



**sydney symphony orchestra**

David Robertson Chief Conductor and Artistic Director

## Fellowship 2020

### Video Audition Information

Overleaf is a copy of the OBOE audition excerpts and set repertoire information for the first round of the Fellowship 2020 auditions. Before getting started, please read the information below.

First round applications for Fellowship 2020 are by **video audition only**.

#### Recording Guidelines

- Submit two videos, with each video being recorded in one single take, unedited and uncut.
  - Video 1. Set Repertoire (accompanied).
  - Video 2: Excerpts
    - Recorded in the order listed.
    - Identify start times of each excerpt, name of the work & composer.
- Recordings to be done 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.
- Complete the declaration at the bottom of the page and email along with your Video Audition links to [auditions@sydneyssmphony.com](mailto:auditions@sydneyssmphony.com) by **11.59pm, Wednesday 1 May 2019**.

#### Presenting your Audition Video

Youtube or Vimeo is our preferred web-based video sharing platforms.

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.

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.
- **High Definition** video recording is preferable.
- **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 live auditions held in Sydney. Audition panels are made up of SSO musicians from the applicable section. Results will be communicated to applicants by approx Monday 20 May 2019.

For second round live audition dates refer to [www.sydneyssmphony.com/fellowship](http://www.sydneyssmphony.com/fellowship)

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#### Fellowship First Round Video Audition Declaration

I, \_\_\_\_\_ (applicant), declare that the enclosed recording is a true and accurate representation of my playing for the purposes of auditioning for Sydney Symphony Orchestra Fellowship 2020. It was recorded on: \_\_\_\_\_ (date). I have not altered the recording beyond basic editing.

Signed by applicant \_\_\_\_\_

Date \_\_\_\_\_

Signed by Recording Engineer/Witness \_\_\_\_\_

Date \_\_\_\_\_

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# Fellowship 2020 – Oboe

Orchestral excerpts, Round 1

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**Solo repertoire – ACCOMPANIED** *(not included in this booklet)*

**MOZART**                    **Oboe Concerto**  
First movement  
No cadenza

**Audition excerpts, Round 1**

<i>Composer</i>	<i>Work</i>	<i>Page</i>
<b>J.S. BACH</b>	<b>Cantata No.12 Weinen, Klagen, Sorgen, Zagen</b>	
	Excerpt 1	2
	Excerpt 2	2
<b>BEETHOVEN</b>	<b>Violin Concerto</b>	
	Excerpt 1	3
	Excerpt 2	3
<b>RAVEL</b>	<b>Daphnis et Chloé: Suite No.2</b>	
	Excerpt 1	4
	Excerpt 2	6

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**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@sydneyssmphony.com](mailto:alastair.mckean@sydneyssmphony.com) with your address.*

**J.S. BACH** Cantata No.12, BWV12 *Weinen, Klagen, Sorgen, Zagen*

Oboe

4. Aria, 'Kreuz und Kronen sind verbunden'

**Excerpt 1** Andante

Andante

3

5

*tr* **A** 1

**Excerpt 2** [same tempo]

26

28

30 **E** 2

**BEETHOVEN** Violin Concerto in D, Op.61

Oboe 1

First movement

**Excerpt 1** Allegro, ma non troppo

**Allegro, ma non troppo**  
**Tutti 1**

18

Clar.

*p dolce* *cresc.* *sf* *p*

*cresc.* *f* *ff*

\* Please observe a brief pause before continuing

**Excerpt 2** [same tempo]

38

*sf* *sf* *p* *p*

VI.

*p* *cresc.* *f sf*

**RAVEL** *Daphnis et Chloé: Suite No.2*

Oboe 2

*Danse générale*

**Excerpt 1 Animé**

Musical score for Oboe 2, measures 207-210. The score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). Measure 207 is marked with a box containing the number 207. The dynamics are *ff* (fortissimo) for measures 207-208 and *mf* (mezzo-forte) for measures 209-210. The music features a melodic line with eighth and sixteenth notes, often beamed together, and some slurs.

Musical score for Oboe 2, measures 211-214. The score is written on a single staff with a treble clef and a key signature of two sharps. The dynamics are *mf* (mezzo-forte) for measures 211-212, *f* (forte) for measures 213-214, and *ff* (fortissimo) for measure 214. The music continues with a melodic line, including slurs and accents.

Musical score for Oboe 2, measures 215-218. The score is written on a single staff with a treble clef and a key signature of two sharps. Measure 215 is marked with a box containing the number 208. The dynamics are *f* (forte) for measures 215-216, *p subito* (piano subito) for measure 217, and *f* (forte) for measure 218. The music features a melodic line with slurs and a repeat sign at the end of measure 218.

Musical score for Oboe 2, measures 219-222. The score is written on a single staff with a treble clef and a key signature of two sharps. Measure 219 is marked with a box containing the number 209. The dynamics are *mf* (mezzo-forte) for measures 219-220, *ff* (fortissimo) for measure 221, and *p sub.* (piano subito) for measure 222. The music features a melodic line with slurs and a change in time signature to 3/4 in measure 222, indicated by a 3/4 time signature above the staff.

continues

The first system of music consists of two staves, likely for piano accompaniment. The key signature has two sharps (F# and C#). The music features a complex, rhythmic pattern with many beamed notes and slurs, creating a dense texture.

The second system of music is a single staff with a treble clef. It begins with a dynamic marking of *fff* (fortississimo). The music continues with a similar complex, rhythmic pattern as the first system, featuring many beamed notes and slurs.

The third system of music is a single staff with a treble clef. It starts with a measure rest, indicated by a bracket and a vertical line. Above the rest are the numbers 3 and 2. A box containing the number 210 is positioned above the staff. The time signature changes to 5/4. The music then continues with a few notes, and the key signature changes to one sharp (F#), labeled as "Cl. B." (C major).

**RAVEL** *Daphnis et Chloé* cont,

★ Oboe 1

**Excerpt 2** [same tempo]

The musical score for Oboe 1, Excerpt 2, consists of six systems of staves. The first system (measures 212-213) includes a piano part with a 3-measure rest. The second system (measures 213-214) is for two Horns. The third system (measures 214-215) continues the Oboe line. The fourth system (measures 215-216) continues the Oboe line. The fifth system (measures 216-217) includes a piano part with a 2-measure rest. The sixth system (measures 217-218) continues the Oboe line. Dynamics include *mf*, *pp*, *p*, *f*, and *ff*. A hand icon with a star points to the beginning of the first system.

\* Please observe a brief pause before continuing

End of orchestral excerpts