

# Sydney Symphony Fellowship 2025 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 2025 auditions. Before starting, please read the information below.

First round applications for Fellowship 2025 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@sydneyssm.com](mailto:auditions@sydneyssm.com) by **11.59pm, Sunday 12 May 2024**.

### 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 Monday 27 May 2024. **The second round is a live audition**. If you are successful in advancing to the second round, you will be required to travel to Sydney for a live audition on Monday 17 June 2024.

## **Sydney Symphony Fellowship 2025 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 2025.

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](mailto:auditions@sydneysymphony.com)

# Fellowship 2025 – Clarinet

Orchestral excerpts, Round 1

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

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**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@sydneyphilharmonics.com](mailto:alastair.mckean@sydneyphilharmonics.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, Clarinet 1 in B flat, measures 418-430. The score is in treble clef with a key signature of one sharp (F#). It begins at measure 418 with a 'Solo' marking and a 'dolce' dynamic. The melody consists of eighth and sixteenth notes, often beamed together. 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 quarter note.

\* Please observe a brief pause before continuing

**Excerpt 2** [same tempo]

Musical score for Excerpt 2, Clarinet 1 in B flat, measures 455-491. The score is in treble clef with a key signature of one sharp (F#). It begins at measure 455 with dynamics of *sf*, *sf*, *sf*, and *ff*. A 'K' marking is present above the staff. The melody continues with *fp* and *dolce* dynamics, including triplet markings. At measure 483, the dynamic is *f* and then *dimin.* with a triplet. At measure 491, there is a double bar line with a '8' marking, followed by dynamics of *p*, *f*, *sf*, *sf*, *sf*, and *p*. Other instruments are indicated: 'Vle.' (Violin I) and 'Viol. II' at measure 455, and 'Fl. I' (Flute I) at measure 491.

II. Szene am Bach

**Excerpt 3** Andante molto moto

Musical score for Violin I, Excerpt 3, measures 62-75. The score is in treble clef with a key signature of one flat (B-flat). It begins at measure 62 with a piano (*p*) dynamic. A first ending bracket spans measures 62-65, marked with a '2' above it. The second ending bracket spans measures 66-70, marked with a '1' above it. A 'Solo' marking is placed above the staff at measure 66. The dynamic changes to *cresc. f* at measure 66 and returns to *p* at measure 70. A 'D' marking is above measure 66. The score continues with various articulations and dynamics, including a *cresc.* marking at measure 75 and a *f* marking at the end of the excerpt.

III. Lustiges Zusammensein der Landleute

**Excerpt 4** Allegro

Musical score for Oboe I, Excerpt 4, measures 79-132. The score is in treble clef with a key signature of one sharp (F#). It begins at measure 79 with a *sf* dynamic. A first ending bracket spans measures 79-82, marked with a '2' above it. A second ending bracket spans measures 83-86, marked with an 'A' above it. A third ending bracket spans measures 87-90, marked with a '1' above it. A fourth ending bracket spans measures 91-94, marked with a '24' above it. A 'Solo' marking is placed above the staff at measure 91. The dynamic changes to *dolce* at measure 91. A fifth ending bracket spans measures 95-98, marked with a '4\*' above it. The score continues with various articulations and dynamics, including a *cresc.* marking at measure 120 and a *p* marking at measure 132.

\* 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.**

*ad lib.*

*tempo*

*sf*

Solo. *f* *lento* *lunga* *p* *accel.* *cresc.* *poco rit.*

*tempo*

*f* *lento* *lunga* *p* *accel.* *cresc.* *poco rit.*

*tempo*

*f* *lento* *lunga* *p* *accel.* *cresc.*

**G** *Tempo giusto. (Allegro molto.)* *Vivace scherzando.*

*pp*

*molto cresc.* *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**

Musical score for measures 215-216. Measure 215 is marked with a box containing the number 215. The first staff has a dynamic marking of *f* and an 8-measure slur. The second and third staves have a dynamic marking of *p*. The music features complex rhythmic patterns and accidentals.



Musical score for measures 216-217. Measure 216 is marked with a box containing the number 216. The first staff has a dynamic marking of *ff* and a key signature change to  $\sharp 2$ . The second staff has a dynamic marking of *p*. The music continues with complex rhythmic patterns and accidentals.

Musical score for measures 217-219. Measure 217 is marked with a box containing the number 217. The first staff has a dynamic marking of *ff* and a key signature change to  $\flat 2$ . The second staff has a dynamic marking of *p*. Measure 219 is marked with a box containing the number 219 and a 3-measure slur. The music concludes with a key signature change to  $\sharp 2$  and a dynamic marking of *ff*.

*continues*

\* Please observe a brief pause before continuing



219

*a<sup>2</sup>Cl.*

*p*

220

*ff*

*ff*

*pp*

221

*p*

*mf*

*ff*

2/4

2/4

The image shows a page of musical notation for a concert band or orchestra. It features six systems of staves. The first system is for the second clarinet (a<sup>2</sup>Cl.) and starts with a piano (*p*) dynamic. The second system continues the clarinet part. The third system is for the piano and includes a fortissimo (*ff*) dynamic. The fourth system continues the piano part. The fifth system is for the piano and includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The sixth system continues the piano part. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure numbers 219, 220, and 221 are indicated in boxes. The time signature changes from 2/4 to 2/4.

End of orchestral excerpts

# Fellowship 2025 – 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> |
|---------------------|---|-------------|
| <b>SHOSTAKOVICH</b> | <b>Symphony No.9</b><br>Excerpt 1                           | 2           |
| <b>STRAVINSKY</b>   | <b>L'Oiseau de feu: Suite (1919)</b><br>Excerpt 1           | 3           |
| <b>RESPIGHI</b>     | <b>Pini di Roma</b><br>Excerpt 1<br>Excerpt 2               | 4<br>4      |
| <b>MENDELSSOHN</b>  | <b>The Hebrides</b><br>Excerpt 1                            | 5           |
| <b>BEETHOVEN</b>    | <b>Symphony No.4</b><br>Excerpt 1<br>Excerpt 2<br>Excerpt 3 | 6<br>6<br>6 |

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

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To request a 100% copy, please e-mail [alastair.mckean@sydneyssosymphony.com](mailto: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

M.M. ♩ = 76

9

10

11

12

13

14

15

16

17

18

SEMPRE CRESC.

Tr.

f

**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

*f*

2\*

*un poco animando*

*p*

*dolciss. cresc.*

15 **Tempo I.**

*rall.*

*mf*

*dim.*

5

5

5

5

*p*

\* Please observe a brief pause before continuing

**Excerpt 2** A tempo [Lento] più lento

17

*rall.*

2

*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

5

11

17 A

28

cresc. - - - f

cresc. - - sf p

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

B Solo

cantabile

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

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

**Excerpt 2** [same tempo]

53

D

6

E

f f f p p pp

Solo

**Excerpt 3** [same tempo]

78

88

f p

fp

p

p dolce

pp

Solo

2

1

6

cresc. - p cresc.

G

sempre per - - - den - - - do

End of orchestral excerpts