

# Sydney Symphony 2027 Fellowship Audition Requirements

## Oboe

Overleaf is a copy of the OBOE 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 Friday 26 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**

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

# Fellowship 2027 – 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>
<b>J.S. BACH</b>	<b>Brandenburg Concerto No.1</b>	
	Excerpt 1	2
	Excerpt 2	2
<b>SCHUBERT</b>	<b>Symphony No.5</b>	
	Excerpt 1	3
	Excerpt 2	3
<b>RAVEL</b>	<b>Le Tombeau de Couperin</b>	
	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 [glastair.mckean@sydneyssosymphony.com](mailto:glastair.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

4

*p*

Third movement  
Excerpt 2 Allegro

3. Allegro

5

9

13

17

*p sempre*

*tr.*

**SCHUBERT** Symphony No.5 in B flat, D.485  
Oboe 1

First movement  
**Excerpt 1** Allegro

73

80

*pp cresc. f pp cresc. f*

Second movement  
**Excerpt 2** Andante con moto

Andante con moto

3

10

16

22

*p cresc. fp> pp*

**RAVEL** *Le Tombeau de Couprin*  
Oboe 1 and Oboe 2

I. Prélude  
**Excerpt 1** Vif, ♩ = 92

R

(★) **HAUTBOIS** [ **Vif. ♩ = 92** ]

**COR ANGLAIS**  
(2<sup>d</sup> Hautbois)

*pp*

**1**

**COR A.** *pp* *mp*

*p*

**2** **3**

*γ\** *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

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The image shows two staves of musical notation for a piano piece. The first system, labeled with a boxed '4', contains measures 4 and 5. Measure 4 begins with a piano (*p*) dynamic and features a continuous eighth-note melody in the right hand, while the left hand has whole rests. Measure 5 is marked with a first ending bracket labeled '1<sup>a</sup>' and an asterisk (\*). The second system, labeled with a boxed '5', contains measures 6 and 7. Measure 6 starts with a second ending bracket labeled '2<sup>a</sup>' and a sforzando (*sf*) dynamic. Measure 7 is marked with a boxed '5' and a piano (*p*) dynamic. The left hand in measure 7 has a whole note chord labeled with the number '5'.

\* Please observe repeat



**RAVEL** *Le Tombeau de Couperin* cont.

II. Forlane  
**Excerpt 2** Allegretto, ♩ = 96

R

The musical score is for the second excerpt of the Forlane movement from Ravel's 'Le Tombeau de Couperin'. It is written for piano and right hand. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Allegretto' with a quarter note equal to 96 beats per minute. The score is divided into three systems. The first system begins with a piano (p) dynamic. The second system contains measures 12 and 13, with mezzo-forte (mf) dynamics. The third system concludes with a fermata and a '5' indicating a fifth finger position.

Excerpt 3 [same tempo]

R

Musical score for Excerpt 3, measures 15-17. The score is written for piano (p) and includes dynamic markings *pp*, *p*, and *f*. Measure 15 is marked with a box containing the number 15. Measure 16 is marked with a box containing the number 16. Measure 17 is marked with a box containing the number 17. The score includes a section labeled "Prenez le Cor A." and a section labeled "1".

End of orchestral excerpts

# Fellowship 2027 – 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>
<b>J.S. BACH</b>	<b>Brandenburg Concerto No.1</b>	
	Excerpt 1	2
	Excerpt 2	2
<b>SCHUBERT</b>	<b>Symphony No.5</b>	
	Excerpt 1	3
	Excerpt 2	3
<b>BRAHMS</b>	<b>Variations on a theme of Haydn</b>	
	Excerpt 1	4
<b>RAVEL</b>	<b>Le Tombeau de Couperin</b>	
	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 [glastair.mckean@sydneyssymphony.com](mailto:glastair.mckean@sydneyssymphony.com) with your address.*

Oboe 1

### Excerpt 1 Adagio

### Excerpt 2 Allegro

3. Allegro

5

9

13

17

*p sempre*

*tr.*

Oboe 1

### Excerpt 1 Allegro

The image displays a musical score for the song "The Rose Tree". It consists of two systems of a single melodic line in treble clef, with a key signature of one flat (B-flat) and a common time signature (C). The first system begins at measure 73 and ends at measure 79. It features a piano (*p*) dynamic and includes a trill ornament in measure 77. The second system starts at measure 80 and ends at measure 86. It includes dynamic markings for *pp* (pianissimo), *cresc.* (crescendo), and *f* (forte), and concludes with a double bar line. The melody is characterized by flowing eighth and sixteenth notes, often beamed together, and includes various ornaments such as grace notes and trills.

### Excerpt 2 Andante con moto

Andante con moto

3

*p*

10

16

22

*p* *cresc. f* *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.*

\* Please do not observe repeats

**RAVEL** *Le Tombeau de Couperin*  
Oboe 1

III. Menuet  
**Excerpt 1** Allegro moderato, ♩ = 120

**Allegro moderato.** ♩ = 120

**SOLO**

**R** HAUTBOIS [ *pp* *pp* ]

COR ANGLAIS

**1**

**2** *mp*

**3** *p* *mp* **4**

**SOLO** **1<sup>a</sup>** **2<sup>a</sup>** **4** *pp* *p* **8**

\* Please observe all repeats

End of orchestral excerpts