

## 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@sydneyssyphony.com](mailto:auditions@sydneyssyphony.com)**

# Fellowship 2027 – 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

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

\* This excerpt is optional

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**MOZART** *Don Giovanni*, K.527

Bassoon 1

Ouverture

**Excerpt 1** Molto allegro

Molto Allegro

27

43

53

60

*f*

*p*

*f*

*f*

**6**

**1**

**1**

**1**

*f*

*f*

*f*

*f*

etc.

**Excerpt 2** [same tempo]

103

114

120

*f*

*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, Andantino in modo di canzona, measures 268-288. The score is in 12/8 time, F minor (two flats). The bassoon part consists of three staves. Measure 268 starts with a single note followed by a rest. Measure 269 begins with a measure repeat sign. Measure 270 starts with a bassoon solo section (marked *solo* and *pp*) consisting of eighth-note patterns. Measure 271 continues the solo with eighth-note patterns. Measure 272 begins with a bassoon solo section (marked *espress.*) consisting of eighth-note patterns. Measure 273 continues the solo with eighth-note patterns. Measure 274 begins with a bassoon solo section (marked *solo* and *pp*) consisting of eighth-note patterns. Measure 275 continues the solo with eighth-note patterns. Measure 276 begins with a bassoon solo section (marked *morendo*) consisting of eighth-note patterns. Measure 277 concludes the solo section with eighth-note patterns. Measure 278 ends the excerpt with a bassoon solo section (marked *morendo*) consisting of eighth-note patterns.

## RAVEL *Bolero*

## Bassoon 1

### **Excerpt 1** Tempo di Bolero moderato assai

2

1 *mp*

Solo

3

**RAVEL** *Ma Mère l'Oye: Suite*<sup>§</sup>

Contrabassoon

IV. *Les entretiens de la Belle et de la Bête*

**Excerpt 1** Mouvt de Valse modéré

CONTREBASSON

13

**2** C. BASSON SOLO

*pp*

3

*p* **3** *mf* **2**

*p* **2** *p*

*Animez peu à peu* **2** *p* **2**

*Assez vif* **10\*** *Rall.* **4** 1<sup>er</sup> Mouvt C. BASSON SOLO *pp*

*mp* **5** **2** *pp* **2** *pp* **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

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## Solo repertoire (not included in this booklet)

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

## Audition excerpts

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

\* This excerpt is optional

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

Musical score for orchestra, Adagio Tutti section. The score consists of three staves of music. The top staff is labeled 'Adagio' and 'Tutti'. The middle staff is labeled '12' and the bottom staff is labeled '22'. The music is in 2/4 time. The first staff starts with a dynamic 'p' and includes slurs and grace notes. The second staff starts with a dynamic 'p' and includes slurs and grace notes. The third staff starts with a dynamic 'p' and includes slurs and grace notes. The score is written in a clear, professional musical notation style.

**SMETANA** *The Bartered Bride*

Bassoon 1

Overture

**Excerpt 1** Vivacissimo

**Vivacissimo.**

ff

*sf non legato*

81

82

83

*Viol I.*

*Horn*

*cre - scen - - do*

**Excerpt 2** [same tempo]

*Solo*

8

13\*

ff

1

6\*

*sf*

\* Please observe a brief pause before continuing

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

Bassoon 1

Second movement

**Excerpt 1** Andantino

**Andantino.**

**Lento. Recit.**

*dolce espressivo*

**Solo.**

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

*rit. assai* **A** *a tempo*

**10** *pp*

**Excerpt 2** Recit. Moderato assai

**Recit. Moderato assai.**

**L**

*lento* **3** *accl.*

**Solo**

*lunga* **p** *cresc.*

*poco rit.* *tempo*

*lunga* **p** *cresc.*

*poco rit.* *tempo*

*lunga* **p** *cresc.*

*rit. molto*

**M** **Tempo Allegro molto ed animato.**

**Clar. I**

**Solo**

**7** **5** **9** **10** **11**

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

Bassoon 1

III. Valse

**Excerpt 1** Allegro moderato

25 *mf*

39

48 *f*

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

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

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

8 Klar. **B** *dolce*

**C**

**D**

**Solo**

**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.*

**Excerpt 2** [same tempo]

**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

3 3 2

Animez peu à peu 2 2

Assez vif 10\* Rall. 4 1<sup>er</sup> Mouvt C. BASSON SOLO

5 2 2 10 6 25

§ This excerpt is **optional**

\* Please observe a brief pause before continuing

End of orchestral excerpts