

Sydney Symphony Fellowship 2026 Audition Requirements

Oboe

Overleaf is a copy of the OBOE audition excerpts and set repertoire information for the first and second round of the Fellowship 2026 auditions. Before starting, please read the information below.

First round applications for Fellowship 2026 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.*
 - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Both videos are to be recorded on the same day.
- 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 link and completed recording declaration on the following page to auditions@sydneysymphony.com by **11.59pm, Sunday 4 May, 2025**.

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 on Monday 26 May 2025. **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 4 July 2025.

Sydney Symphony Fellowship 2026 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 Fellowship 2026.

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 2026 – 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>
J.S. BACH	Brandenburg Concerto No.1	
	Excerpt 1	2
	Excerpt 2	2
SCHUBERT	Symphony No.5	
	Excerpt 1	3
	Excerpt 2	3
RAVEL	Le Tombeau de Couperin	
	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 alastair.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

Musical notation for Excerpt 1, Adagio. The first staff shows measures 1-3, and the second staff shows measures 4-6. The music is in 3/4 time, F major. It features a melodic line with slurs and trills. A dynamic marking *p* is present at the start of the second staff.

Third movement

Excerpt 2 Allegro

3. Allegro

Musical notation for Excerpt 2, Allegro. The first staff shows measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-20. The music is in 6/8 time, F major. It features a rhythmic pattern with slurs and trills. A dynamic marking *p sempre* is present at the start of the fifth staff.

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*

RAVEL *Le Tombeau de Couperin*

Oboe 1 and Oboe 2

I. Prélude

Excerpt 1 Vif, ♩ = 92

(★) **HAUTBOIS** [] **Vif. ♩ = 92**



COR ANGLAIS
(2^d Hautbois)

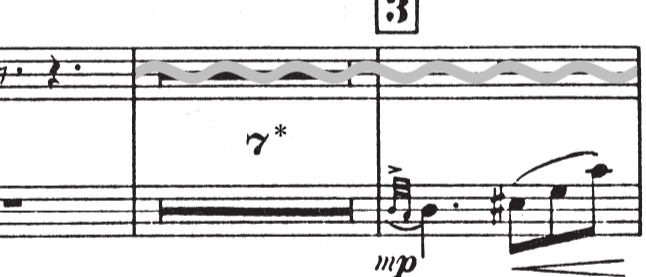
COR A. **pp** **1** **mp**



p



2 **3** **mp** **γ***



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

Musical notation for exercise 4, first system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a box containing the number '4'. The first measure is marked with a piano dynamic (*p*). The second measure is marked with a first ending bracket labeled '1^a'. The system ends with an asterisk (*).

Musical notation for exercise 4, second system. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a box containing the number '2^a'. The first measure is marked with a fortissimo dynamic (*sf*). The second measure is marked with a first ending bracket. The system ends with a box containing the number '5'. The first measure of the second system is marked with a piano dynamic (*p*).

* Please observe repeat

RAVEL *Le Tombeau de Couperin* cont.

II. Forlane

Excerpt 2 Allegretto, ♩ = 96

The musical score is presented in three systems. The first system begins with a hand icon pointing to the first measure. The music is in G major (one sharp) and 3/4 time. The first system includes a piano (*p*) dynamic marking. The second system starts with a measure number '12' in a box and includes a mezzo-forte (*mf*) dynamic marking. The third system starts with a measure number '13' in a box and ends with a fermata over the final measure, with the number '5' written below the staff.

Excerpt 3 [same tempo]

Musical score for Excerpt 3, measures 15-17. The score is in 3/4 time and consists of two staves. Measure 15 is marked with a box containing the number 15. The first staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The second staff begins with a bass clef and the same key signature. A hand icon points to the first measure of the second staff. Dynamics include *pp*, *p*, and *f*. Measure 16 is marked with a box containing the number 16. Measure 17 is marked with a box containing the number 17. The first staff of measure 17 includes the instruction *tr* above the notes. The second staff of measure 17 includes the instruction *Prenez le Cor A.* above the first measure, followed by a first ending bracket labeled *1* and a dynamic marking of *pp*.

End of orchestral excerpts

Fellowship 2026 – 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>
J.S. BACH	Brandenburg Concerto No.1	
	Excerpt 1	2
	Excerpt 2	2
SCHUBERT	Symphony No.5	
	Excerpt 1	3
	Excerpt 2	3
BRAHMS	Variations on a theme of Haydn	
	Excerpt 1	4
RAVEL	Le Tombeau de Couperin	
	Excerpt 1	5

Sight reading may be given as an unprepared excerpt presented during the audition

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@sydneyssosymphony.com with your address.

J.S. BACH Brandenburg Concerto No.1 in F, BWV1046

Oboe 1

Second movement

Excerpt 1 Adagio

2. Adagio

Musical notation for Excerpt 1, Adagio. The first staff shows measures 1-3, and the second staff shows measures 4-6. The music is in 3/4 time, F major. It features a melodic line with slurs and trills. A dynamic marking *p* is present at the start of the second staff.

Third movement

Excerpt 2 Allegro

3. Allegro

Musical notation for Excerpt 2, Allegro. The first staff shows measures 1-4, the second 5-8, the third 9-12, the fourth 13-16, and the fifth 17-20. The music is in 6/8 time, F major. It features a rhythmic dance with slurs and trills. A dynamic marking *p sempre* is present at the start of the fifth staff.

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*

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.*

1. * 2.

* Please do not observe repeats

RAVEL *Le Tombeau de Couperin*

Oboe 1

III. Menuet

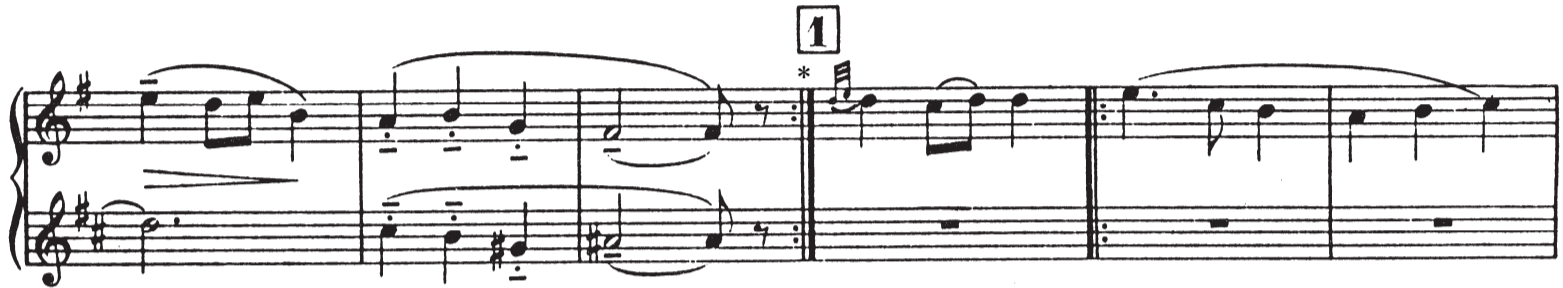
Excerpt 1 Allegro moderato, ♩ = 120

Allegro moderato. ♩ = 120

SOLO

HAUTBOIS []

COR ANGLAIS



SOLO



* Please observe all repeats

End of orchestral excerpts