

Sydney Symphony 2027 Fellowship Audition Requirements

Bassoon

Overleaf is a copy of the BASSOON audition excerpts and set repertoire information for the first and second round of the 2027 Fellowship auditions. Before starting, please read the information below.

First round applications for 2027 Fellowship 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.*
- 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/s and completed recording declaration through the form link provided after your application was submitted by **11:59 pm, Wednesday 15 April 2026**.

Please note: Application forms should be submitted well in advance of this deadline. This is to ensure we can verify your eligibility and send you the email to upload your recording links.

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 by Friday 8 May 2026. **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 Wednesday 17 June 2026.

Second Round Audition

All applicants who are invited to the second round of auditions are expected to attend the live audition in person at the scheduled date, time, and location as communicated by the Sydney Symphony Fellowship team.

The live second round is designed to assess candidates' musicality, presence, and responsiveness in a real-time performance environment.

In the event that an applicant is unable to attend the published audition date due to verified personal, professional, or travel constraints, they must notify the Fellowship Manager as soon as possible, ideally within 48 hours of receiving their invitation. In this case, the audition panel may invite you to submit a professionally recorded second round audition, the details of which will be provided.

Following the live audition date, you may be invited to a final in person third round audition.

Sydney Symphony 2027 Fellowship 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 2027 Fellowship.

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 2027 – 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

Composer	Work	Page
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
RAVEL	<i>Ma Mère l'Oye</i> *	
	Excerpt 1	5

* This excerpt is **optional**

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 glastair.mckean@sydneyssymphony.com with your address.

MOZART *Don Giovanni*, K.527
Bassoon 1

Ouvertura
Excerpt 1 Molto allegro

Molto Allegro

27 *f* *p* 6 *f* *p* 1 etc.]

43 5 *f*

53 1 1

60 6 *f*

Excerpt 2 [same tempo]

103

114

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, measures 268-288, is presented in three staves. The key signature is F minor (three flats) and the time signature is 3/4. The first staff (measures 268-279) begins with a measure rest, followed by a 5-measure rest, then a *Solo* section starting at measure 279 with a *pp* dynamic. The second staff (measures 280-287) continues the *Solo* section with an *espress.* marking. The third staff (measures 288-288) concludes the excerpt with a 9-measure rest, followed by a *Solo* section starting at measure 288 with a *pp* dynamic and a *morendo* marking. The score is written in bass clef with a key signature of three flats.

Bassoon 1[illegible]

RAVEL *Ma Mère l'Oye: Suite*[§]
Contrabassoon

IV. *Les entretiens de la Belle et de la Bête*
Excerpt 1 Mouvt de Valse modéré

CONTREBASSON

13

2 C. BASSON SOLO

pp

p

3

mf

2 3 4 5 6

3

2

p

p

Animez peu à peu

2

p

2

Assez vif 10*

Rall. von

4 1^{er} Mouvt C. BASSON SOLO

mp

pp

3

pp

pp

pp

5

2

p

2

mf

10

6

25

§ This excerpt is **optional**
* Please observe a brief pause before continuing

End of orchestral excerpts

Fellowship 2027 – Bassoon

Orchestral excerpts, Round 2

Solo repertoire (not included in this booklet)

BACH	Cello Suite No.5 in C minor, BWV 1011
	Sarabande
	Gigue

Audition excerpts

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

* This excerpt is optional

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 glastair.mckean@sydneyssosymphony.com with your address.

BRAHMS Violin Concerto in D, Op.77
Bassoon 2

Second movement
Excerpt 1 Adagio

Adagio
Tutti

12

22

p *pp* *p* *mf* *p* *Solo* **11**

SMETANA *The Bartered Bride*
Bassoon 1

Overture
Excerpt 1 Vivacissimo

Vivacissimo.

ff *sf non legato* *p* *cre - scen - do*

81 82 83

Viol. I. Horn

Excerpt 2 [same tempo]

ff *Solo* *13** *1 6** *1* *p*

8

* Please observe a brief pause before continuing

RIMSKY-KORSAKOV Scheherazade, Op.35
Bassoon 1

Second movement
Excerpt 1 Andantino

Lento. Recit. **Andantino.**
dolce espressivo
Solo.
capriccioso, quasi recitando
A tempo
pp

Excerpt 2 Recit. Moderato assai

Recit. Moderato assai.
lento **3** **acc.**
Solo
f **p** **cresc.** **poco rit.** **tempo**
3 **2** **acc.**
f **p** **cresc.** **poco rit.** **tempo**
3 **2** **acc.**
f **p** **cresc.** **poco rit.** **tempo**
M **Tempo Allegro molto ed animato.**
Clar. I. **Solo.**
p **rit. molto**

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

RAVEL *Ma Mère l'Oye: Suite*
Contrabassoon

IV. *Les entretiens de la Belle et de la Bête*
Excerpt 1 Mouvt de Valse modéré

CONTREBASSON

13

2 C. BASSON SOLO

pp

p

3

mf

2 3 4 5 6 3 2

p

p

Animez peu à peu

2

p

2

Assez vif 10*

Rall. von

4 1^{er} Mouvt C. BASSON SOLO

pp

pp

pp

pp

5

2

p

2

mf

10

6

25

§ This excerpt is **optional**
* Please observe a brief pause before continuing

End of orchestral excerpts