Ensemble Auditions | Spring 2018

Clarinet:

FOR: Illinois Wind Symphony
    Illinois Wind Orchestra
    Illinois Symphony Orchestra
    Illinois Philharmonia Orchestra

See Website for Dates and Times | http://go.illinois.edu/Unified

PLEASE NOTE
On the day of the audition, warm-up will only be permitted in the Music Building. KCPA dressing rooms will not be available and students are asked to refrain from playing in the hallways of Level 2
Beethoven: Symphony No. 4, mvmt II, bars 81-89
Scherzo
from A Midsummer Night’s Dream

Example 1
Allegro vivace

in Bb

Felix Mendelssohn, Op. 61, No. 1
EXAMPLE 3 is an exposed passage. Play a slight crescendo to the low G. The second passage (measure 8) is played in the same manner as the corresponding passage in Example 2.

EXAMPLE 4 is the same as the passage at rehearsal letter D. The solo in EXAMPLE 5 is like the one in Example 3. Try to make the low G in the beginning of measure 7 sound as though you are still sustaining it as you play the triplets that follow.

The usual way to play the recitatives in EXAMPLE 6 is not as they are printed in the part (and here). Refer to Example 7 for more information.

The Vivace scherzando at measure 12 is fast! 144 to the measure is about right. Play the sixteenth notes as precisely as possible.
Shostakovich’s first symphony is a very popular work that contains many tricky passages for all the instruments in the orchestra. It’s hard enough to play it at the tempo customarily taken (quarter note = 132); it would be even more difficult if somebody were to try it at the metronome markings Shostakovich indicated in the score.

**Example 1** occurs very near the beginning of the piece. The clarinet is completely alone for the run and the measure that follows. This allows for some freedom of tempo. Think of the first run as two four-note scales put together. Accent the D in measure 2. The F-sharp is written with a staccato dot but almost everybody plays it as though it has a tenuto mark. I think I like the staccato way but maybe that’s because it’s different. Accent the eighth notes in measures 4 and 5 and play them rather short and clipped. The quarter notes in measure 7 should be tenuto. Don’t miss the crescendo and diminuendo in measures 8 and 9.

In **Example 2** you should resonate the first B-flat. The triplet figure should have lots of “snap.” (It’s usually about as fast as a player can tongue.) Get a fresh start in measure 5 and play the quarter notes in measure 8 with a slight tenuto.

In **Example 3**, it’s traditional to play a big crescendo in measures 5 and 6 followed by a *subito piano* at the a tempo. This solo occurs again eleven measures later but the second time a rest replaces the last note.

It seems strange that **Example 4** is slower than Examples 3 and 5, but that’s what the score says. It feels faster. **Example 5** is played the same as Example 3.

**Example 6** is a little solo. It’s all alone for the first two measures and then joined by the cellos. I am used to re-articulating the dotted eighth notes in measures 4, 5, and 6, but in the score the one in measure 4 is slurred. I still think I’d tongue all of them—and with a little accent each time. Play the C in measure 6 a little extra long, but play the following sixteenth note in tempo.