THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Sunday, April 18th, 2021
5:00 p.m.

DMA RECORDED ORCHESTRAL EXCERPT EXAM*
CARLOS SAVALL-GUARDIOLA, Clarinet

First Round
Mozart Clarinet Concerto (exposition) and excerpts 1 to 9 of the list of Orchestral excerpts for Clarinet provided
-Break-

Second Round
Excerpts 10 to 19 of the list of Orchestral excerpts for Clarinet provided
-Break-

Final Round
Excerpts 20 to 24 of the list of Orchestral excerpts for e-flat Clarinet provided

* In partial fulfillment of the requirements for the Doctorate of Musical Arts with a major in Clarinet Performance.

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.
DMA Orchestral Excerpt Mock Audition Exam Procedure

The objective of this Recital in the form of a Recorded Orchestral Excerpt Mock Audition is to prepare as much as possible for real recorded auditions. Due to our current situation, it is possible that Online auditions begin to be more common, at least during the following years. As a consequence of this, my Professor José Franch-Ballester and I thought that it would be a good idea to prepare this format of a recital, mainly because of two reasons:

1. Having a standard recital with other people playing on stage and an audience listening is a very restrictive option, as we have some rules and procedures that do not allow musicians to enjoy this experience to its fullest. Having a Recorded Orchestral Excerpt Audition does not have to deal with these restrictions, as it can be made virtually anywhere, at anytime, and completely isolated.

2. After the pandemic ceases it is very likely that an unusual number of orchestral positions will be open, as all the positions that people are leaving vacant are not being filled as usual during these times. Now is the best time to focus on the orchestral excerpts to prepare for a possible near future audition to fill these vacant.

The repertoire chosen for this recital is comprised by some of the most frequently asked excerpts for principal clarinet and e-flat clarinet in most orchestral auditions (total of 25). These will be taken from available lists of recent professional auditions. Repertoire will be selected in consultation with the private teacher.

The events during the day of the Recorded Orchestral Excerpt Mock Audition will be as follows:

1. First Round: comprised of Exposition of Mozart Clarinet Concerto and 8 excerpts often asked in the first round of a professional orchestra. These usually evaluate basic concepts such as sound production, technique or intonation. This will be in one take, without any interruptions, or pauses in the recording.

(break): the recording will stop here, giving some time to rest

2. Second Round: a list of 9 excerpts, often asked in more advanced rounds of a professional audition orchestra, which evaluate aspects of music more related to expression and control of the instrument in challenging passages. This will also be in one take, without any interruptions or pauses in the recording.

(break): the recording will stop here, giving some time to rest

3. Third Round: this final round will focus on the e-flat clarinet, with a selection of 5 excerpts for this instrument, focusing on different aspects of its playing, such as sound production, intonation, technique, and style. In one take, without any interruptions or pauses in the recording.
Round 1

1. Clarinet Concerto in A Major K622 (mov. 1-Exposition) W.A. Mozart
2. Symphony 6, 1st, 2nd & 3rd movs L. Van Beethoven
3. Symphony 8, 3rd mov L. Van Beethoven
4. Symphony 3, 2nd mov Johannes Brahms
5. Midsummer Night’s Dream (Scherzo) F. Mendelssohn
6. Semiramde, Overture G. Rossini
7. Capriccio Espagnol N. Rimsky Korsakov

Round 2

10. Dances of Galanta Z. Kodály
11. Symphony 9 mov. 2 & 3 D. Shostakovic
12. The Firebird, Variation I. Stravinsky
13. Symphony 2 mov. 3 S. Rachmaninov
14. Scheherezade N. Rimsky Korsakov
15. Symphony 6 mov. 1 P.I. Tchaikovsky
16. Tosca, E lucevan le stelle G. Puccini
17. Daphnis et Chloe (in A clar) M. Ravel
18. Peter and the Wolf S. Prokofiev

Round 3-Eb clarinet excerpts

20. Symphonie Fantastique mov. 5 H. Berlioz
21. Till Eulenspiegel R. Strauss
22. The Rite of Spring I. Stravinsky
23. Ein Heldenleben R. Strauss
24. Symphony 5 mov. 2 D. Shostakovic
BEETHOVEN: Symphony No. 6 (1 & 2 of 4 excerpts)
Clarinet 1 in B-flat

Excerpt 1 - Movement 1

Excerpt 2 - Movement 1
BEETHOVEN: Symphony No. 6 (3 & 4 of 4 excerpts)
Clarinet 1 in B-flat

Excerpt 3 - Movement 2

Excerpt 4 - Movement 3
MENDELSSOHN: Midsummer Night’s Dream – Scherzo (2 excerpts)
Clarinet 1 in B-flat

Excerpt 1 – Scherzo (88 bpm)

Excerpt 2 – Scherzo (88 bpm)
Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Clarinetto I.
I. Alborado.

\( \text{Vivo e strepitoso.} \)

\( \text{Solo A:} \)

\( \text{con forza} \)
Nicolai Rimsky-Korsakov
Capriccio Espagnole, Op. 34

Clarinetto I.
I. Alborado.

in A.
Vivace e strepitoso.
Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinetto I.

III. ALBORADO

in B♭
Rimsky-Korsakov — Capriccio Espagnole, Op. 34

Clarinetto I.

IV. Scena e Canto gitano.

in B.
Allegretto.
SHOSTAKOVICH SYMPHONY NO. 9

CLARINET 1

3rd MOV'T

III

in A

Presto

Solo

f
dimin.
P

cresc.

f
cresc.
The Variation de l'Oiseau de feu (EXAMPLE 3) is so concentrated that I've included the whole movement. This could be the first version of the clarinet part that is correct, if I didn't make any typos. My information was obtained from the 1945 version, which was for the same "small" orchestra as the 1919 version. I also studied the clarinet parts of the other versions when a question about half-step or whole-step trills, or something similar, came up. As with all the excerpts in this series, I have tried to make the musical examples as close to the score as possible, with no editing whatsoever. All suggestions, changes, etc. are in the written sections that accompany the excerpts.

The tempo, unfortunately, is dotted quarter note = 76. The first run is hard to play at Stravinsky's tempo. It seems to be easier if you concentrate on getting to the A-sharp and then just let the remaining three notes happen. A small accent on the A-sharp might help a little too.

The first sixteenth note in measure 2 is separated from the run. The following triplet sixteenths are easily rushed so be careful not to do that. Don't articulate the sixteenth after the trill in measure 3 or in the other similar places (measures 24 and 28). By the way, all trills in this pattern are whole-step trills. Play the C-sharp in measure 9 with the first finger of the left hand only, overflowing a throat F-sharp. Similarly, play the D in measure 11 by overflowing an open G. The D-sharp in measure 12 can usually be fingered normally. The notes in measure 14 have been corrected. It would seem better to make a crescendo on each of the runs as in measure 16. This applies to measure 18 as well.

The articulation in measure 23 has been corrected to match measure 2. Measure 28 should be slurred and, as I mentioned earlier, the trill is a whole step to D natural. The last three notes of the run in measure 31 can be fingered as follows. Play the F-sharp with the middle finger of the left hand. Add the B-flat/F-flat bottom side key for the G, and then take off the middle finger (but leave down the side key) for the G-sharp.

Play the high D in measure 34 open. Finger the high G using the first and third fingers of both hands with the E-flat/A-flat right-hand pinky key down also. Play the last C-sharp in measure 36 by overflowing the throat F-sharp. Finger the high F-sharp as if it were D-sharp on the fourth line of the staff, but raise the third finger of the left hand.

The F-sharp to G-sharp trills in measures 36 and 37 are probably best played by fingering the F-sharp and trilling the G-sharp key. In theory, you could play the trill by fingering F-sharp and trilling the first finger of your left hand, but it's almost impossible to voice the G-sharp so as not to make it too sharp. Finally, instead of playing a trill on the first G-sharp in measure 41, just play four 32nd notes. Instead of a tremolo in measure 42, play 32nd notes there also; it makes the end of the tremolo much neater.

In measure 21 of the original Chester edition of the 1919 version, the flute part was mistakenly printed in the score on the clarinet line, and thus, incorrectly, appeared in the clarinet part as well. I've included the mistaken passage, as well as a suggested way to make it easier, in Example 8.
Symphonie E moll.

Clarinetto I.

S. Rachmaninow, Op. 27.
Example 7 is an attempt to illustrate how to play the “cadenzas” in the second movement. The only difference between this and the original is that the last six notes before each a tempo are shown as triplet sixteenth notes followed by three eighth notes (or the equivalent values in the third passage). These three elongated notes should be played with a ritard and a crescendo.

I have organized the whole thing more or less in 4/4, making it easier to keep track of where you are. I’ve heard lots of performances of this piece where the clarinet player got a little lost and put in either too many or too few repetitions of the pattern. The 4/4 makes it especially easy to keep track of where you are in the last cadenza because the pattern changes just where the new measure starts.

Start the triplet sixteenths very slowly and softly each time. Hold the last G in the final phrase longer than you think you ought to. If you’re late with the 32nd note F-sharp, nobody will know or care; but if you’re early everybody will know, and a few probably will care.

Example 8

Example 8 is another solo. It’s easy to play too many triplets, so be careful. Note that the second passage has a crescendo. This also goes about quarter note = 144.
TCHAIKOVSKY: Symphony No.6 – Movement 1 (2 of 2 excerpts)
Clarinet 1 in A

Excerpt 1

Allegro non troppo

Excerpt 2

(con tenerezza)

Trilen. Solo Meno

animando ppp

rall. ppp-pp dolcissimo ma espress.

quasi adagio Andante mosso
Puccini G. - TOSCA

ATTO TERZO
Andante lento appassionato
SOLO
rubando

in La
P dolciss. vagamente

rit. rubando rit.

mf stentato

sostenendo vagamente

Moderato con moto a tempo

p
cresc. a poco a poco

incalzando

altarg.

sempre cresc. e allarg.

ff

P cresc.    ff
RAVEL: Daphnis and Chloe - Suite No.2 (2 of 2 excerpts)

Excerpt 2 cont.
Nervoso \( \text{d}=96 \)

In a twinkling
up the tree.

Allegro \( \text{d}=160 \)

Ob.
V.
Hexensabbath.
Songe d'une nuit du Sabbat. A witches' sabbath.

in Es (Mib)
Larghetto. \( \text{(d} = 69) \)

Allegro. \( \text{(d} = 112) \)
Clar. II.

Allegro assai. \( \text{(o} = 67) \)

Allegro solo
poco f cresc.

Allegro
semper cresc.

\( (d} = 61) \)

(Glocken.)
(Campane.)

Corni.

\( \text{ff} \)