



ISB Double Bass Competition

Monday, June 2 through Tuesday, June 3, 2025

To be held at the Florida State University College of Music
Tallahassee, Florida USA

2025 Youth Solo Competition – Christine Hoock, Chair

Monday, June 2, 2025

Winners announced the evening of June 2, 2025 in a ceremony preceding the evening concert

PRIZES

- The Joel Quarrington Prize is \$2,500
- Second place is \$1,000
- Third place is \$500

ELIGIBILITY

- The competition is open to bassists who are at least 15 years of age and have not yet reached the age of 19 on the day of the competition. (June 2, 2025)
- Applicants must be current ISB members at the time of online application for the competition. If you are not a current member you can join at <https://www.isbworldoffice.com/join.asp>. If you are unable to join with a credit card, contact office@isbworldoffice.com for instructions.
- Applicants must not have previously won first prize in the ISB Double Bass Competition Youth Solo Division (Age 15- 18). Previous first place winners of the Youth Solo Competition who have not reached age 19 by the next competition may compete in the age 19-30 Solo Division.
- Any tuning is acceptable.

DEADLINE

Must submit online application by 11:59 PM Central Time, Friday, January 17, 2025 for the Preliminary Round.

DRESS CODE

Formal attire is not required. Candidates should dress neatly (appropriate for a masterclass setting) and comfortably.

MEMORIZATION

For the Semi-Final and Final Rounds, Categories A, B, and C will be performed from memory. Performing by memory is not required for Category D, but is encouraged.

ACCOMPANISTS

- Semi-finalists are encouraged to bring their own pianists. If this is not possible, the ISB will assign a staff pianist at the semi-finalist's expense (\$75 per hour for rehearsals and competition rounds, paid directly to the pianist).
- Semi-finalists using a staff pianist should make plans to arrive in Tallahassee, Florida USA by the morning of Sunday, June 1, 2025 or earlier for rehearsal.

REPERTOIRE REQUIREMENTS

CATEGORY A: Classical Concerto

- First movement of Dittersdorf Concerto (including any standard, published cadenza or a self-composed cadenza)

OR

- First movement of Vanhal Concerto (including any standard, published cadenza or a self-composed cadenza)

CATEGORY B: Bach

- One movement from Bach's Suite No. 1 (slow movement preferred) for Unaccompanied Cello, BWV 1007 (must be performed in the original key of G major, or A major if using solo tuning)

OR

- One movement from Hans Fryba's Suite (slow movement preferred) *im alten Stil*

CATEGORY C: Showpiece

One of the following virtuoso concert pieces:

- Bottesini, Introduction and Gavotte
- Bottesini, Fantasy on "La Sonnambula"
- Bottesini, Tarantella
- Bottesini, Variations on "Nel cor più non mi sento"
- Gliere, Scherzo
- Gliere, Tarantella

CATEGORY D: Modern Unaccompanied

One of the following works for unaccompanied double bass (complete works required unless indicated otherwise):

- Elliot Carter, Figment III
- Sofia Gubaidulina, Eight Etudes for Contrabass Solo: No. 1, 3, and 6 (Sikorski)
- Teppo Hauta-aho, Kadenza,
- Olga Magidenko, Spagnolo op. 21 (Furore)
- Florentine Mulsant, Opus 64 pour contrebasse (Furore)
- Pēteris Vasks, Sonata: movements 1 and 3 (Schott)
- Mieczysław Weinberg, Sonata op. 108: movements 1 and 2 (Peer music)
- Candidate's own original composition for solo double bass (sheet music to be handed in at start of competition).

PRELIMINARY ROUND RULES

Preliminary Round repertoire

- Contestant's choice from Category A
- Contestant's choice from Category B
- Contestant's choice from Category C

Applicants for the Youth Solo Division are required to submit required preliminary round high-quality digital audio recordings using the Acceptd platform. Entry fee is \$60.

- A separate audio file (no video) for each preliminary round piece, identified by the name of the piece and not including the competitor's name.
- Record each individual audio file in a single take, with no edits or digital processing.
- MP3 files are preferred, MP4 or .WAV files accepted.
- Either "live" or "studio" recordings are acceptable. Please remove any time stamp.
- Record 30 minutes of music, maximum.
- Applicants must submit a list of their preliminary round repertoire, and a resume with the online application that includes a chronological list of all private teachers, education, honors and awards.

SEMI-FINAL ROUND RULES

- Applicants advancing to the in-person Semi-Final and Final Rounds will be notified **by February 17, 2025**.
- Semi-finalists must provide a list of the repertoire they plan to play for the Semi-Final and Final rounds to the ISB office immediately after being notified of advancing to the semi-final round. Semi-finalists using an assigned pianist must also provide piano parts in the correct tuning.
- Semi-finalist programming one or more of their own compositions must provide the score(s) to the ISB office immediately after being notified of advancing to the semi-final round.
- Semi-Finalists will be offered a discounted registration rate to attend the 2025 ISB convention that follows the competition, June 2-7, 2025 at Florida State University, Tallahassee, Florida, USA.
- The performance order for semi-finalists will be determined randomly. **Contestants will be notified of their performance order by May 2, 2025.**

The Semi-Final Round will consist of works from the four required categories:

- Category A (Classical Concerto)
- Category B (Bach)
- Category C (Showpiece)
- Category D (Modern Unaccompanied)

Stage time, including entering and exiting, should not exceed 25 minutes. In order to accomplish this, repeats may be eliminated from the Bach movements. The jury reserves the right to stop performers, without penalty, in order to hear all required categories. Works will be performed in order beginning with category A and concluding with category D.

FINAL ROUND RULES

- Performance order for finalists will be drawn when finalists are announced.
- Finalists will perform either the Dittersdorf Concerto or the Vanhal Concerto in its entirety (all three movements). Performances must include appropriate cadenzas. These can be either any standard, published cadenza or a self-composed cadenza by the performer.