

Sydney Symphony Fellowship 2024 Audition Requirements

Clarinet

Overleaf is a copy of the CLARINET audition excerpts and set repertoire information for the first and second round of the Fellowship 2024 auditions. Before starting, please read the information below.

First round applications for Fellowship 2024 are by **video audition only**. For your convenience, both first and second round requirements have been provided in this package. We strongly encourage you to start preparing these materials as soon as you can, in preparation for the event that you are selected to undertake a live second round audition. Please note the Sydney Symphony Orchestra will provide an accompanist for the second round auditions.

Recording Guidelines:

- Submit two videos, each video recorded in one single unedited take.
 - Video 1: Set Repertoire (if required)
 - Video 2: Excerpts
 - *Recorded in the order listed.*
 - *List start time and title of each individual excerpt. This can be submitted as extra material or as time stamps when using third party hosting sites.*
- Both videos are to be recorded on the same day.
- Recordings to be made in the presence of a witness/recording engineer and recorded within the last 12 months.
 - Upload your audition videos to a web sharing platform and generate URL links. *YouTube, Vimeo, Dropbox, Google drive etc.*
 - *Note security settings: YouTube – select “Unlisted”, this ensures that only those with the link can view your video. Vimeo – select “only people with a password” and remember to email us your password.*
- Complete the Video Recording Declaration form as provided on the following page

Please submit your video URL link and completed recording declaration on the following page to auditions@sydneysymphony.com by **11.59pm, Friday 5 May 2023**.

Presenting your Audition Video

It is in your best interests to provide the panel with the highest possible quality, both in regards to your playing, as well as in regards to the technical side of your recording. YouTube or Vimeo are our preferred web-based video sharing platforms.

Some tips when preparing to record your audition video.

- Use a room with a **good acoustic**. It is preferable if the same room (acoustic) is used for both the set repertoire and the excerpts.
- We recommend recording with a **separate microphone** and with **high definition video** in 720pHD at 30fps or 1080pHD at 30fps or 60fps.
- **Experiment** with microphone placement. **Listen back** with a good pair of headphones. You are the best judge – if you are happy with the sound quality, then chances are we will be.
- Consider how your video is presented **visually**. Ensure your camera is stable when recording – use a tripod. Ensure that you are not too far back in the screen shot. Clear the area that is in the screen shot of clutter, such as instrument cases and other miscellaneous items.

What happens next?

Your audition video links will be forwarded to the panel to shortlist for the second round auditions. The audition panel is made up of SSO musicians from the applicable section as well as selected musicians from across the orchestra who will sit across all live auditions.

Results will be communicated to applicants on Friday 26 May 2023. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Friday 9 June 2023.

Sydney Symphony Fellowship 2024 Video Recording Declaration

Clarinet – Round 1

When submitting a video audition, you are required to complete the following declaration.

I, _____ (applicant), declare that the enclosed video recording is a true and accurate representation of my playing for the purposes of auditioning for the Sydney Symphony Orchestra Fellowship 2024.

It was recorded on: _____ (date).

The video in my submission has been recorded in one single unedited take.

Signed: _____
(Applicant)

Date _____

Signed: _____
(Witness e.g. sound engineer)

Date _____

Any questions? Please contact auditions@sydneysymphony.com

Fellowship 2024 – Clarinet

Orchestral excerpts, Round 1

Solo repertoire *(not included in this booklet)*

MOZART **Clarinet Concerto**
First movement, exposition only
No cadenza

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
BEETHOVEN	Symphony No.6	
	Excerpt 1	2
	Excerpt 2	2
	Excerpt 3	3
	Excerpt 4	3
RIMSKY-KORSAKOV	Scheherazade	
	Excerpt 1	4
	Excerpt 2	4
BRAHMS	Symphony No.4	
	Excerpt 1	5
	Excerpt 2	5
RAVEL	Daphnis et Chloé	
	Excerpt 1	6

Please note

These excerpts will appear at about 81% of their original size when printed on A4 paper.

The SSO will supply a hard copy of these excerpts at 100% size (on B4 paper) on request.

To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.

BEETHOVEN Symphony No.6 in F, Op.68 *Pastoral*

Clarinet 1 in B flat

I. *Angenehme, heitere Empfindungen, welche bei der Ankunft auf dem Lande in Menschen erwachen*

Excerpt 1 Allegro ma non troppo

Musical score for Excerpt 1, measures 418-430. The score is written for Clarinet 1 in B flat. It begins at measure 418 with a 'Solo' marking and a 'dolce' dynamic. The melody consists of eighth and sixteenth notes with slurs. A '4*' marking is present above a measure. The dynamic changes to 'p' (piano) and then back to 'dolce' with a triplet of eighth notes. The excerpt ends at measure 430 with a triplet of eighth notes and a final note.

* Please observe a brief pause before continuing

Excerpt 2 [same tempo]

Musical score for Excerpt 2, measures 455-491. The score is written for Clarinet 1 in B flat. It begins at measure 455 with dynamics of *sf sf sf ff*. There are markings for 'Vle.' and 'Viol. II' above the staff. The score includes a key signature change 'K' at measure 475. Dynamics include *fp dolce f dolce*. There are markings for '7' and '2' above the staff. The score continues with *f dimin.* and a triplet of eighth notes. At measure 491, there is a marking for 'Fl. I' and a dynamic of *p*. The excerpt ends with dynamics of *p f sf sf sf p*.

II. Szene am Bach

Excerpt 3 Andante molto moto

Viol. I

62 *p* **2** *cresc. f* **D** Solo *p*

71

75 *cresc.* *p* *tr.* *f*

Detailed description: This musical score is for Violin I, measures 62 to 75. It begins at measure 62 with a piano (*p*) dynamic. A first ending bracket spans from measure 62 to 70, marked with a '2' above it. At measure 70, there is a key signature change to D major (indicated by a 'D' above the staff) and a dynamic change to *cresc. f*. A 'Solo' marking is placed above the staff. The music continues through measure 71. At measure 75, there is a trill (*tr.*) and a dynamic change to *f*. The score ends with a first ending bracket from measure 75 to 76, marked with a '1' above it.

III. Lustiges Zusammensein der Landleute

Excerpt 4 Allegro

Ob. I

79 *sf* **2** **A** **1** **24** Solo **4*** *dolce* Ob. I

120 *dolce* *cresc.*

132 *p* *cresc.* **7** **3** *p*

Detailed description: This musical score is for Oboe I, measures 79 to 132. It begins at measure 79 with a *sf* dynamic. There are first ending brackets: one from measure 79 to 80 marked '2', another from measure 80 to 81 marked '1', and a third from measure 81 to 82 marked '24'. A 'Solo' marking is placed above the staff. At measure 82, there is a key signature change to A major (indicated by an 'A' above the staff) and a dynamic change to *dolce*. A first ending bracket from measure 82 to 83 is marked '4*'. The music continues through measure 120, marked with *dolce*. At measure 120, there is a dynamic change to *cresc.*. At measure 132, there is a dynamic change to *p*. A first ending bracket from measure 132 to 133 is marked '7'. The score ends with a first ending bracket from measure 133 to 134 marked '3'.

* Please observe a brief pause before continuing

RIMSKY-KORSAKOV Scheherazade, Op.35

Clarinet 1

Third movement

Excerpt 1 Andantino quasi Allegretto

in B flat

Solo. *grazioso*

ppp

pocchissimo cresc.

E

un poco più forte

F

pp

Second movement

Excerpt 2 Recit. Moderato assai.

in A

Recit. Moderato assai.

F

ad lib.

tempo

sf

Solo. *f*

lento

lunga

p

accel. cresc.

poco rit.

G

Tempo giusto. (Allegro molto.)

pp

3

p molto cresc.

Vivace scherzando.

cresc.

ten.

BRAHMS Symphony No.4 in E minor, Op.98

Clarinet 1 in A

Second movement

Excerpt 1 Andante moderato

Andante moderato

Hr. III. IV Ob.

pp sempre e legato

7

15 **A** *f*

19 *f* *dim.* *pp*

23 *p espr.* *cresc.* *f* *dim.*

Excerpt 2 [same tempo]

99 **F** 1 *p* *dim.* *Solo*

106 *dolce, ma espr.* *rit.* *smorz.* *a tempo* *p* *poco rit.*

113 *f* *dim.* *p* *p* *pp*

RAVEL *Daphnis et Chloé*

Clarinet 1 in A

Excerpt 1 Animé

215

f *p*

216

ff *p*

ff

217

ff *p*

218

ff *ff*

continues

* Please observe a brief pause before continuing

The image displays a musical score for a2 Cl., Piano, and strings. The score is organized into several systems. The first system is for the a2 Cl. (Alto Clarinet), starting with a dynamic marking of *p* and a measure number of 219. The second system continues the a2 Cl. part. The third system is for the Piano, starting with a dynamic marking of *ff* and a measure number of 220. The fourth system continues the Piano part. The fifth system is for the strings, starting with a dynamic marking of *pp* and a measure number of 221. The sixth system continues the string part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

End of orchestral excerpts

Fellowship 2024 – Clarinet

Orchestral excerpts, Round 2

Solo repertoire – accompanied *(not included in this booklet)*

MOZART **Clarinet Concerto**
First movement, exposition only
No cadenza

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
SHOSTAKOVICH	Symphony No.9 Excerpt 1	2
STRAVINSKY	L'Oiseau de feu: Suite (1919) Excerpt 1	3
RESPIGHI	Pini di Roma Excerpt 1 Excerpt 2	4 4
MENDELSSOHN	The Hebrides Excerpt 1	5
BEETHOVEN	Symphony No.4 Excerpt 1 Excerpt 2 Excerpt 3	6 6 6

Sight reading may be given as an unprepared excerpt presented during the audition

Please note

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To request a 100% copy, please e-mail alastair.mckean@sydneyssosymphony.com with your address.*

SHOSTAKOVICH Symphony No.9 in E flat, Op.70

Clarinet 1 in A

Third movement

Excerpt 1 Presto

49 Solo
p

dimin.

50
p *cresc.*

f 51

STRAVINSKY *L'Oiseau de feu: Suite* (1919)

Clarinet 1 in A

Variation de l'Oiseau de feu

Excerpt 1 ♩ = 76

9 M.M. ♩ = 76

10 11 12 13 14 15 16 17 18

p *mf* *sff* *f*

SEMPRE CRESC:

RESPIGHI *Pini di Roma*

Clarinet 1 in A

III. *I pini del Gianicolo*

Excerpt 1 Lento

Lento
in La

13

p espress. e dolciss. (come in sogno)

pp

14

un poco animando

p *mf* *dim.* *p*

15 Tempo I.

pp *perdendosi*

*2**

*4**

5

5

5

* Please observe a brief pause before continuing

Excerpt 2 A tempo [Lento] più lento

17

rall. *pp* dolciss. (come in eco)

a tempo più lento

ppp *perdendosi*

5

cambia in Si b

MENDELSSOHN *The Hebrides*, Op.26

Clarinet 1 in A

Excerpt 1 Allegro moderato

183 *p* 13 *pp tranquillo assai*

205 *cresc.* *p* *dolce*

214 *dim.* *poco ritard.* *dim.* *pp* 3 *p* *f*

Animato
in tempo

BEETHOVEN Symphony No.4 in B flat, Op.60

Clarinet 1 in B flat

Second movement

Excerpt 1 Adagio

Adagio

Viol. I

Solo

cresc. - - - f

11

cresc. - - sf p cresc. - - -

17 A * B Solo cantabile

f sf sf sf fp f sf sf sf fp f sf sf sf

28

cresc. - - p cresc. - - f 6 p 1

* Please omit these notes and observe a brief pause before continuing

Excerpt 2 [same tempo]

53 D 6 Solo E

f f f p p pp

Excerpt 3 [same tempo]

78 F Solo 2 cresc. - p cresc.

88 1 p dolce sempre per - - - den - - - do pp G

End of orchestral excerpts