



Principal Oboe

AUDITION PROCEDURE AND REQUIREMENTS

Please note that audition booklets with repertoire requirements and printed excerpts (if applicable) are available to all candidates via Musical Chairs **once they have applied** (this is not visible pre-application).

FIRST-ROUND: Digital Submission (audio *and* visual)

Once you have applied via musical chairs, all applicants are welcome to submit a recording to SCO for consideration. Please note that SCO reserves the right not to listen to first-round recordings in their entirety.

Please record the repertoire listed below (audio and visual). The panel will only hear the anonymised audio; no Candidate information (including portfolio details) will be shared with the panel at the anonymous first-round review stage. For those selected, the second round of this process (audition and portfolio) will not be screened.

You may submit the Mozart and orchestral excerpts in two separate files, or all in one file, **however the excerpts need to be performed in one take AND in the order below**. Please note that whether submitted separately or in one file, **your musical performance must be unedited**, ideally with an analog clock placed in the background of your video. The full audio-visual recording will be available to a member of SCO management to ensure that submissions are genuine.

A filming guide is available via Musical Chairs and **the first-round audition booklet will be visible to all candidates via Musical Chairs once they have applied**.

Please **apply and then submit** your first-round audio-visual recording to Musical Chairs by **Thursday 17 April 2025**

FIRST-ROUND SOLO REPERTOIRE

MOZART Oboe concerto, 1st movement exposition

This may be an existing audio-visual recording – with or without accompaniment (piano or orchestral). If you decide to record this fresh for SCO – this can be with or without piano accompaniment.

AND

FIRST-ROUND ORCHESTRAL EXCERPTS – to be recorded in one take and in the following order

BRAHMS Violin Concerto: 2nd movement opening to b.32

ROSSINI La Scala di Setta overture: b.5 to figure 3 (*any edition*)

RAVEL Le Tombeau de Couperin: 1st movement opening to fig.2 + fig.8 – 9

Second-round continued overleaf...

FINAL FEB 2025

SECOND-ROUND: Live Audition (not screened)

For those candidates invited to the second-round, live auditions will be held in Edinburgh (summer dates TBC).

Full details, including date options will be confirmed directly with 2nd round candidates. These auditions will not be screened, and full CV information will be available for the panel. The second-round booklet, including music, will be visible to candidates once they have applied via Musical Chairs.

The live audition will be at A 441, with the accompanying piano tuned to A 441

SECOND-ROUND SOLO REPERTOIRE

- **MOZART** Oboe Concerto in C Major: 1st **and** 2nd movements

AND

- A **contrasting** piece of your choice. *This may be a solo or accompanied piece*

SECOND-ROUND ORCHESTRAL EXCERPTS

BACH	St Matthew Passion; No.20 Aria <i>Ich will bei meinem Jesu wachen</i> – to b.47
BEETHOVEN	Symphony no.3; mvt. 2: b. 8 – 16 <u>and</u> b. 36 – 56. <u>and</u> mvt. 4: upbeat to b. 349 to b. 380
BRAHMS	Symphony no.1; mvt.1: b. 25 – 33 <u>and</u> mvt.2: b.17 – 23 <u>and</u> b. 38- 43
BRAHMS	Violin Concerto; mvt.2: beginning – b.32
MACMILLAN	Tryst: Fig. S to the downbeat of U
MAHLER	Symphony 3: mvt.2 beginning – b.9
RAVEL	Le Tombeau de Couperin; mvt.1: beginning to fig. 2 <u>and</u> fig. 8 – 9 <u>and</u> mvt.3: beginning – fig. 3 <u>and</u> fig. 9- 10.
ROSSINI	La Scala di Seta; overture: upbeat to b.6 to downbeat of b.53
SCHUBERT	Symphony no.8; mvt.2: b. 84 - 111
SCHUBERT	Symphony no.9; mvt.2: b.8 – 29
STRAVINSKY	Pulcinella Suite; mvt.2: Serenata (complete) <u>and</u> mvt.6: Gavotta beginning to 8 bars after fig. 80

SIGHT READING MAY BE GIVEN