

# 2025 PERFORMANCE PROGRAM: CLARINET

## AUDITION REQUIREMENTS: ROUND 1

*Correct at time of issue, but subject to change.*

### **PART A – WRITTEN MATERIAL**

*Please upload the following documents as 4 separate PDF files, clearly labelled as:  
LAST NAME\_First Name\_Instrument\_DocName*

- **Curriculum Vitae**, including the following information:
  - Duration of study on the instrument you are applying on
  - Institutions or schools at which you have studied, including year commenced and completed
  - Instrumental music teachers in the last 4 years, providing name, email and contact phone number
  - Performance experience in the following:
    - Chamber music
    - Orchestral works
    - Your instrument and any major solo works performed in the last 5 years
  - Details of any awards, bursaries or scholarships you have been awarded
  - Details of any additional instruments studied, and at what level
- **Academic Transcripts and Qualifications**  
Please provide your current academic transcript/s (unofficial transcripts accepted).
- **Personal Statement – why ANAM?**  
Please write a 300-word statement articulating your immediate to long-term artistic goals, and how ANAM is relevant in realising these objectives. Please also provide a detailed outline of any anticipated or pre-existing affiliations over the next 12 months (AYO, ACO Emerging Artists, MSO Academy, SSO Fellowship, overseas study, etc).
- **Chamber Music Experience & Aspirations**  
Please write a brief statement (maximum of 300-word) outlining:
  - Chamber music experience to date, including repertoire performed, key ensembles, performances or masterclass opportunities.
  - Your chamber music aspirations at ANAM, including repertoire you wish to learn / perform, and any current ANAM musicians or potential 2025 applicants you may wish to work alongside (if known).

## PART B – RECORDED AUDITION

- SUTERMEISTER, H. Capriccio for unaccompanied clarinet in A (beginning – 6 bars after Come prima; i.e. first two pages)\*
- MOZART Clarinet Concerto in A Major, K. 622, first movement exposition (mm. 49-154 only) & second movement (mm. 1-67 only)
- Orchestral Excerpt (*as attached*):
  - BEETHOVEN Symphony No. 6, op. 68 "Pastoral"

\*PDF available for purchase from <https://www.schott-music.com/en/capriccio-noc40144.html#id=Q3258>

## AUDITION REQUIREMENTS: ROUND 2

*Correct at time of issue, but subject to change.*

### ROUND 2A – RECORDED AUDITION

*All orchestral excerpts are to be recorded in one single, continuous take, performed one after the other.*

- POULENC Sonata for Clarinet and Piano, first & second movements
- One or two movements of a contrasting work, of the candidate's own choice (a work that has not been presented in Round 1)
- Orchestral Excerpts (*as attached*):
  - MENDELSSOHN A *Midsummer Night's Dream* (Scherzo)
  - BEETHOVEN Symphony No. 4, op. 60 (ii. Adagio)
- [Optional] A recent recording of a chamber music performance. A single movement or a 5 - 10 mins excerpt of a larger work is acceptable. This requirement is optional, but highly encouraged.

### ROUND 2B – ONLINE AUDITION (VIA ZOOM)

- Live Performance / Lesson. Candidates will be asked to perform live (without piano) part of the Round 1 or Round 2A repertoire. This repertoire will be advised 3 days prior to the audition and workshoped in a live lesson format.
- Quick Learn piece, to be supplied 3 days prior to the audition.
- Sight-reading, to be screen-shared during the audition.
- A short interview with the ANAM audition panel.

## **AUDITION RECORDING GUIDELINES**

- Each required work is to be recorded separately, and filmed in one continuous, unedited take. All orchestral excerpts for each round are to be recorded together in one continuous take.
- Applicants are to clearly state their full name at the beginning of their first recording.
- Record each required work for your instrument in full, including cadenzas, where applicable.
- Works with piano accompaniment must be performed with piano, unless stated otherwise in the requirements. Orchestral excerpts are to be performed without accompaniment.
- Please be advised that in submitting material, applicants should be aware of the sound quality of their recording/s, especially the clarity and detail of their instrument's sound and dynamic range. Where possible, recordings should be made using an external microphone in a reasonably-sized room, however not too distantly.
- ANAM acknowledges the limitation of and access to standard recording facilities and will accept recordings filmed in multiple locations.
- The ANAM panel reserves the right to hear whole or part of any work.

## **RECORDING AND FILE SETTINGS**

All files are to be recorded in a high-quality format but of an appropriate file size for uploading.

ANAM recommends checking the following settings on your recording device before recording:

- Please set your video resolution to 720p or 1080p, with a frame rate of 25fps.
- If your device has independent audio settings, aim for the highest bitrate possible (320kbps mp3 or 24 bit/48 kHz WAV).

All submissions are to be video files, uploaded and submitted in **.mp4 format at 720p (720x1280) or 1080p (1920x1080) pixel resolution**. Any other file format will not be accepted.

Each file should be smaller than 1gb. If your file size is too large, use a third-party program (i.e. Handbrake) to compress the size of your video.

## **OPTIMAL PLACEMENT OF MICROPHONE**

You may need to experiment to find the best placement for an external microphone, but a general starting point is to place a microphone where the instrument sounds best to the ear. This is often a spot between 1 and 2 metres in front of your instrument, and at approximately head height.

If you feel that the recorded sound is lacking clarity, high frequency detail, or you are hearing too much of the reverberation of the space, try moving the mic closer. If the sound is too harsh or if excessive mechanical noise is audible (bow noises, key noise etc.), try moving the mic further away.

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For further assistance, contact ANAM AV & Operations Coordinator, Nathan Ellul at [n.ellul@anam.com.au](mailto:n.ellul@anam.com.au).

ROUND 1

BEETHOVEN Symphony No. 6, op. 68 "Pastoral"

Clarinet 1 in B flat

EXCERPT 1 (i. 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 music features a melodic line with slurs and accents. Measure 421 contains a 4-measure rest. Measure 424 has a 'p' dynamic. Measure 427 has a 'dolce' dynamic with a triplet of eighth notes. The excerpt ends at measure 430 with a triplet of eighth notes and a final note.

EXCERPT 2 (i. Allegro ma non troppo)

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*. Measure 458 has a 7-measure rest. Measure 461 has a 'Vle.' marking above and 'Viol. II' below. Measure 464 has a '2' marking above and a 'f' dynamic below. The excerpt continues to measure 475 with a 'K' marking above, 'Solo' above, and dynamics of *fp dolce*. Measure 478 has a 'f' dynamic with a triplet of eighth notes. Measure 481 has a 'dolce' dynamic. Measure 484 has a 'f' dynamic. Measure 487 has a 'dimin.' dynamic with a triplet of eighth notes. The excerpt ends at measure 491 with a 'p' dynamic, a 'Fl. I' marking above, and a '8' marking above.

ROUND 1

BEETHOVEN Symphony No. 6, op. 68 "Pastoral"

Clarinet 1 in B flat

EXCERPT 3 (ii. Andante molto moto)

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

71

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

ROUND 2

MENDELSSOHN A *Midsummer Night's Dream* (Scherzo)

Clarinet 1 in B flat

EXCERPT 1

Musical score for Excerpt 1, Clarinet 1 in B flat. The score consists of five staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a dynamic marking of *p*. The second staff includes first and second endings, a *dim.* marking, and a first ending. The third staff features a section labeled 'A' with a second ending. The fourth staff includes a *cresc.* marking and a first ending. The fifth staff includes trills (*tr*), a section labeled 'B' with a measure number '9', and a *f* dynamic marking.

EXCERPT 2

Musical score for Excerpt 2, Clarinet 1 in B flat. The score consists of three staves of music. The first staff includes a first ending, a *f cresc.* marking, a *ff* marking, a *f* marking, a *p* marking, and a third ending. The second staff includes a first ending, a *p* marking, a *cresc.* marking, a *f cresc.* marking, a *ff* marking, a *f* marking, and a *dim.* marking. The third staff includes a first ending, a *p* marking, a *cresc.* marking, a *f* marking, a *cresc.* marking, a *f* marking, and a *cresc.* marking. A section labeled 'G' is indicated above the third staff.

ROUND 2

**MENDELSSOHN A *Midsummer Night's Dream* (Scherzo)**

*Clarinet 1 in B flat*

**EXCERPT 3**

The image displays a musical score for Clarinet 1 in B flat, specifically Excerpt 3 from Mendelssohn's Scherzo from *A Midsummer Night's Dream*. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins at measure 12, marked with a piano (*pp*) dynamic. Measure 12 contains a series of eighth notes. Measure 13 starts with a double bar line and a repeat sign, followed by a sequence of eighth notes and quarter notes. The excerpt concludes with a final double bar line and repeat sign.

ROUND 2

BEETHOVEN Symphony No. 4, op. 60 (ii. Adagio)

Clarinet 1 in B flat

EXCERPT 1

Adagio 5 Viol. I Solo

11 cresc. - - - f p cresc. - - -

17 A 4 B Solo cantabile

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

EXCERPT 2

53 D 6 Solo E

f f f p p pp



ROUND 2

BEETHOVEN Symphony No. 4, op. 60 (ii. Adagio)

Clarinet 1 in B flat

EXCERPT 3

Musical score for Clarinet 1 in B flat, Excerpt 3, measures 78-88. The score is written in treble clef with a key signature of one flat (Bb). The tempo is Adagio. The music begins at measure 78 with a dynamic marking of *fp*. A first ending bracket labeled '2' spans measures 79-84, starting with a dynamic of *p* and marked 'Solo'. The music then continues with a dynamic of *p* and a *cresc.* marking. At measure 85, there is a dynamic of *f* followed by a sixteenth-note run. The music then moves to a dynamic of *p* and a first ending bracket labeled '1' spans measures 86-88. The music concludes with a dynamic of *pp* and a *cresc.* marking. The final note is a G note.