



# Principal Double Bass

## **AUDITION PROCEDURE AND REQUIREMENTS**

Please note that audition booklets with repertoire requirements and printed excerpts (if applicable) are available to all candidates via Musical Chairs **once they have applied** (this is not visible pre-application).

### **FIRST-ROUND: Digital Submission (audio *and* visual)**

Once you have applied via musical chairs, all applicants are welcome to submit a recording to SCO for consideration. Please note that SCO reserves the right not to listen to first-round recordings in their entirety.

Please record the repertoire listed below (audio and visual). The panel will only hear the anonymised audio; no Candidate information (including portfolio details) will be shared with the panel at the anonymous first-round review stage. For those selected, the second round of this process (audition and portfolio) will not be screened.

You may submit the Schubert and Mozart in separate files, or all in one file. Please note that whether submitted separately or in one file, **your musical performance must be unedited**, with an analog clock placed in the background of your video. The full audio-visual recording will be available to a member of SCO management to ensure that submissions are genuine.

A filming guide is available via Musical Chairs and **the first-round audition booklet will be visible to all candidates via Musical Chairs once they have applied.**

Please **apply and then submit** your first-round audio-visual recording to Musical Chairs by **Friday 14 February 2025**

### **FIRST-ROUND SOLO REPERTOIRE - in either solo or orchestral tuning**

#### **Franz Schubert**

Sonata in a-min "L'Arpeggione" 1<sup>st</sup> movement exposition (from beginning up to bar 73, without repeat).

*You may perform this with or without piano accompaniment*

### **AND**

### **FIRST-ROUND Orchestral Excerpt - in orchestral tuning**

#### **Mozart**

Symphony no. 40 in G Minor, K.550, mvmt 1 [bar 114 – 285]

*Second-round continued overleaf....*

FINAL December 2024

## **SECOND-ROUND: Live Audition (not screened)**

For those candidates invited to the second-round, live auditions will be held in Edinburgh in late April or May -dates TBC.

Full details, including date options will be confirmed directly with 2<sup>nd</sup> round candidates. These auditions will not be screened, and full CV information will be available for the panel. The second-round booklet, including music, will be visible to candidates once they have applied via Musical Chairs.

**The live audition will all be in orchestral tuning (A 441)** and the accompanying piano will be tuned to A 441

### **SECOND-ROUND SOLO REPERTOIRE (in orchestral tuning, A 441)**

- First movement of a **Classical concerto**, with cadenza

AND

- Any **three** movements from **HANS WERNER HENZE, Serenade adapted by Lucas Drew**

**AND**

### **SECOND-ROUND ORCHESTRAL EXCERPTS (music in the 2<sup>nd</sup> round booklet)**

- J.S. Bach *Violin Concerto in E Major*, mvt 2 (Adagio), bars 1-15
- Beethoven *Symphony No. 5*, mvt 2 (Andante con moto), bars 114-124 and mvt 3 (Scherzo: Allegro), bars 1-219
- Brahms *Symphony No. 2*, mvmt 4 (Allegro con spirito), bars 144-149
- Britten *Variations on a Theme of Frank Bridge*, mvt 3 ('March'), whole movement
- Ginastera *Variaciones Concertantes*, solo from mvt 11 (Ripresa dal Tema per Contrabasso)
- Haydn *Symphony No. 7 'Le Midi'*, solo from mvt 3 (Trio), bars 31-54
- MacMillan *Tryst*, bars 251-257; 420-433
- Mozart *Symphony No. 39*, mvt 1 (Adagio—Allegro), bars 14-21; 40-61; 85-94 and mvt 4 (Finale) bars 104-137
- Mozart *Symphony No. 41*, mvt 4 (Allegro Vivace), bars 5-35; 94-116
- Schubert *Symphony No. 8*, mvt 3 (Scherzo), bars 105-150

**AND**

### **SECOND-ROUND CHAMBER MUSIC**

- Vivaldi Cello Sonata in B flat RV47, 1<sup>st</sup> movement - to be played with a member of the SCO cello section.