

ORCHESTRA AUDITIONS

BASSOON

DESCRIPTION OF THE POSITION

The Vratsa Symphony Orchestra announces an opening for the position of **Bassoon Tutti (with obligation of principal)**.

We are seeking a **highly skilled and motivated musician to join our bassoon section**. The successful candidate will demonstrate excellent technical ability, a rich and versatile sound, strong ensemble and solo skills, and a commitment to musical excellence.

Some of the requirements are: advanced studies in music (bachelor or master in a conservatory or equivalent education), sight-reading and ensemble performance skills, the ability to adapt to different styles and repertoire (classical, romantic, contemporary), and proven orchestral experience or equivalent professional performance background will be taken in consideration as well as the ability of playing contrabassoon but this is not mandatory.

AUDITION PROCESS

1st Round. VIDEO SUBMISSION - Solo piece + excerpts*

Record the next solo work:*

- Mozart - Bassoon Concerto B-flat major K. 191; 1st Movement [Enterely].

Choose 3 of the 5 following excerpts and record them in the order they are shown in the list below:*

- Ravel, *Bolero* (from bar 41 till 57).
- Tchaikovsky, *4th Symphony* - Solo 2nd movement (from bar 274 to the end)
- Korsakov, *Scheherazade* (*Andantino* from bar 5 till 26 AND *Recitativo Moderato Assai* from bar 323 till 329).
- Beethoven, *4th Symphony* - 4th movement (from bar 184 till 187).
- Mozart, *Symphony 41 "Jupiter"* - 4th Movement (from bar 154 till 157 AND from bar 161 till 166).

AND

Choose another 3 orchestra excerpts you want to play and record them in the same take.

***All the scores or excerpts mentioned are provided at the end of this document**

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AUDITION PROCESS (CONTINUATION)

Video Recording Guidelines

Recording must be made in one continuous take (no cuts, no edits). The solo work and the excerpts can be recorded in 2 separate files. Good sound quality is essential; do not choose a room with too much reverb or play too far from the microphone.

The candidate must be fully visible in the frame (full or upper body including instrument). No post-production editing (equalization, reverb, or enhancements) is allowed. The file(s) has to be uploaded before the deadline on YouTube as Unlisted and you should upload the link in your application through the web of musical chairs, if you have two files please provide both links.

- **Piano accompaniment is not mandatory, decision up to the candidate**
- **Tuning A=440**

2nd Round. ONLINE INTERVIEW

Candidates successfully passing the video audition will be invited to a short online interview with members of the orchestras such as the Manager Director, Assistant Conductor, and/or Wood Winds/Bassoon Section Leader.

Purpose: To discuss the candidate's artistic vision, professional experience, teamwork abilities, and interest in long-term collaboration with Vratsa Symphony Orchestra.

Format: Video call (Zoom, Teams, or similar). Approximate duration: 15–20 minutes. Conducted in English (or Bulgarian if applicable)

Final Round. TRIAL PERIOD

Final candidates may be offered a trial period with the orchestra before the final hiring decision.

Duration: between 2 to 6 weeks, depending on repertoire needs and scheduling. The orchestra will cover the salary for this period, accomodation and flight tickets.

Responsibilities: Full participation in rehearsals, concerts, and possible recordings.

Assessment: Evaluation based on musical quality, ensemble integration, professionalism, and adaptability.

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REPERTOIRE: SOLO WORK

Fagotto principale

Concerto

KV 191 (186^e)

Wolfgang Amadeus Mozart

Allegro

*Tutti **

The musical score is written for the principal bassoon (Fagotto principale) in the key of B-flat major and 3/4 time. It consists of ten staves of music. The first staff begins with a forte (f) dynamic and includes the tempo marking 'Allegro' and the performance instruction 'Tutti *'. The score features various dynamics including forte (f), piano (p), fortissimo (fp), and a 'Solo' section starting at measure 34. The piece concludes with a double bar line and a '2' indicating a repeat or second ending. Trills (tr) are marked throughout the score.

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53 *tr*

56

60

64 *tr*

67

70 *tr* **Tutti**

76 *p* **Solo**

82

86 *tr*

89

92

97 **Tutti** **Solo** *tr*

Detailed description: This is a page of musical notation for the Bassoon part of an orchestra audition. The score consists of ten staves of music, numbered 53 through 97. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by 'tr' above notes. Dynamic markings include 'p' (piano) and 'Tutti'. Performance directions include 'Solo' and 'Tutti'. There are also some trills marked with 'tr' above notes. The music is written in bass clef.

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106 *Tutti* 2

112 *Solo*

116 *tr*

120 *tr*

123 *tr*

126

130

133 *tr*

137

142 *tr*

145 *tr*

148 *tr* *Tutti* p

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BASS TROMBONE



154 *p*

163 *fp* *fp* *f*

168

Detailed description: This block contains three staves of musical notation for Bass Trombone. The first staff (measures 154-162) starts with a piano (*p*) dynamic and features a trill (*tr*) in measure 162. The second staff (measures 163-167) is marked *fp* and *f*, showing a series of sixteenth-note patterns. The third staff (measures 168-172) continues the sixteenth-note patterns.

REPertoire: ORCHESTRAL EXCERPTS

Ravel - Bolero

Moderato assai $\text{♩} = 76$ **Boléro** Maurice Ravel

41 *mp*

45

50

54 3

Detailed description: This block shows an excerpt from Maurice Ravel's Bolero. It includes the tempo marking 'Moderato assai' with a quarter note equal to 76 beats, and the title 'Boléro' by Maurice Ravel. The score is in bass clef with a key signature of one flat. It features four staves of music with measure numbers 41, 45, 50, and 54. Dynamics include *mp* and a first ending bracket. A circled '3' indicates a third ending.

Tchaikovsky - 4th Symphony, Solo 2nd movement

2. Satz Andantino in modo di canzone [$\text{♩} = 60$]

274 I. *pp* (*cantabile*)

280 *espress.*

288 *pp* *morendo*

Detailed description: This block shows an excerpt from the second movement of Tchaikovsky's 4th Symphony. It includes the tempo marking 'Andantino in modo di canzone' with a quarter note equal to 60 beats. The score is in bass clef with a key signature of three flats. It features three staves of music with measure numbers 274, 280, and 288. Dynamics include *pp* (*cantabile*), *espress.*, and *morendo*.

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REPERTOIRE: ORCHESTRAL EXCERPTS (CONTINUATION)

Korsakov - Scheherazade

2. Satz
Scheherazade
N. Rimsky-Korsakow
op. 35

Andantino $\text{♩} = 112$
I. Solo *capriccioso, quasi recitando*
dolce ed espress.

5 11 17 23

Moderato, recitando, lento *poco rit.*

I. Solo
f *lunga* *p cresc.*

a tempo *lento*
f *lunga* *p stringendo e cresc.*

poco rit. *a tempo* *lento*
f *lunga* *stringendo e cresc.*

rit. molto *ten.* **M**
sf

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REPERTOIRE: ORCHESTRAL EXCERPTS (CONTINUATION)

Beethoven - 4th Symphony, 4th movement

Beethoven — Symphony No. 4

Fagotto 1



Mozart - Symphony 41 "Jupiter" - 4th Movement

