



No.3 Viola

AUDITION PROCEDURE AND REQUIREMENTS

Please see below for full details about the first and second round audition processes for No.3 Viola.

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**. Booklets are not visible pre-application, and please note that you need to be logged in (once you have applied) in order to see these.

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.

Your 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 submit** your first-round audio-visual recording to Musical Chairs by

Thursday 10 September

FIRST-ROUND

FIRST-ROUND REPERTOIRE

Please record both of the following:

- One movement of solo **Bach**, taken from either the violin sonatas and partitas, or from the cello suites.

AND

- First movement from a **classical concerto** (no cadenza required).
There is no requirement for this to be accompanied - you may choose to play this accompanied or unaccompanied

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SECOND-ROUND: Live Audition (not screened)

For those candidates invited to the second-round, live auditions will be held in Edinburgh (in late November/ December – dates TBC).

Full details, including date options, will be confirmed directly with candidates who are invited to the second-round. 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.

SECOND ROUND:

SECOND-ROUND SOLO REPERTOIRE

SCO will provide an accompanist for the live auditions (the piano will be tuned to A441)

Please prepare both of the following:

- One movement of solo **Bach** – please play the same movement that you recorded for your digital submission.

AND

- First movement of either **Bartok or Walton** concerto (no cadenza required)

SECOND-ROUND ORCHESTRAL EXCERPTS

Printed excerpts are in the second-round audition booklet via musical chairs

Please prepare all the following orchestral excerpts:

BARTOK	<i>Divertimento for Strings</i> : 2 nd movement [opening to Fig. 30] and 3 rd movement [opening to fig. 574]
BRAHMS	<i>Symphony No. 4</i> : 2 nd movement, Andante moderato [bars 64 –71]
BRITTEN	<i>Variations on a theme by Frank Bridge</i> : Fugue and Finale FIG. 29 -3 1
HAYDN	<i>Creation</i> : Part III, no. 12b [bars 290- 364]
MENDELSSOHN	<i>Midsummer Night's Dream</i> : Scherzo, [E – 5th bar before K]
MOZART	<i>Symphony No. 41</i> : 4 th movement (Molto Allegro) [bars 94 –220]

SECOND-ROUND CHAMBER MUSIC

Please see enclosed for a violin/viola chamber duet (parts and score). This will be played in the audition with a member of the SCO violin section.

MOZART	<i>Violin and Viola Duo in G</i> , KV 423, First Movement
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SIGHT READING may also be given.