

**Britten Sinfonia**  
**Principal Viola Auditions 2025**



**Introduction from Meurig Bowen, CEO and Artistic Director**

Thank you for your interest in this position. Britten Sinfonia came into being in the early '90s, and continues to be a distinctive presence in the UK's orchestral scene. We aim to create impactful and meaningful musical experiences through both our varied performance schedule and our Learning & Participation programme. Alongside working with established, acclaimed collaborators, nurturing and celebrating the work of younger, emerging artists is important to us. New music has always been baked into our identity too: our musicians have premiered more than [250 works](#) over three decades.

Britten Sinfonia's repertoire and range of projects are extraordinarily broad. To give a sense of this, recent and [upcoming work](#) ranges from tours with the Will Gregory Moog Ensemble and Jacob Collier/Chris Thile to a concert with Anoushka Shankar at the Brighton Festival; a Hyperion recording of Bach's keyboard concertos with Mahan Esfahani; a Mendelssohn *Octet* performance at Cheltenham Music Festival; Mozart, Pärt and Higgins in a Bristol Beacon BBC Prom/Snape Maltings pairing, and filmed concerts of Tavener's *The Protecting Veil* with Guy Johnston. Our [12-strong management](#) team is as experienced and committed to excellence as our wonderful players are.

**The Role**

The newly appointed Principal Viola will join our team of Member Players. This is a freelance position and member players receive a Forward Schedule of anticipated work to enable advance planning. It is expected that Principal players have a reliable regular presence and undertake the majority of work offered to them. Britten Sinfonia also has a very active Learning and Participation department, who are keen for Member Players to be involved in the various programmes run in the areas of composer development, schools and family participation, and wellbeing and health.

**Audition Process**

Britten Sinfonia is signed up to and gradually adopting the requirements of the *10-Point Plan for Hiring and Recruitment in UK Orchestras*, drawn up by the ABO, Black Lives in Music and the Musician's Union, to encourage fair recruitment in the orchestral sector. As such, all applications will be anonymised, and First Round auditions will be screened. No candidates will be put to trial without having auditioned.

In-person auditions will take place on 29 and 30 August 2025. Candidates who are unable to make either of these dates are still invited to submit an online application. We cannot guarantee that an audition will be offered to anyone who cannot attend either audition day, but if the panel feel that they would like to hear further candidates following 30 August, a further day may be scheduled.

## **Online Application**

Applicants should record and upload excerpts to Musical Chairs' audition platform. This submission will be anonymised for the panel. Excerpts should be recorded in the same video, with no editing. More details on video submissions are detailed further on in this application pack.

The deadline for submission to the online application is 23:59 on 21 July 2025.

## **In-Person Audition (First/Second Round)**

Selected candidates will be invited to attend a live screened First Round audition at the 1901 Arts Club, London, on one of the following dates in August:

- Friday 29 August
- Saturday 30 August

First Round auditions will take place in the morning of either of these dates.

At lunchtime on each of these days, once all candidates for the day have been heard, the panel will invite a selection of candidates back for a Second Round audition, which will happen that afternoon. Therefore, candidates should keep both morning and afternoon available.

Second Round auditions will comprise of rehearsing set chamber works with members of the panel.

## **Trial**

Following the Second Round, selected candidates will be invited to trial with Britten Sinfonia during the coming season.

## **Online Submission Guidelines**

### **Filming/recording conditions**

- Although submissions will be audiovisual, the panel will hear audio only. Visuals will not be seen by the panel and used only by Britten Sinfonia administration to verify reliability and identity of submissions.
- Please do not speak at any point during the recording.
- Submissions should be unaccompanied.
- Please have one single camera shot, which is preferably full length
- Video must not be edited. Please include a clock in your video background so this can be verified.
- Excerpts should be recorded in one continuous take.
- Your audition video must be recorded using a smart phone camera and microphone.
- When recording your audition video, please try to use a room that has privacy, very little or no background noise. We understand that home recording situations vary, and the panel will bear this in mind.

The maximum upload size on Musical Chairs is 5GB. Should you have any problems uploading your video, please contact [jobs@musicalchairs.info](mailto:jobs@musicalchairs.info).

For any other questions or queries, please contact [phoebe.snook@brittensinfonia.com](mailto:phoebe.snook@brittensinfonia.com). Please do not email regarding First Round audition scheduling. Candidates invited to audition will be contacted separately to arrange a slot.

If you have any access requirements or need any other adjustments to take part in this audition process, we encourage you to get in touch with us in advance. We are committed to making reasonable adjustments wherever possible and will do our best to accommodate individual needs. To discuss access or request support, please contact [phoebe.snook@brittensinfonia.com](mailto:phoebe.snook@brittensinfonia.com).