ff*) dynamic and a triplet of eighth notes. It then transitions to a piano (*p*) dynamic with a 'dolce' (soft) character. The score includes measures 8, 14, and 18. Measure 14 features three triplet markings. The section concludes at measure 15, which is marked 'Allegro'.

Excerpt 2 Allegro

37 *p*

43

48

53 *ff*

Detailed description: This musical score is for the Oboe 1 part of 'Excerpt 2', marked 'Allegro'. It begins at measure 37 with a piano (*p*) dynamic. The music consists of a series of eighth and sixteenth notes, often beamed together. The score includes measures 43, 48, and 53. Measure 53 starts with a forte (*ff*) dynamic and features a series of accented notes.

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*

* Please do not observe repeat

MENDELSSOHN Symphony No.3 in A minor, Op.56 *Scottish*

Oboe 1

Second movement

Excerpt 1 *Vivace non troppo*, ♩ = 126

Musical score for Excerpt 1, Oboe 1 part, measures 29-60. The score is in A minor and 3/4 time. It features dynamic markings such as *mf*, *f*, *sf*, *cresc.*, and *ff*. Section A begins at measure 29. Section B begins at measure 60. A rehearsal mark '12 VI. I' is present at the end of the excerpt.

Excerpt 2 [same tempo]

Musical score for Excerpt 2, Oboe 1 part, measures 81-95. The score is in A minor and 3/4 time. It features dynamic markings such as *pp*, *sf*, *p*, and *f*. Section C begins at measure 88. A rehearsal mark '11' is present at the end of the excerpt.

SCHUMANN Symphony No.2 in C, Op.61

Oboe 1

Second movement

Excerpt 1 Adagio espressivo, ♩ = 76

Adagio espressivo (♩ = 76)

5 VI. I. *fp* *p cantabile* *fp*

13 *fp* *cresc.* *dim.*

Excerpt 2 [same tempo]

56 *p*

61 *dim.* *Fag. I* *pp*

BRAHMS Violin Concerto in D, Op.77

Oboe 1

Second movement

Excerpt 1 Adagio

Adagio
Tutti Hr. (Solo)
Fag. *p dolce*

8

13 Ob.II *p* *dim.*

20 *p*

28 *mf* *p* Solo 11 Solo-Viol.

BRAHMS Symphony No.1 in C minor, Op.68

Oboe 1

First movement

Excerpt 1 Un poco sostenuto

21 **A** Fl. I
VI. I *ff* *sf p espress.*

31 *ff* **Allegro**

Second movement

Excerpt 2 Andante sostenuto

Andante sostenuto
VI. I 9 *espress.*

18 *cresc.* 3 **A** 7

Excerpt 3 [same tempo]

34 VI. I 3 **B** *p dol. legato*

41 *p* 4 *p*

BRAHMS Symphony No.2 in D, Op.73

Oboe 1

Third movement

Excerpt 1 Allegretto grazioso (quasi andantino)

Allegretto grazioso (Quasi Andantino)

The musical score is written for Oboe 1 in the key of D major (one sharp) and 3/4 time. It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and contains two triplet markings. The second staff, starting at measure 10, features a first ending bracket and a *dol.* (dolcissimo) dynamic marking. The third staff, starting at measure 19, includes a piano (*p*) dynamic marking and a second ending bracket. The tempo is marked as *Allegretto grazioso (quasi andantino)*.

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

Oboe 1

Second movement

Excerpt 1 Andante in modo di canzona

Andantino in modo di canzona

Solo

p semplice, ma grazioso

9

18

20 *A*

mf *sf*

1

Third movement

Excerpt 2 Allegro

Meno mosso

133

f

142

p

1 2 3

MAHLER Symphony No.3

Oboe 1

Second movement

Excerpt 1 Tempo di menuetto. Grazioso.

Tempo di Menuetto. Grazioso.

pp *zart.*

espress. *poco rit.* *a tempo* 5 *p* *espress.*

pp *p*

DEBUSSY *La Mer*

Oboe 1

II. *Jeux de vagues*

Excerpt 1 Animé

Allegro (♩ = 116)
(dans un rythme
très souple)

Animé
(♩ = 72)

8 **16** Fl. I **17**

19

25 **18**

p *p* *p* *f*

III. Dialogue du vent et de la mer

Excerpt 2 Plus calme [in Animé et tumultueux] et très expressif

156 **Plus calme et très expressif** VI. I *pp*

Retardez un peu pendant ces 4 mesures Solo *pp* 3 3 3 3

163 *pp* *p* *p*

167 **Retenu** *più p* *pp* *più pp*

171 **55** **Cédez pendant ces 4 mesures** *pp* 3 3 3 3 **Reprenez peu à peu le mouvement**

176 *p* 7

R. STRAUSS *Don Juan*, Op.20

Oboe 1

Excerpt 1 a tempo ma tranquillo, $\text{♩} = 76$

235 Solo
p sehr getragen und ausdrucksvoll

244 **M**
p con espr.

256 *cresc.* - - - - - *dim.*

267 *pp* *molto espr.*

282 *molto dim. ppp* *espr.*
poco cal. a tempo
1* 2

294 **N** molto tranquillo $\text{♩} = 69$ stringendo
dim. *pp* *molto dim.* *f*

* Please observe a brief pause before continuing

Excerpt 2 a tempo, ♩ = 84

313 a tempo ♩ = 84

330

Excerpt 3 [same tempo]

340

349

RAVEL *Le Tombeau de Couperin*

Oboe 1

I. Prélude

Excerpt 1 Vif ♩ = 92

(★)  HAUTOIS

Vif. ♩ = 92

pp

COR ANGLAIS (2^d Hautbois)

1

COR A. pp mp

p

2 3

7*

mp

HAUTOB.

mf f ff

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

* Please observe a brief pause before continuing

RAVEL *Le Tombeau de Couperin* cont.

II. *Forlane*

Excerpt 2 Allegretto, ♩ = 96

The musical score is written for piano and consists of two systems. The first system begins with a first ending bracket labeled '1' and a piano (*p*) dynamic marking. The second system continues the piece with a mezzo-forte (*mf*) dynamic marking. A hand icon points to the beginning of the first system.

Excerpt 3 [same tempo]

Musical notation for Excerpt 3, measures 5-6. A hand icon points to the start of measure 5. Measure 6 is marked with a box containing the number 6 and the word SOLO. The first ending of measure 6 is marked with 2a. Dynamics include p and p>.

Musical notation for Excerpt 3, measures 7-8. This system continues the musical notation from the previous system, showing measures 7 and 8.

Musical notation for Excerpt 3, measures 9-10. Measure 9 is marked with a box containing the number 7 and the dynamic pp.

Musical notation for Excerpt 3, measures 11-12. Measure 11 is marked with a box containing the number 8 and the dynamic 11*. Measure 12 is marked with a box containing the number 8 and the dynamic 2a. A fermata is present over measure 12.

* Please do not observe repeat

RAVEL *Le Tombeau de Couperin* cont.

III. Menuet

Excerpt 4 Allegro moderato, ♩ = 120

Allegro moderato. ♩ = 120

SOLO



HAUTOIS

COR ANGLAIS

* Please observe repeat at Fig. 1

¶ Please observe a brief pause before continuing

§ Please do not observe repeat at Fig. 4

Excerpt 5 [same tempo]

Musical score for Excerpt 5, measures 8-11. The score is written for piano and includes a flute part. Measure 8 features a piano (p) dynamic and a finger number 8. Measure 9 is marked SOLO and pp. Measure 10 is marked 10 and 5. Measure 11 is marked 11, Fl., HAUTB., and mp. A hand icon points to the beginning of measure 8.

RAVEL *Daphnis et Chloé*

Oboe 1

Introduction et Danse Religieuse

Excerpt 1 Lent

The musical score is written for Oboe 1 in the key of D major (two sharps) and 3/4 time. It consists of two staves. The first staff begins with a **Cor Solo** section, marked with a box containing the number 2. This section features a melodic line with a long slur. Following this, there is a **Htb. Solo** section, also marked with a box containing the number 2. This section is marked *p* and contains two triplet figures. The second staff begins with a **Cor Solo** section marked with a box containing the number 3, starting with a *ppp* dynamic. This section is followed by a **Cors** section, also marked with a box containing the number 3, which is marked *1* and includes the instruction **Animez progress! jusqu'au très modéré**.

Danse générale
Excerpt 2 Animé

The musical score is written for Horn in B-flat (Htb.), Flute (Fl.), and piano. It consists of several systems of staves. The first system shows the Htb. and Fl. parts with a piano accompaniment. The Htb. part starts with a *mf* dynamic and includes a triplet marked '3*'. The Fl. part enters with a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system is marked 'à 2 Htb.' and shows two Horn parts. The third system continues the Horn parts with dynamics ranging from *p* to *mf*. The fourth system shows the Horn parts with dynamics *f* and *p*. The fifth system shows the piano accompaniment with dynamics *ff* and *p*. The sixth system shows the piano accompaniment with dynamics *ff* and *ff*. The seventh system shows the piano accompaniment with dynamics *ff* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

* Please observe a brief pause before continuing

STRAVINSKY *Pulcinella: Suite*

Oboe 1

II. *Serenata*

Excerpt 1 *Larghetto*, ♩. = 54-56

8 *Larghetto*, ♩. = 54-56
Solo

The musical score consists of four staves of music in 12/8 time, marked *Larghetto* with a tempo of 54-56 beats per minute. The key signature has two flats (B-flat and E-flat). Measure 8 is marked as a *Solo* and begins with a bracketed measure number '8'. The melody is characterized by eighth-note patterns with slurs. Measure 9 is marked with a bracketed '9'. Measure 10 is marked with a bracketed '10' and ends with a double bar line. Measure 11 is marked with a bracketed '11' and begins with a fermata over a whole note, followed by a second measure number '2' above the staff, indicating a second ending or a specific performance instruction. The score concludes with a final note in measure 11.

Variation 1a

Excerpt 2 Allegretto, ♩ = 100

77 Allegretto, ♩ = 100

78

79

80

attacca

* Please observe repeat

End of orchestral excerpts

Audition Recording Requirements

Associate Principal Oboe

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

Submitting a Recording

Recorded auditions are due by Sunday 9 August 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.
- **DO NOT SPEAK in your recording.**
- Record the audition material in seven blocks, each block recorded in one single unedited take, in the order below.
 - **Block A:** Mozart Oboe Concerto in C, K.314 1st movement (no cadenzas)
 - **Block B:** Mozart Oboe Concerto in C, K.314 2nd movement (no cadenzas)
 - **Block C:** R. Strauss Oboe Concerto first movement
 - **Block D:** Excerpts page 2-6
 - **Block E:** Excerpts page 7-11
 - **Block F:** Excerpts page 12-18
 - **Block G:** Excerpts page 19-27

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

- Set repertoire must be recorded **with piano accompaniment.**
- **Timestamps: When submitting your recording you will be asked to provide a list of 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:**
 - **Do not compress files for upload**
 - **mp4, avi, mkv files hosted by Dropbox or Google Drive – must be able to download**
- **Unaccepted formats**
 - YouTube
 - Vimeo
 - 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

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