



**BBC SYMPHONY ORCHESTRA: TUTTI 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 16<sup>th</sup> January 2026**

*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 23<sup>rd</sup> January 2026**

## **ADVANCE INFORMATION FOR CANDIDATES INVITED TO STAGE 2 – VIDEO SUBMISSION**

Once invited to do so, please upload your pre-recorded audition by **28<sup>th</sup> February 2026**

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

### **Repertoire for the 1<sup>st</sup> round, recorded audition:**

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

**MOZART: Symphony No.40** (*1<sup>st</sup> movement, bb. 114-138 and bb. 191-225*)

**STRAUSS: Ein Heldenleben** (*Fig. 9 to Fig.11*)

***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 Tutti Double Bass**

The audition panel will hear your 1<sup>st</sup> 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 some of the following dates: **April 18,19,25 or 26.** Auditions will be screened and an accompanist will be provided.

#### **Repertoire for the 2<sup>nd</sup> round, live audition:**

Exposition and Development (from the 1st movement) of either

**DITTERSDORF: Double Bass Concerto** (*Without cadenza*)

*OR*

**VAÑHAL: Double Bass Concerto** (*Without cadenza*)

*AND*

**BOTTESINI: Double Bass Concerto No. 2** (*1<sup>st</sup> mvt, up until b.58, without cadenza or coda after cadenza*)

*OR*

**KOUSSEVITZKY: Double Bass Concerto, Op. 3** (*1<sup>st</sup> mvt, until bar 78*)

*An accompanist will be provided*

**Orchestral Excerpts: (in this book).**

**MOZART: Symphony No.40** (*1<sup>st</sup> movement, bb. 114-138 and bb. 191-225*)

**BEETHOVEN: Symphony No. 5 in C minor** (*3<sup>rd</sup> movement, bb. 1-71, 140-177 & 197-213*)

**STRAUSS: Ein Heldenleben** (*Fig. 5 to Fig.11*)

**TIPPETT: Ritual Dances from "The Midsummer Marriage"**

(*"First Dance. The Earth in Autumn" – 1 bar before Fig.20 – 4 bars after Fig.26*)

**SCHOENBERG: Piano Concerto** (*bb. 403-413*)

***Please use orchestral tuning***