



BBC SYMPHONY ORCHESTRA: CO-PRINCIPAL DOUBLE BASS APPLICATION PROCESS and instructions:

The BBC SYMPHONY ORCHESTRA aims to make the appointment process for its orchestral vacancies inclusive, transparent and accessible to players at all stages in their careers.

Stage 1: Please complete the online application form by 20TH AUGUST 2025

this will be redacted & anonymously shortlisted by members of the BBC SO Management Team.

*Candidates will then be invited to **Stage 2, 3 or 4**, based on pre-determined criteria.*

- **Stage 2:** *Candidates who progress to Stage 2 are required to submit a short video audition consisting of orchestral excerpts (see below). The panel will hear the audio only. Successful candidates will progress to **Stage 3**.*
- **Stage 3:** *Candidates who evidence a significant level of relevant professional orchestral experience will progress directly to live audition. Auditions will be screened. Candidates who are successful at Stage 3 will then progress to **Stage 5**.*
- **Stage 4:** *Candidates who evidence an exceptional level of professional orchestral experience in equivalent positions will be invited for up to 2 patches of assessed guest work with the orchestra. If successful, candidates will be invited to perform a live audition to the panel (equivalent to **Stage 3**) at a mutually convenient time, and, if successful, will progress to **Stage 5**.*
- **Stage 5:** *Candidates will be invited for trial dates of work with the orchestra.*

We will inform you of shortlisting decisions by 22ND AUGUST 2025

ADVANCE INFORMATION FOR CANDIDATES INVITED TO STAGE 2 – VIDEO SUBMISSION

Once invited to do so, please upload your pre-recorded audition by **21ST SEPTEMBER 2025**

We will remove video for anonymity – the panel will only have access to your audio.

Repertoire for the 1st round, recorded audition:

Please record the following excerpts in the listed order (in the book provided):

HAYDN: Symphony No.31 “Mit dem Hornsignal” (*Finale, Var. 7 – WITHOUT repeats*)

STRAUSS: Ein Heldenleben (*Extract A only – Fig. 9 to 5 bars after Fig.12*)

BERG: Wozzeck (*Act 3, Fugue, b.55-57*)

PLEASE USE ORCHESTRAL TUNING

Filming conditions:

- You must not speak at any point during the recording
- No piano accompaniment
- Please submit the audition with video. Musical Chairs will automatically remove the video content.
- Single camera and single shot, preferably full length
- **Visibly no editing - include a clock in your picture (auditions found to have been edited may be excluded)**
- Audition must be in one continuous take, like a real audition
- Your audition video can be recorded using a smartphone camera or tablet. You do not need a professional grade camera.
- When recording your audition video, try to use a space without background noise.
- Position your equipment in front of a plain wall so that the main light source comes from behind the camera and that the image clearly shows your head, shoulders and torso.
- Do not stand too far away from the camera, or in front of a window
- Do not worry if the results feel a compromise; we understand you are not in a studio with professional recording equipment.

Recommended sound settings:

- avoid very reverberant acoustics, whether natural or artificial
- Use a microphone that allows for a clear, undistorted recording. IF, an external microphone is used, no sound enhancing settings should be used, or added to your recording. The natural room acoustic must not be altered.
- The Audition Panel understands the circumstances and will judge your qualities as a player rather than the recording.

Which platforms/apps to use:

Please upload your pre-recorded auditions onto your musicalchairs account.

BBC Symphony Orchestra Co-Principal Double Bass

The audition panel will hear your 1st round audition without video, in order to replicate the conditions of screened live auditions.

STAGE 3 : LIVE AUDITIONS

Auditions are likely to be held in London on **November 21 and December 7**. Auditions will be screened and an accompanist will be provided.

Repertoire for the 2nd round, live audition:

Exposition and Development (from the 1st movement) of either
DITTERSDORF: Double Bass Concerto or **VANĚHAL: Double Bass Concerto**
Without cadenza.

And

BOTTESINI: Double Bass Concerto No. 2 (*1st movement, no cadenza or coda after cadenza*)

Orchestral Excerpts: (in the book provided)

BACH: Violin Concerto (*2nd movement, bars 1-10*)

BEETHOVEN: Symphony No. 5 in C minor

(*Extract A: 3rd mvt, bb. 1-100 and Extract B: 3rd mvt, bb.133-213 inc. repeat*)

BRAHMS: Symphony No. 2 (*4th movement, bb.244-279*)

SCHOENBERG: Die Jakobsleiter (*bb.11-19*)

STRAUSS: Ein Heldenleben

(*Extract A: Fig. 9 to 5 bars after Fig.12 and Extract B: 8 bars before Fig.16 to Fig.18*)

TIPPETT: Ritual Dances from "The Midsummer Marriage"

(*"First Dance. The Earth in Autumn" – 1 bar before Fig.20 - Fig.27*)

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