港樂 HKPhil

貝托祺 音樂總監
Tarmo Peltokoski Music Director

Hong Kong Philharmonic Orchestra
Jockey Club TUTTI Programme 2026/27
Share the Stage with Maestro Gustavo Dudamel and the HK Phil

Audition Excerpt

BASSOON

TCHAIKOVSKY *Romeo & Juliet* Fantasy-Overture

Play all three passages:

- Bassoon 1, 3 bars after F to 9 before G
- Bassoon 1, 17 bars after S to 8 after U
- Bassoon 2, mm1–11

Preparation Tips from Mr Toby Chan, Co-principal Bassoon

Hello young bassoonists! Welcome to Share the Stage 26/27 with the HK Phil. We have selected a few excerpts from both bassoon parts, each of them is a great chance to showcase your strengths on the instrument. Here are a few tips to help you prepare your recording:

3 bars after F (Bassoon 1):
Focus on maintaining an even tone colour and solid intonation across all the intervals. With the technical hurdles of the bassoon, it is easy to lose consistency of sound across different registers. In the 16th-note passage, feel free to share your own musical ideas and phrasing while keeping the pulse solid.

17 bars after S (Bassoon 1):
This excerpt is a test of rhythmic stability and clean articulation. Since this is a full orchestra tutti, use your best musical judgment regarding note length and crispness. We encourage you to listen to a few recordings online to hear how the bassoon fits into the overall texture, and above all, don't forget about steady pulse!

After U (Bassoon 1):
Here is an expressive solo line for the bassoon. Show us your best singing tone, aiming for long, connected musical phrases and a smooth legato throughout.

Opening Chorale (Bassoon 2):
Finally, we included a short passage from the 2nd bassoon part that looks simple on paper, though it requires great control in practice. The overture opens with a delicate woodwind chorale (2 clarinets and 2 bassoons), where the 2nd bassoon serves as the harmonic anchor. Refined, gentle attacks are crucial here think of it like the smooth landing of an airplane. Avoid leaving gaps between the notes, pay close attention to the dynamic markings on the page, and bring your best musicality to the phrase.

Best of luck with your preparation! We look forward to receiving your applications and hearing you all play.

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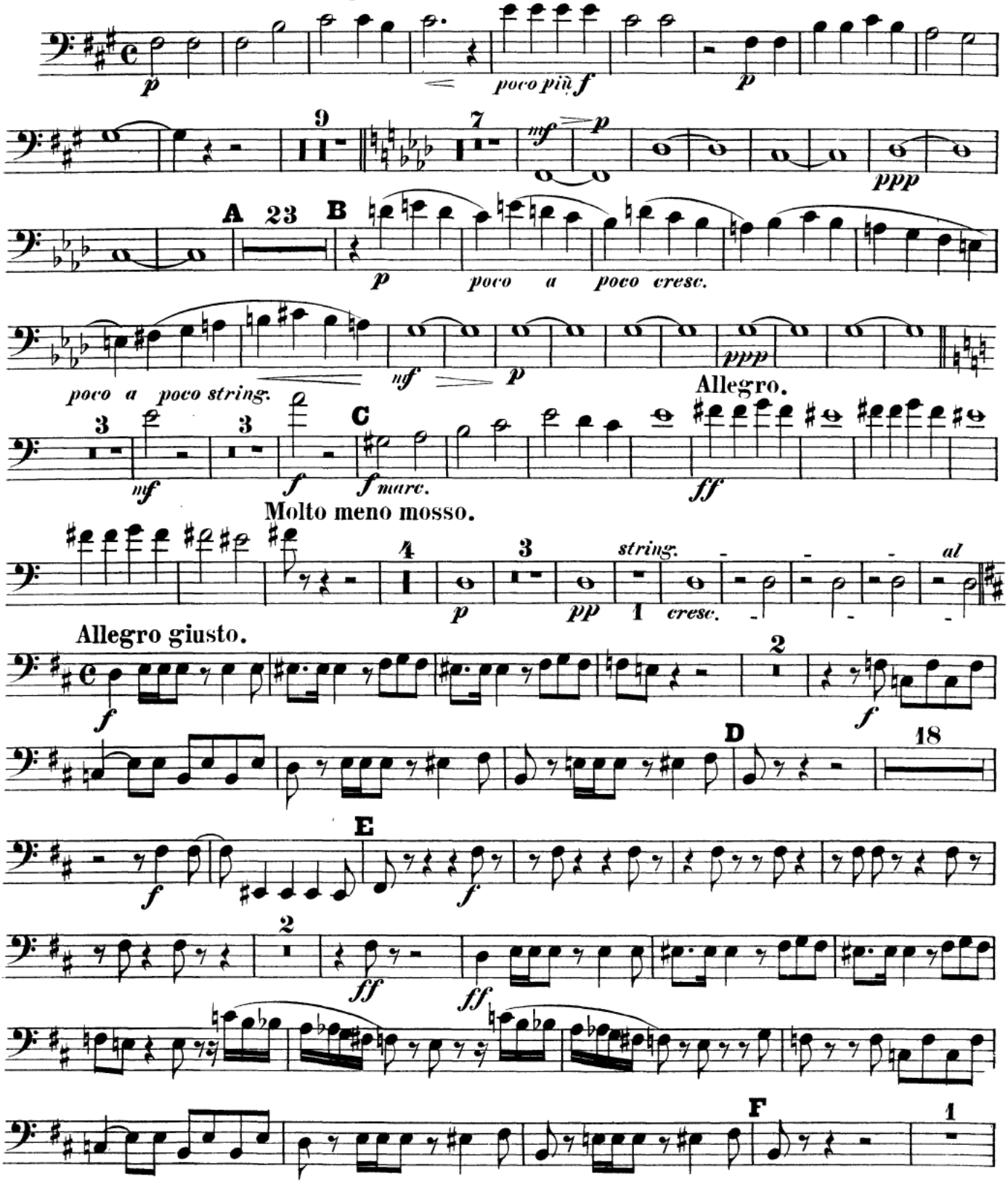
余隆 首席客席指揮
Long Yu Principal Guest Conductor
廖國敏 JP 駐團指揮
Lio Kuokman, JP Resident Conductor

Peter Ilyich Tchaikovsky

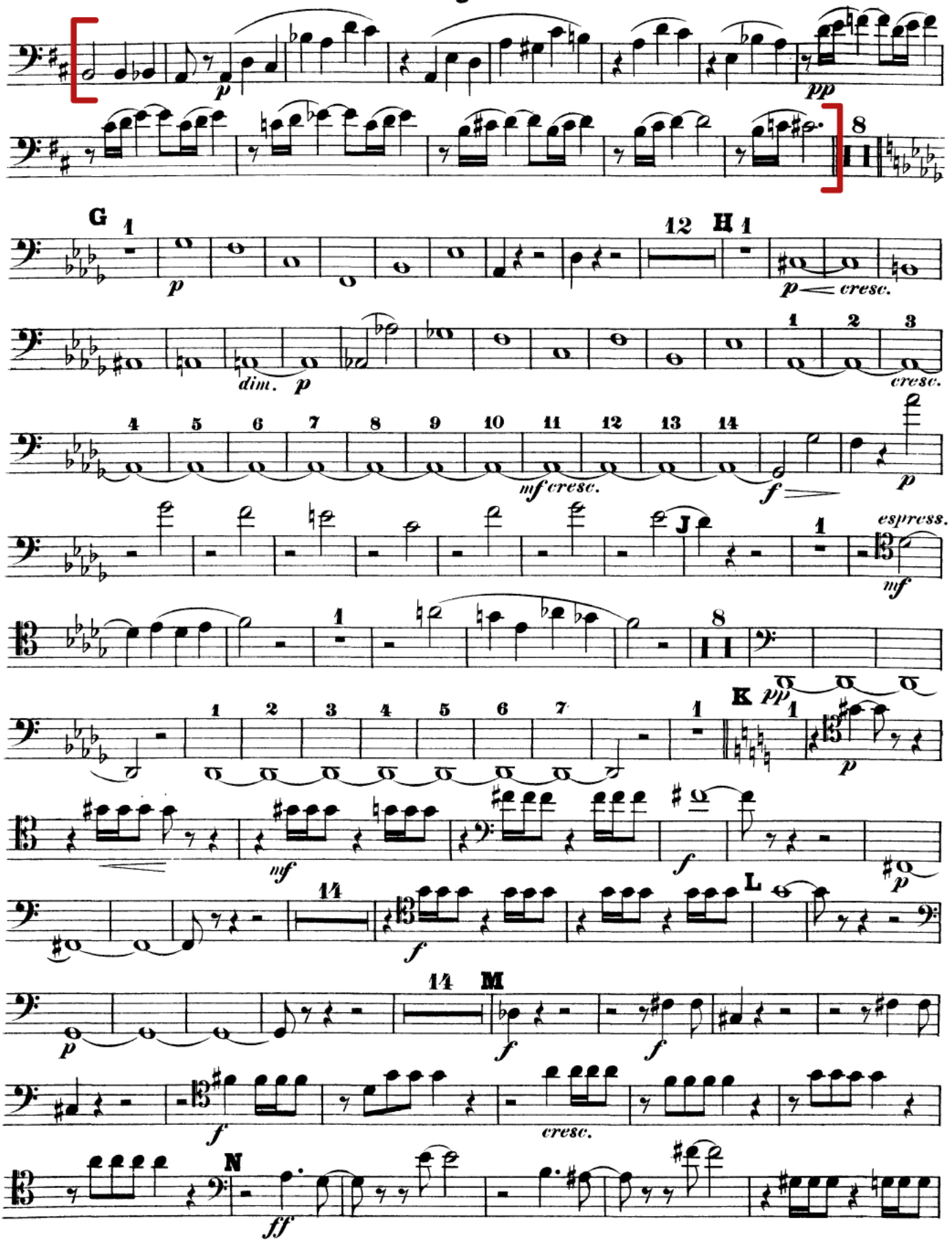
Romeo and Juliet, Fantasy Overture

Fagotto I.

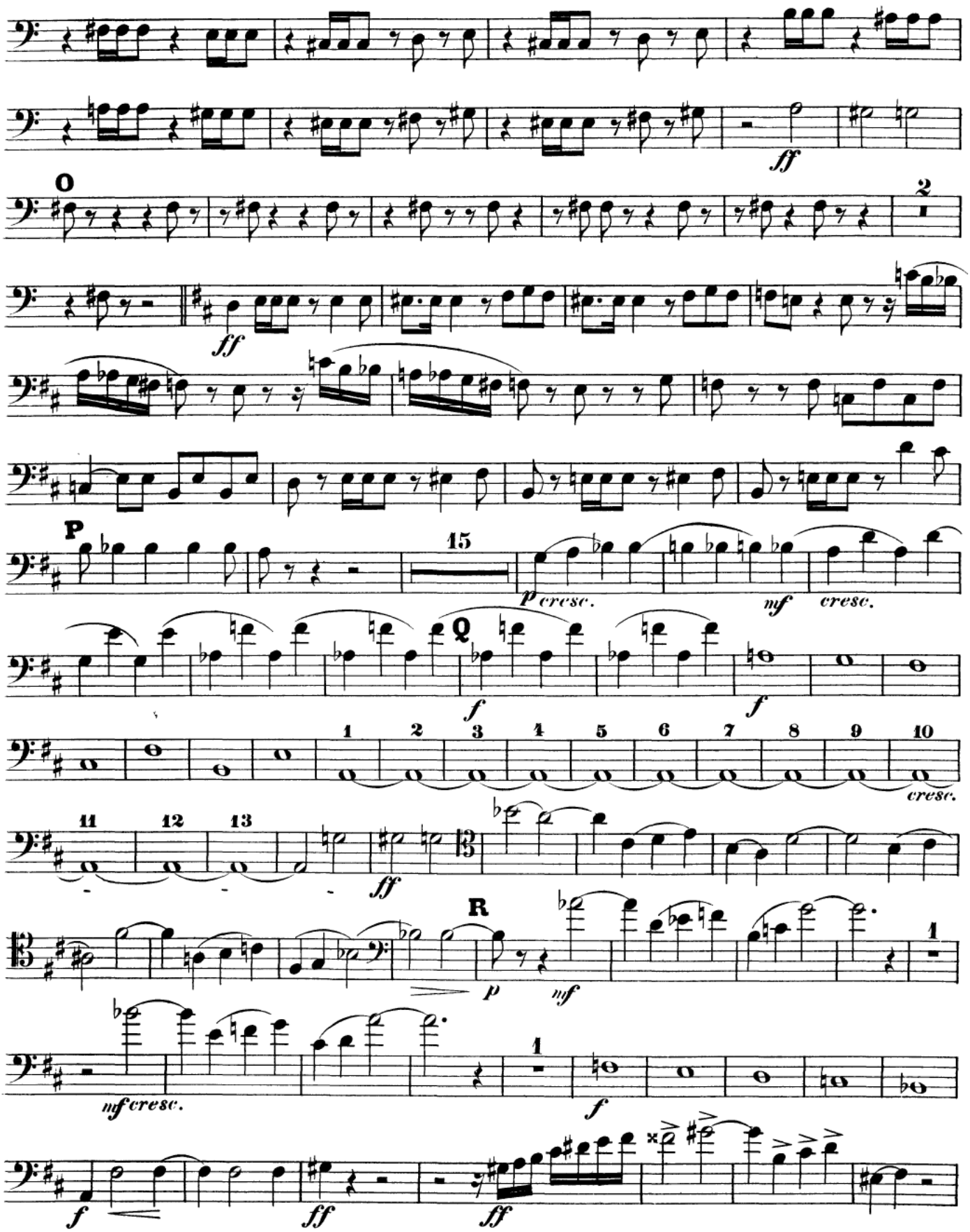
Andante non tanto quasi Moderato.



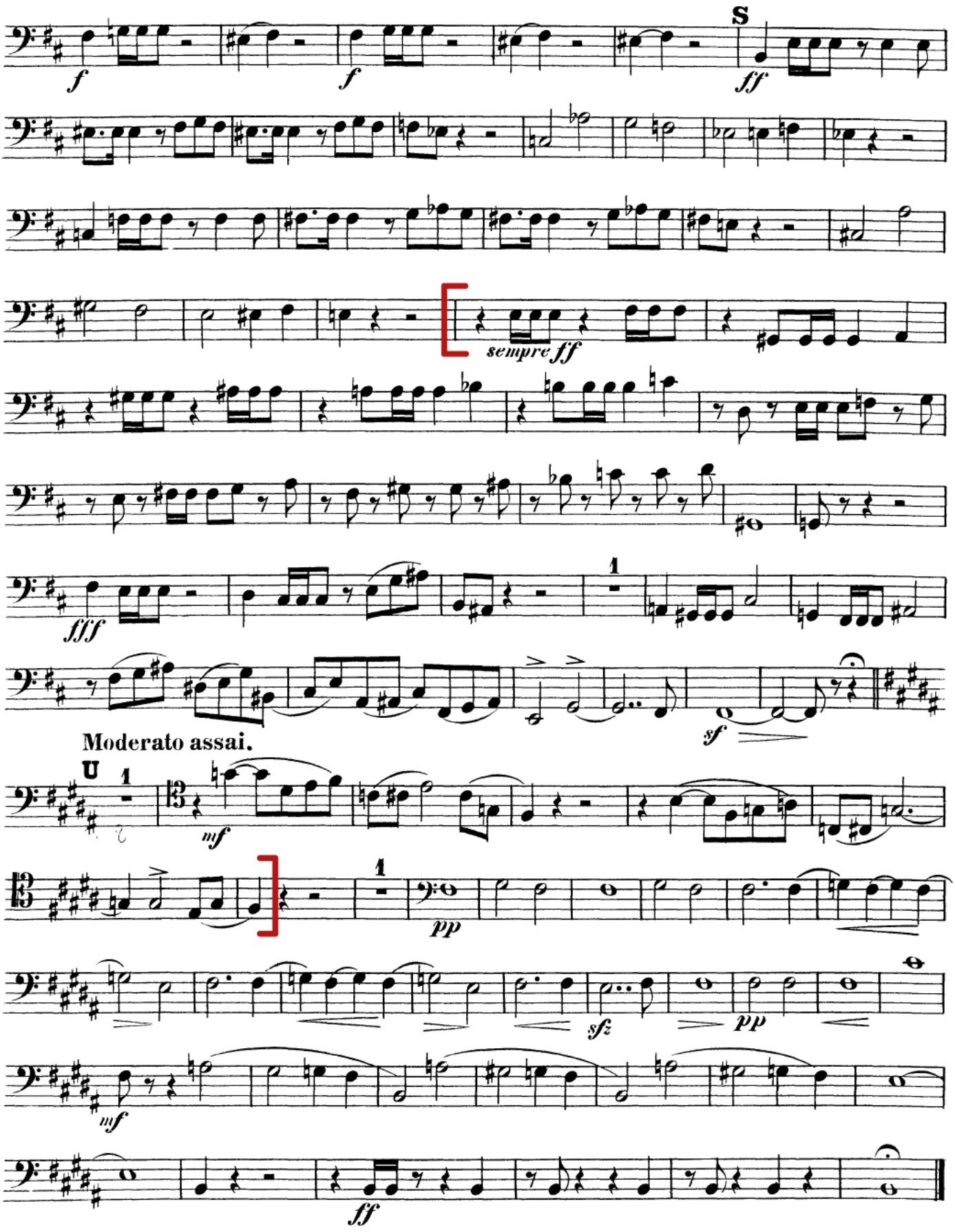
Fagotto I.


8
G
1
p
12
H
1
p cresc.
dim. p
1 2 3
cresc.
4 5 6 7 8 9 10 11 12 13 14
mf cresc.
f
p
J
1
espress.
mf
8
K
pp
1
p
1 2 3 4 5 6 7
1
mf
f
p
14
L
p
14
M
f
f
f
cresc.
N
ff

Fagotto I.


O
2
ff
P
15
p cresc.
mf
cresc.
Q
f
1 2 3 4 5 6 7 8 9 10
cresc.
11 12 13
ff
R
p
mf
1
nf cresc.
1
f
f
ff
ff

Fagotto I.

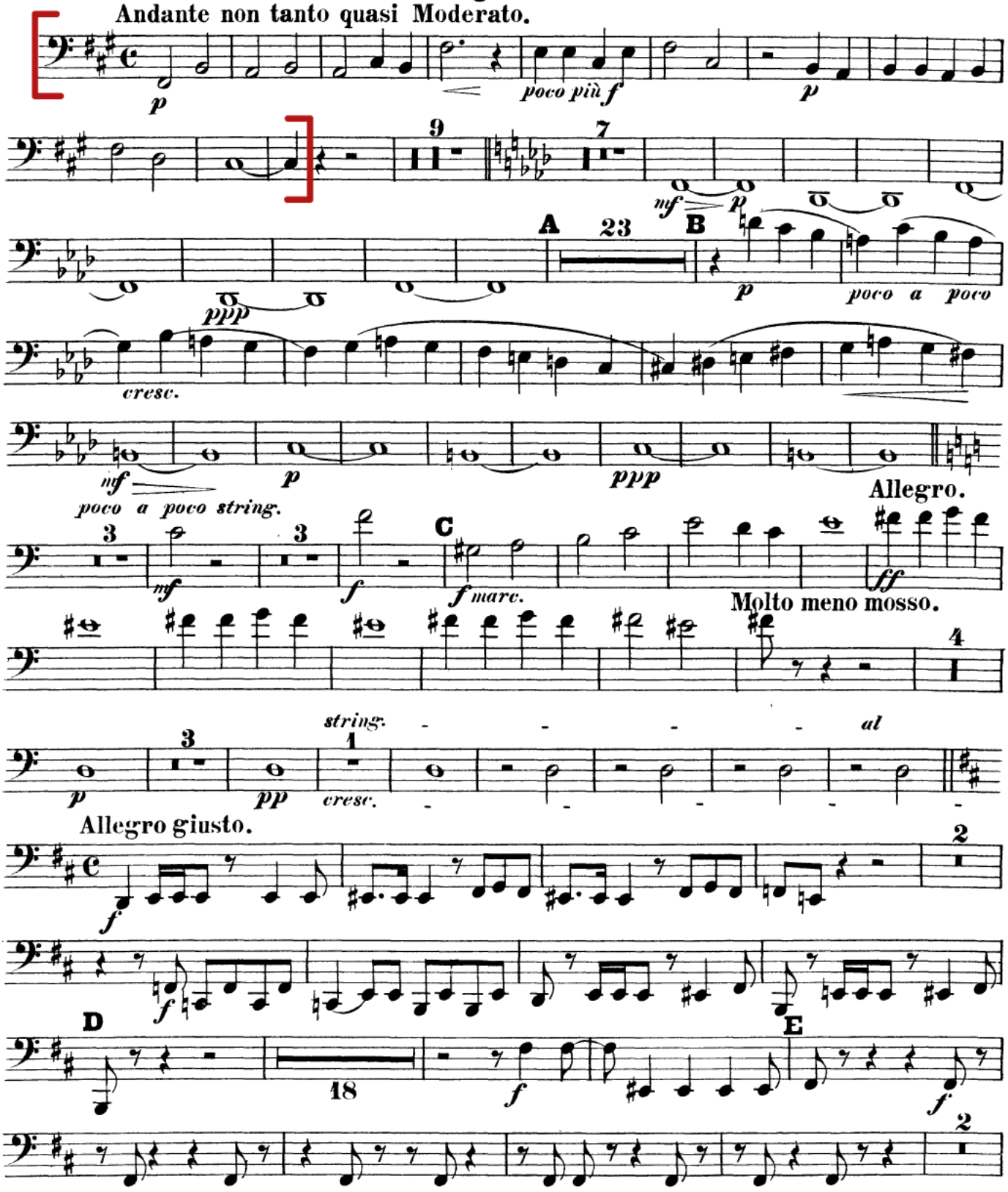


Peter Ilyich Tchaikovsky

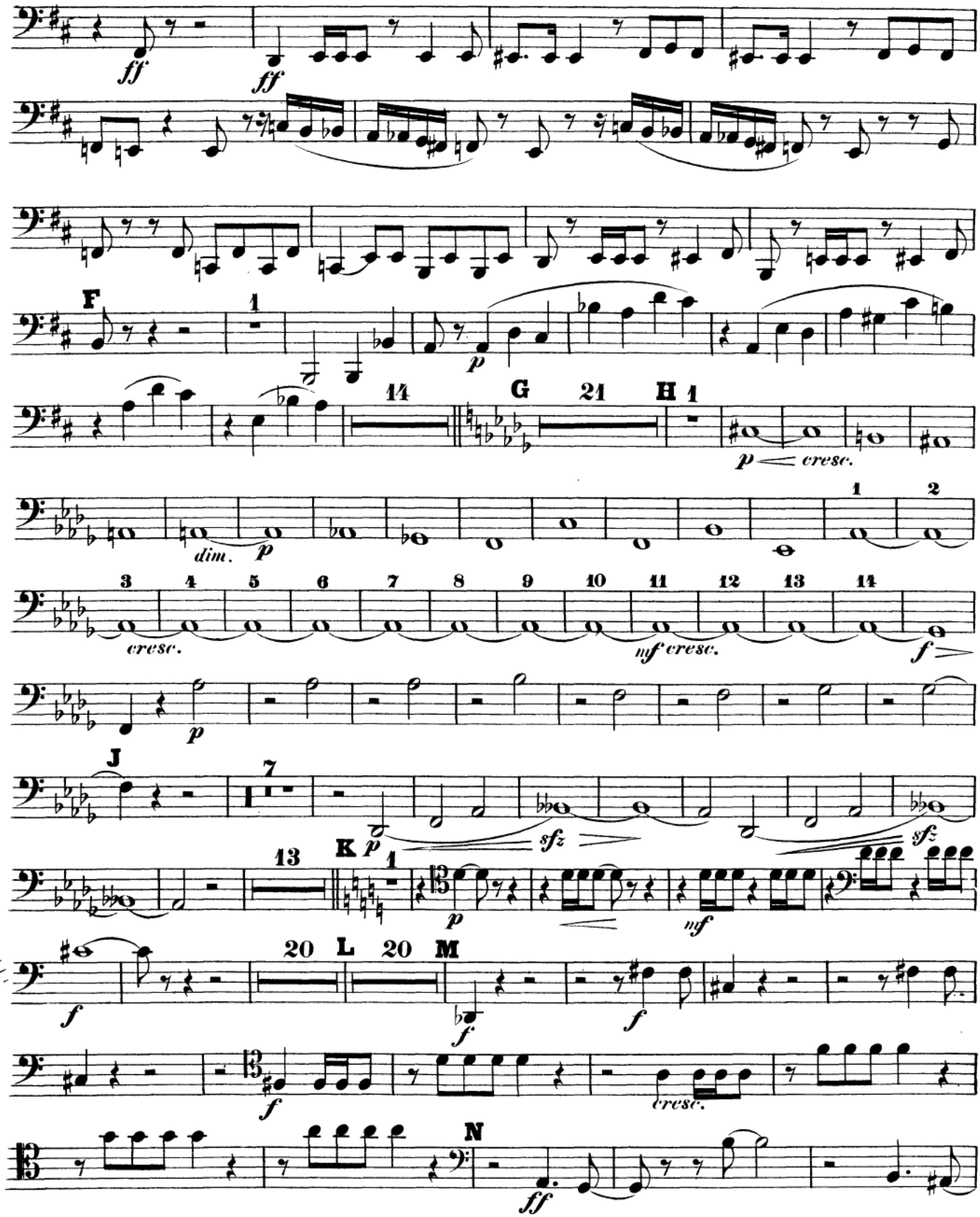
Romeo and Juliet, Fantasy Overture

Fagotto II.

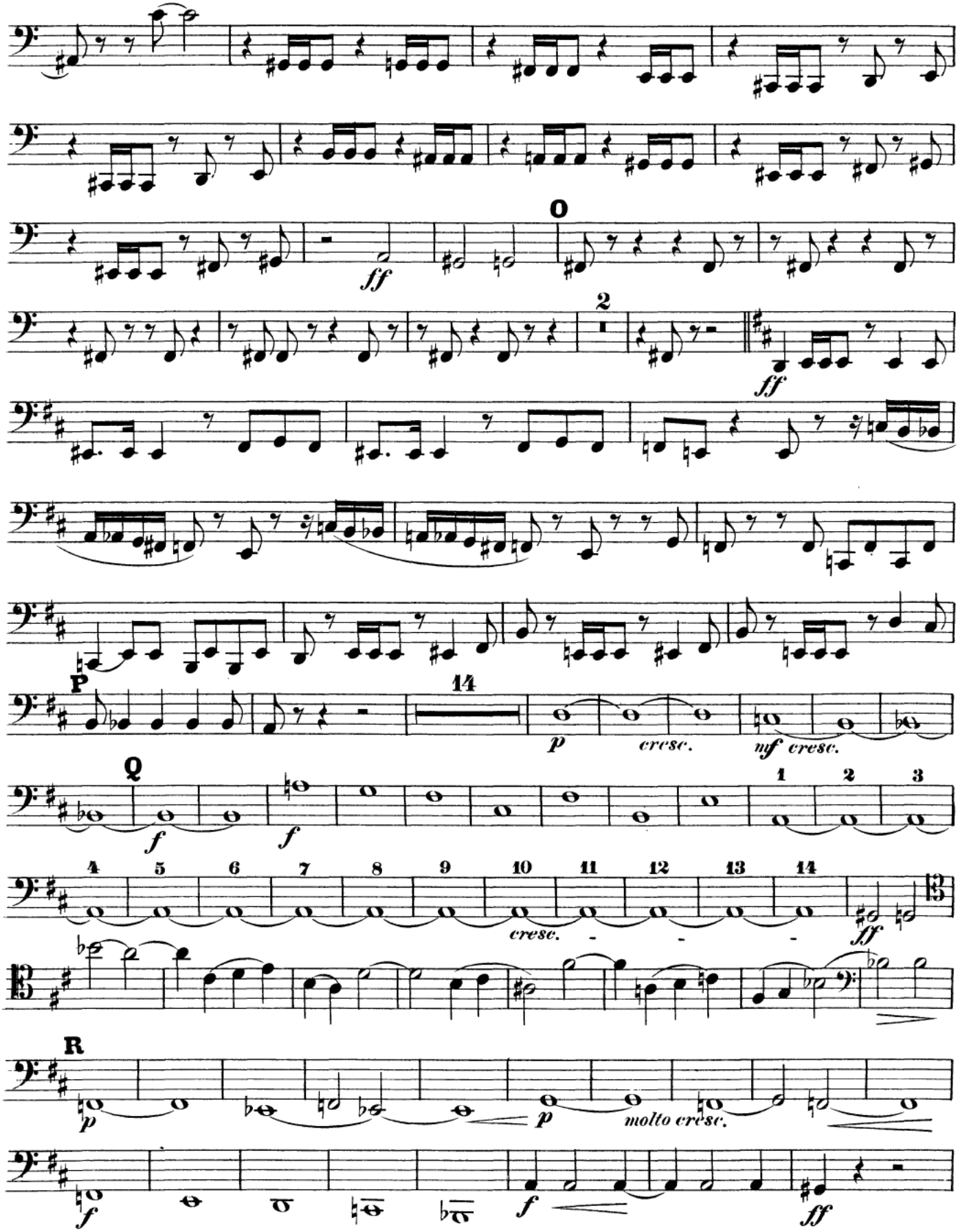
Andante non tanto quasi Moderato.



Fagotto II.


ff
ff
F
1
p
14
G
21
H
1
p cresc.
dim.
p
1
2
3
4
5
6
7
8
9
10
11
12
13
14
cresc.
mf cresc.
f
p
J
7
p
sfz
sfz
13
K
1
p
mf
f
20
L
20
M
f
f
f
cresc.
N
ff

Fagotto II.


O
ff
2
ff
P
14
p
cresc.
mf cresc.
Q
f
f
1
2
3
4
5
6
7
8
9
10
11
12
13
14
cresc.
ff
R
p
p
molto cresc.
f
f

Fagotto II.

