

## ANNEXE I

<p><b>ORCHESTRE NATIONAL DE France</b> <b>Audition for 3rd solo Doublebass</b> <b>13th of October, 2025</b></p>
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**DATES** : 13<sup>th</sup> of October, 2025

**VACANCY** : 1 position of 2<sup>nd</sup> Doublebass soloist for l'**Orchestre National de France**

**APPLICATION CLOSING DATE** : 29<sup>th</sup> of September, 2025 (with proof of postage)

**GROSS ANNUAL REMUNERATION** : 49 621,80 € - Except allowance

**STARTING DATE** : To be agreed

## ANNEXE II – PROGRAM

### ORCHESTRE NATIONAL DE France Audition for 3rd solo Doublebass 13th of October, 2025

#### 1<sup>st</sup> Round with piano accompaniment (behind screen)

- DITTERSDORF, Concerto - 1<sup>st</sup> movement with Gruber's candenza (D Major version) **OU VANHAL**, Concerto - 1<sup>st</sup> movement with Sperger's candenza (C Major version)
- BARTOK, Concerto for orchestra - 1st movement
- BERLIOZ, *Carnaval romain* - Overture

#### 2<sup>nd</sup> Round with piano accompaniment (without screen)

- BOTTESINI, Concerto n°2 in B minor - 2<sup>nd</sup> movement
- BEETHOVEN, Symphony n°3 – 1<sup>st</sup> and 3<sup>rd</sup> movements
- RACHMANINOFF, Symphonic Dances

#### Finale with orchestra (order free)

##### Orchestra excerpts :

- BERLIOZ, *Fantastic Symphony* - 2<sup>nd</sup>, 4<sup>th</sup> and 5<sup>th</sup> movements
- BRAHMS, Symphony n°1 - 1<sup>st</sup> movement
- BRUCKNER, Symphony n°7 - 1<sup>st</sup> movement
- MENDELSSOHN, Symphony n°4 - 1<sup>st</sup> and 4<sup>th</sup> movements
- MOZART, Symphony n°40 - 1<sup>st</sup> and 4<sup>th</sup> movements
- STRAUSS, *Don Juan* - Symphonic poem
- VERDI, *Otello* - 4th act's recitative

##### Solo excerpts :

- HAYDN, Symphony n°31 - Variations
- GINASTERA, *Variaciones concertantes*
- MAHLER, Symphony n°1 *Titan* – 3<sup>rd</sup> movement
- STRAVINSKI, *Pulcinella* - Suite

#### INFORMATIONS

- Boings are free. However, octaves indications, dynamic and tempi modifications must be respected.
- The choice of works and orchestral excerpts per round will be determined by the jury on the day of the competition.
- All works can be played or replayed at every round. Whatever the round, the jury reserves the right to interrupt the candidate. On the contrary, if he deems it useful, he may proceed to a new hearing.