



Thank you for your interest in the Singapore Symphony Orchestra's **Principal Bassoon** vacancy.

The first stage of the appointment process will be a recorded audition. The following must be received no later than **Thursday, 21 September 2023, 2359 Singapore time (GMT+8)** in order to be included in the audition:

- A completed applicant information form, and
- A copy of your full resumé, and
- Video recordings of the required repertoire (see Video Audition Repertoire on page 3).

Please read the guidance notes carefully before recording your video.

Application form, resumé and video recordings must be submitted through this online form:

<https://ssoperfor.ms/audition-principal-bassoon>

The SSO aims to notify applicants by **2 October 2023**. Successful applicants will be invited to Singapore to perform a live audition on **24 November 2023**.

General information

- Shortlisted applicants will be invited for a live audition and, if successful, a trial.
- **All applicants must be available to accept the position if offered.**
- **Successful applicants who are offered the position, and have accepted it, should commence work within a reasonable period of the offer.**
- Singapore Symphony Orchestra tunes to A442.
- For the live audition, piano accompaniment is not required.

Recording Guidelines

It is important that the recording provides an accurate representation of your performing capabilities.

The following guidelines will assist with the production of your recording:

- As far as possible, the video recording should be made in a suitable acoustic environment.
- Where possible, a studio-quality condenser microphone should be used, placed around 1.5 metres in front of the instrument and 2 metres off the ground.
- **All the solo audition repertoire should be recorded in one take (one uncut video file).**
- **All the orchestral excerpts audition repertoire should be recorded in one take (one uncut video file).**
- **No editing or post production should be carried out.**
- **Each file should be no larger than 20GB.**
- **Please indicate time stamp of the start of each work on a separate document for each video file. The document should be in either a Word Document or PDF format (e.g. BEETHOVEN Symphony No.9 – 00:00, BRAHMS Symphony No.4 – 00:55, MAHLER Symphony No.5 – 02:05).**
- Please use common digital formats like AVI, M4V, MP4, MOV, MPG, or WMV.

Please take time to watch and listen to your finished recording files to make sure they are playable before sending to us.

The recording must be uploaded through the online form listed on page 1 of this document.

Any recordings not submitted according to these guidelines may be disqualified.

If you have any questions regarding this vacancy, please contact Ms PECK Xin Hui at auditions@sso.org.sg.

Video Audition Repertoire for Principal Bassoon

(A) SOLO REPERTOIRE (Without piano accompaniment)

- 1) MOZART Bassoon Concerto in B-Flat Major, K.191
1st Movement with cadenza

(B) ORCHESTRAL EXCERPTS (1st Bassoon part unless stated otherwise)

- 1) BEETHOVEN Symphony No.4 in B-flat major, Op.60
IV. Allegro ma non troppo
- bar 184 – bar 187
- bar 300 – bar 302
- last 6 bars
- 2) RIMSKY-KORSAKOV Scheherazade, Op.35
II. Andantino
- Bassoon solo from beginning – letter [A]
II. Moderato assai
- Bassoon solo from letter [L] – [M]
- 3) MOZART Overture to The Marriage of Figaro (Presto)
- bar 1 – bar 24
- 4) TCHAIKOVSKY Symphony No.4 in F minor, Op.36
II. Andantino in modo di canzone
- from bar 274 – the end
- 5) STRAVINSKY The Rite of Spring
Part I: Adoration of the Earth
- first 15 bars (Lento tempo rubato)
- Bassoon solo, 4 bars of figure [12] (Piu mosso)
- 6) STRAVINSKY Pulcinella Suite (Revised 1949 Version)
V. Toccata: Allegro
- from 1 bar before figure [69] – [71]
VI. Gavotta: Variation 2: Allegro piu tosto moderato
- whole movement (observe all repeats)

Live Audition Repertoire for Principal Bassoon

(A) SOLO REPERTOIRE (Without piano accompaniment)

- 1) MOZART Bassoon Concerto in B-Flat Major, K.191
 - 1st Movement with cadenza
 - 2nd Movement

(B) ORCHESTRAL EXCERPTS (1st Bassoon part unless stated otherwise)

- 1) BEETHOVEN Symphony No.4 in B-flat major, Op.60
 IV. Allegro ma non troppo
 - bar 184 – bar 187
 - bar 300 – bar 302
 - last 6 bars
- 2) MOZART Overture to The Marriage of Figaro (Presto)
 - bar 1 – bar 24
 - bar 101 – bar 123
 - bar 139 – bar 171
- 3) RAVEL Bolero
 - Bassoon solo
- 4) RAVEL Piano Concerto in G
 I. Meno vivo
 - 9 bars of figure [9]
 III. Presto (1st & 2nd Bassoon)
 - from 5th bar of figure [14] – 1st bar of figure [15]
- 5) RIMSKY-KORSAKOV Scheherazade, Op.35
 II. Andantino
 - Bassoon solo from beginning – letter [A]
 II. Moderato assai
 - Bassoon solo from letter [L] – [M]
- 6) SHOSTAKOVICH Symphony No.9 in E-flat major, Op.70
 IV. Largo
 - whole movement
 V. Allegretto
 - beginning – letter [A]
- 7) SMETANA Overture to The Bartered Bride (Vivacissimo)
 - first 8 bars
 - Bassoon solo from 17th – 39th bar of letter [B]
- 8) STRAVINSKY Pulcinella Suite (Revised 1949 Version)
 I. Overture: Allegro moderato
 - figure [1] – [3]
 III. Scherzino: Allegro
 - pickup to figure [38] – [39]
 - from 1 bar before figure [52] – the end (poco a poco accel.)
 V. Toccata: Allegro
 - from 1 bar before figure [69] – [71]
 VI. Gavotta: Variation 2: Allegro piu tosto moderato
 - whole movement (observe all repeats)

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- 9) STRAVINSKY The Rite of Spring
Part I: Adoration of the Earth
- first 15 bars (Lento tempo rubato)
- Bassoon solo, 4 bars of figure [12] (Piu mosso)
- 10) TCHAIKOVSKY Symphony No.4 in F minor, Op.36
I. Andante sostenuto (Moderato con anima)
- pickup to bar 36 – bar 45
- pickup to bar 105 – bar 114
- bar 204 – bar 234
- bar 294 – bar 299 (Moderato assai, quasi Andante)
II. Andantino in modo di canzone
- from bar 274 – the end
- 11) TCHAIKOVSKY Symphony No. 6 in B Minor, Op.74
I. Adagio
- bar 1 – bar 12
IV. Adagio Lamentoso
- bar 4 – bar 36
- 12) MOZART Symphony No. 41 in C major, K.551
I. Allegro vivace
- bar 62 – bar 71
- bar 105 – downbeat of bar 111
- bar 131 – bar 133
- 3rd beat of bar 184 – downbeat of bar 189
- bar 216 – bar 219
- bar 249 – bar 253
- bar 260 – bar 263
- bar 297 – downbeat of bar 299
IV. Finale: Molto Allegro
- bar 87 – bar 94
- bar 154 – bar 172 (ignore the repeat signs between bars 157-158)
- bar 387 – bar 390
- bar 396 – bar 397

(Updated July 2023 by the Bassoon Section)