Royal Liverpool Philharmonic Orchestra Emerging Musicians Fellowship



Bassoon

First Round (video audition – in one take in

the following order)

MOZART Marriage of Figaro Overture – 1st bsn

RIMSKY-KORSAKOV Sheherazade Mvt $2 - 1^{st} bsn$

1st movement Exposition of Mozart, Weber or Hummel Bassoon Concerto (unaccompanied)

Second Round (including excerpts from first round)

RAVEL Bolero – 1^{st} bsn

BEETHOVENSymphony No 4 Mvt $4 - 1^{st}$ bsn**BEETHOVEN**Symphony No 9 Mvt $4 - 2^{nd}$ bsn^*

BARTÓK Concerto for Orchestra Mvt $2 - 2^{nd} bsn^*$

Same section of concerto as Round 1 (with provided accompanist)

Sightreading may be given

NB: A=440

Optional Contrabassoon

RAVEL Mother Goose Mvt 4 - cbn**BEETHOVEN** Symphony No 5 Mvt 4 - cbn

Please prepare sections marked in brackets [] where indicated. If no brackets are marked please prepare entire excerpt.

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract. Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

^{*}to be played alongside RLPO Musician

MOZART

Marriage of Figaro Overture – 1^{st} bsn

Guidance Notes: "Nimble finger work is required for this extract and aim for a real pianissimo start. Make sure all passages are the same speed, especially the repeated articulated quavers"

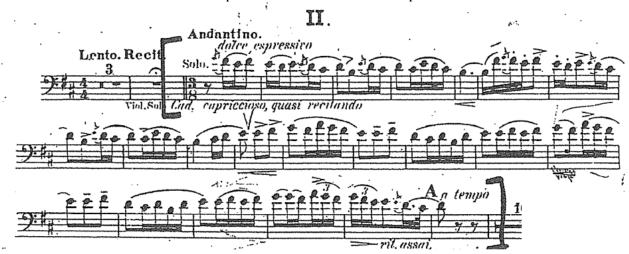




RIMSKY-KORSAKOV

Sheherazade Mvt $2 - 1^{st} bsn$

Guidance Notes: "Follow the composer's instructions carefully, it gives real clues as to the character required for this beautiful expressive solo"



Bolero – 1st bsn

Guidance Notes: "This solo is a fine balance between exacting rhythm and stylish expressive phrasing. Really support that high register, the D flats need an extra push"

BOLERO

MAURICE RAVEL



BEETHOVEN

Symphony No 4 Mvt $4 - 1^{st} bsn$

Guidance Notes: "Don't panic! Incorporating the grace note without disturbing the rhythmic semiquavers is key to a successful attempt"

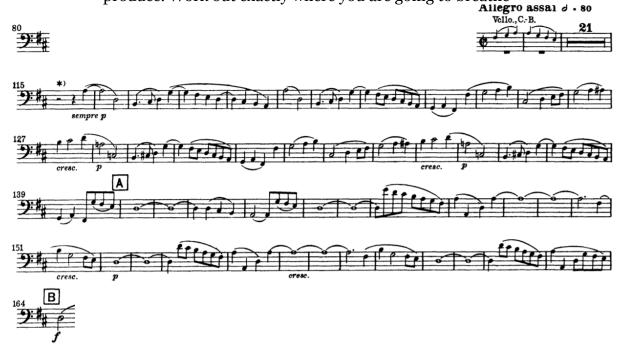




BEETHOVEN

Symphony No 9 Mvt 4 – 2nd bsn*

Guidance Notes: "Think long lines and aim for the most beautiful singing tone you can produce. Work out exactly where you are going to breathe"



^{*)} Bleistiftbemerkung Beethovens: "2. Fag. col Basso"

BARTÓK

Concerto for Orchestra Mvt 2 – 2nd bsn*

Guidance Notes: "Go for super crisp staccato and attacked sharp characterful accents.

Notes marked staccato under a slur should also be played short"

2nd BASSOON

II. GIUOCO DELLE COPPIE



Mother Goose Mvt 4 - cbn

Guidance Notes: "Think about the "beast-like" character of this solo and how you can portray that. Be precise with the rhythm, especially the triplets"



Symphony No 5 Mvt 4 – *cbn*

Guidance Notes: "This extract is all about clear articulation, and clean attack (especially on those tricky throat notes). Aim for consistency of tone in fortissimo throughout the full range of the instrument"

