

Sydney Symphony Fellowship 2026 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 2026 auditions. Before starting, please read the information below.

First round applications for Fellowship 2026 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, Sunday 4 May 2025**.

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 26 May 2025. **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 Friday 4 July 2025.

Sydney Symphony Fellowship 2026 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 2026.

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 2026 – 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
BRAHMS	Symphony No.4	
	Excerpt 1	4
	Excerpt 2	4
RIMSKY-KORSAKOV	Scheherazade	
	Excerpt 1	5
	Excerpt 2	5
RAVEL	Daphnis et Chloé	
	Excerpt 1	6
RAVEL	Bolero	
	Excerpt 1	7

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, Clarinet 1 in B flat, measures 418-430. The score is in G major (one sharp) and 3/4 time. 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 appears 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 rest.

* 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 G major and 3/4 time. It begins at measure 455 with dynamics of *sf sf sf ff*. There are markings for 'Vle.' and 'Viol. II' above the staff. A '7' marking is above a measure. The excerpt continues with a 'Solo' marking and dynamics of *fp dolce f dolce*. There are '3' markings above measures. At measure 483, the dynamic is *f* and there is a 'dimin.' marking. At measure 491, there is a 'p' dynamic, a 'Fl. I' marking above the staff, and a '8' marking. The dynamics continue as *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, Excerpt 3, measures 62-75. It is in a key with one sharp (F#) and a 2/4 time signature. The tempo is 'Andante molto moto'. The score starts at measure 62 with a piano (*p*) dynamic. A first ending bracket spans from measure 62 to 71, with a '2' above it. A second ending bracket spans from measure 71 to 75, with a '1' above it. A 'Solo' marking is placed above the staff at measure 64. Dynamics include *cresc. f* (crescendo to forte) and *p* (piano). A 'tr.' (trill) is marked above measure 74. A key signature change to D major is indicated by a 'D' above measure 64. The score ends with a fermata and a forte (*f*) dynamic.

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, Excerpt 4, measures 79-132. It is in a key with one sharp (F#) and a 2/4 time signature. The tempo is 'Allegro'. The score starts at measure 79 with a sforzando (*sf*) dynamic. A first ending bracket spans from measure 79 to 120, with a '2' above it. A second ending bracket spans from measure 120 to 132, with a '1' above it. A 'Solo' marking is placed above the staff at measure 84. Dynamics include *sf* (sforzando), *dolce* (dolce), and *cresc.* (crescendo). A key signature change to A major is indicated by an 'A' above measure 80. A '4*' marking is placed above measure 124. The score ends with a fermata and a piano (*p*) dynamic.

* Please observe a brief pause before continuing

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

Clarinet 1

Second movement

Excerpt 1 Andante moderato

Andante moderato

Hr. III. IV Ob. *pp sempre e legato* in A

7

15 **A** *f*

19 *f* *dim.* *pp*

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

Excerpt 2 [same tempo]

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

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

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

RIMSKY-KORSAKOV Scheherazade, Op.35

Clarinet 1

Second movement

Excerpt 1 Recit. Moderato assai.

in A
Recit. Moderato assai.

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.* *ten.*

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

Excerpt 2 Tempo giusto (Allegro molto)

in A
Solo.

p *Con moto.* *f*

cresc. *p*

RAVEL *Daphnis et Chloé*

Clarinet 1

Excerpt 1 Animé

The musical score is arranged in two systems. The first system contains measures 218 and 219. The second system contains measures 220 and 221. The Clarinet 1 part is written on a single staff with a treble clef. The Piano accompaniment is written on two staves (treble and bass clefs). Measure 218 begins with a dynamic of *ff* and includes the instruction "in A" above the staff. Measure 219 starts with a dynamic of *p*. Measure 220 features a dynamic of *ff*. Measure 221 begins with a dynamic of *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings. A hand icon is present on the left side of the score, pointing to the piano part in measure 221.

* Please observe a brief pause before continuing

RAVEL *Bolero*
E flat clarinet

Excerpt 1 Tempo di Bolero moderato assai

3

Solo
p

3

4

End of orchestral excerpts

Fellowship 2026 – Clarinet

Orchestral excerpts, Round 2

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

DEBUSSY **Première Rhapsodie**
Beginning to Fig. 5 or Letter E

Audition excerpts

<i>Composer</i>	<i>Work</i>	<i>Page</i>
SHOSTAKOVICH	Symphony No.9 Excerpt 1	2
MENDELSSOHN	<i>A Midsummer Night's Dream</i> Excerpt 1	3
BRAHMS	Symphony No.3 Excerpt 1	4
BEETHOVEN	Symphony No.8 Excerpt 1	5
SHOSTAKOVICH	Symphony No.6 Excerpt 1	6

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

Please note

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

Clarinet 1

Third movement

Excerpt 1 Presto

in A
Solo

49

p

dimin.

50

p

cresc.

f

51

MENDELSSOHN *A Midsummer Night's Dream*, Op.61

Clarinet 1

Scherzo

Excerpt 1 Allegro vivace

in B \flat
Allegro vivace

8

20

31

41

p

dim.

cresc.

tr

p

sf

1

2

1

2

1

A

B

9

BRAHMS Symphony No.3 in F, Op.90

Clarinet 1

Second movement

Excerpt 1 Andante

in B
Andante

p espress. semplice

7

13 **A**

pp *p*

20 **B**

p *mf*

BEETHOVEN Symphony No.8 in F, Op.93

Clarinet 1 in B flat

Third movement

Excerpt 1 Tempo di Menuetto, ♩ = 126

Musical score for Clarinet 1 in B flat, Excerpt 1, measures 45-72. The score is written in treble clef with a key signature of one sharp (F#). It consists of four staves of music. The first staff starts at measure 45 with a repeat sign and a first ending bracket. A 'Solo' section begins at measure 46. The music features various dynamics including *p*, *dolce*, *cresc.*, *f*, and *pp*. There are also markings for *p dolce* and *pp*. The piece concludes with the instruction 'Menuetto Da Capo al Fine'. Fingerings (1, 2, 3) and breath marks (apostrophes) are indicated throughout the score.

* Please observe repeat

SHOSTAKOVICH Symphony No.6 in B minor, Op.54

E flat clarinet

Seond movement

Excerpt 1 Allegro, ♩ = 88-96

Musical score for E flat clarinet, measures 34-38. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. Measure 34 begins with a *p* dynamic and a *Solo* marking. The melody consists of eighth and sixteenth notes, often beamed together. Measure 35 continues the melodic line with accents. Measure 36 features a more rhythmic pattern with repeated eighth notes. Measure 37 shows a continuation of this rhythmic pattern. Measure 38 begins with a *f marcato* dynamic and a fermata over the first measure, followed by a melodic phrase. The score is enclosed in large square brackets at the beginning and end.

End of orchestral excerpts