

AN EXCERPT FROM

THE AUDITION METHOD

FOR CLARINET
VOLUME I



WRITTEN BY
BENJAMIN BARON

CONCEPTS AND INTERPRETATIONS BY
MARK NUCCIO
NEW YORK PHILHARMONIC



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AN EXCERPT FROM THE INTRODUCTION

PURPOSE

Mark Nuccio and I offer this guide to aspiring and established clarinetists as a tool for winning orchestral auditions. Mr. Nuccio's insights and methods are provided in a manner that will allow clarinetists to use this book throughout the entire process of preparing an audition—including the audition itself.

FORMAT

Excerpts are treated in a similar fashion, with variations depending on the specific obstacles within each passage.

Each excerpt is provided in three versions: the original excerpt as it appears in the real part, an annotated version, and an audition version. The audition version includes additional (mostly traditional) markings, which are necessary to achieve the musical goals of each passage. It is recommended to use this part in performance. The annotated version has these markings, as well as non-traditional markings and instructions written into the part to aide preparation. All additional markings are in blue, and all original markings are black. Some players may want to use original parts, both as reference and because they reflect the music that will likely be provided by orchestras at auditions. Brackets are in the parts provided to identify solo passages.

A written guide is included for each excerpt, including primary and secondary points of interest to be aware of when preparing an audition. Many of these points are additionally explored through annotations in the music.

A number of practice exercises are provided. These offer methods for overcoming the specific challenges of each excerpt.

APPROACH

FINGERINGS

Every clarinet model varies. The fingerings included in this book were chosen using Buffet R13 clarinets. Prescribed fingerings are notated within a square in the annotated part, with a fingering chart on page 8.

TERMINOLOGY

While standard notation is used to create the annotated versions, Mr. Nuccio and I have also utilized non-traditional markings to better explain what is needed for each excerpt. A glossary is included to clarify these markings on page 7.

MOZART CONCERTO, MVMT. I

78 same pitch

no accent

p *mf* *f* *f* *mf*

83

86

p *espress.* *mp* NB

91 Even if you don't breathe, observe the same space as m 91.

mf *f*

96 same dynamic with a round and slightly bouncy articulation NB

off on beat 2

f

BEETHOVEN: SYMPHONY No. 6, MOVEMENT I

PRIMARY

 = 112

- Maintain the tempo established in measure 474. Practice with the metronome on an eighth note pulse, replicating that of the first bassoon part. Also practice with the metronome on a triplet subdivision.
- The *p* marked at rehearsal K is a solo *p*; don't play this too soft.
- The dolce in measure 480 must have a different character, softer than what precedes it.
- Delay starting the *diminuendo* until measure 489. Play into the downbeats throughout the *diminuendo*; note the phrasing brackets in the annotated part.

SECONDARY

- The eighth notes in the *tutti* passage starting in measure 474 and ending on the downbeat of measure 476 should not be too short.

ANNOTATED PART

Symphony no. 6

Ludwig van Beethoven (1770-1827)

Op.68

Allegro ma non troppo $\text{♩} = 66$ $\text{♩} = 56$ $\text{♩} = 112$

418 *dolce* *p*

432 *f*

446 *sf sf sf sf sf sf sf sf sf sf ff* *Via.* *Viol. II*

Practice 2 ways: $\text{♩} = 112$

1. Set metronome to eighth note subdivisions to simulate the principal bassoon.
2. Set metronome to triplet eighth note subdivisions.

470 *f* *f* *mp* *mp* *f* *mf dolce*

round with bounce *soloistic* *Don't play like triplets* *character change, softer*

this establishes tempo *K* *1* *2*

EXERCISES

Capriccio Espagnol
III. ALBORADO

EXERCISE 1

51

mf
Original

56

EXERCISE 2

63

ABOUT THE AUTHORS

Benjamin Baron

Hailed as a player of great “emotion, skill, and intensity” (*Sioux City Journal*), who “played with reverence” (*New York Sun*), and demonstrated “clean, incisive clarinet playing” (*American Record Guide*), clarinetist Benjamin Baron enjoys a diverse career as a performer, educator, and clinician. He has performed with the New York Pops, American Ballet Theater Orchestra, American Composers Orchestra, West Point Band, Belgian Radio Orchestra, London Winds, and has toured North America, Europe, and Asia. Based in New York, he has appeared as principal clarinet with orchestras throughout the Northeast.

Baron can be heard as principal clarinet and soloist on recordings with the Philharmonic Orchestra of the Americas, Chamber Orchestra of New York, and The Knights Chamber Orchestra currently available on the Sony, Naxos, and Orange Mountain Music labels. As principal clarinet with the New York Symphonic Ensemble, Benjamin performed the Mozart Clarinet Concerto on the orchestra’s thirty-fifth year of summer tours throughout Japan. Additional solo engagements have included the New Haven and Sioux City Symphonies, as well as university bands and orchestras in the United States and Europe.

A versatile musician, Baron has performed with a varied set of chamber, new music, theater, and jazz ensembles—including the International Contemporary Ensemble, Ensemble ACJW, Argento Chamber Ensemble, Paragon Ragtime Orchestra, Tommy Dorsey Orchestra, and the Broadway productions of *On the Town*, *Wicked*, and *Mary Poppins*. Festival appearances include domestic and international engagements in Verbier, Graz, Delft, Williamstown, the Hamptons, Napa Valley, and with the Glimmerglass Opera Orchestra.

As an educator, Benjamin serves as the director of instrumental music at Manhattan’s Calhoun School, and is an adjunct associate professor at Lehman College City University of New York. He regularly presents master classes and clinics at universities throughout the United States, and has also taught within the precollege departments of Manhattan School of Music and Mannes College The New School for Music. Baron holds a D.M.A. from Manhattan School of Music, an M.M. from Yale University, and a B.M. from Arizona State University, with additional studies at the Royal Conservatory of Belgium. Principal teachers include Mark Nuccio, David Krakauer, David Shifrin, Robert Spring, and Eddy Vanoosthuysse.

Baron is a D’Addario Performing Artist and an Artist/Clinician for Buffet Music Group. More information available at www.benjaminbaron.com.

Mark Nuccio

Critics have praised clarinetist Mark Nuccio for his solo, orchestral, and chamber appearances, describing him as “the evening’s highlight”, full of “mystery and insight” and “shaping his phrases beautifully with a rich, expressive tone.” (NY Times)

Mr. Nuccio joined the New York Philharmonic in 1999 as Associate Principal and Solo E-flat Clarinetist. Most recently, he served as Acting Principal Clarinet with the New York Philharmonic for four years from 2009-2013. Prior to his service with the Philharmonic, he has held positions with orchestras in Pittsburgh, Denver, Savannah, and Florida working with distinguished conductors such as Lorin Maazel, Kurt Masur, Mariss Jansons, Riccardo Muti, Zubin Mehta, Erich Leinsdorf, Alan Gilbert, Claudio Abbado, Riccardo Chailly, Andre Previn, Christoph von Dohnanyi, and Gustavo Dudamel. Additionally, Mr. Nuccio has toured extensively with the New York Philharmonic and the Pittsburgh Symphony Orchestra in numerous countries, recorded with both orchestras, and performs regularly with the Philharmonic on the award-winning series, Live from Lincoln Center, broadcast on PBS. Recent highlights include the Philharmonic’s historic and newsworthy visits to North Korea and Vietnam.

Nuccio is an active solo and chamber musician and has been featured with various orchestras in the United States and made multiple appearances as a featured performer at the International Clarinet Association conventions. He made his subscription solo debut with the New York Philharmonic on Feb. 10, 2010 and

returned to perform the Copland Concerto with the NY Philharmonic under the baton of Alan Gilbert on May 31 and June 1 of 2013. Other highlights include a New York recital debut at Carnegie Hall in 2001 and his Japanese recital debut in 2002. He continues to regularly perform recitals in Asia and Europe as well as across the United States. In New York, he can often be heard at Merkin Concert Hall, 92nd Street Y, Carnegie Hall, and the Metropolitan Museum of Art. Mr. Nuccio also participates in the chamber music series at the Strings in the Mountain Music Festival in Steamboat Springs, Colorado and teaches at the Hidden Valley Music Festival in Carmel, CA.

As a studio musician, Mr. Nuccio is featured on numerous movie soundtracks, including Failure To Launch, The Last Holiday, The Rookie, The Score, Intolerable Cruelty, Alamo, Pooh's Heffalump, Hitch, The Manchurian Candidate, and various television commercials. Additionally he has performed on the Late Show with David Letterman and on the 2003 Grammy Awards. His own debut album featuring the clarinet quintets of Mozart and Brahms, Opening Night, was released in November 2006.

A Colorado native, Mr. Nuccio was recently awarded the "Distinguished Alumni Award" from his alma mater the University of Northern Colorado, a very selective honor bestowed on an elite group of 200 alumnus representing various fields throughout the long history of the university. He also holds a master's degree from Northwestern University where he studied with renowned pedagogue Robert Marcellus. Beyond his active performing schedule, Mr. Nuccio is a dedicated teacher committed to training the next generation of musicians and currently serves on the faculty of the Manhattan School of Music in New York City and teaches master classes in the U.S. and abroad. Nuccio is a D'Addario Advising Artist & Clinician and a Performing Artist/Clinician for Buffet Music Group.

THE AUDITION METHOD FOR CLARINET VOLUME I

“Insightful and, most importantly, practical, *The Audition Method* provides the essentials that every clarinetist surely needs to play the very best orchestral audition.”

—Gregory Smith, Clarinetist
Chicago Symphony Orchestra

The Audition Method for Clarinet is for aspiring and established clarinetists looking to win orchestral auditions. Clarinetists can use this book throughout the entire process of preparing for an audition, including at the audition itself.

In this volume Benjamin Baron, in collaboration with Mark Nuccio, provide core clarinet audition repertoire in three versions: the excerpt as it appears in the real part, an annotated version, and a version to use in the audition. All annotations are carefully made in blue ink for ease of reading.

Nuccio and Baron provide detailed information about preparing for each piece, as well as primary and secondary points of interest when preparing an audition. They also provide a number of practice exercises aimed at overcoming specific challenges of each excerpt.

The Audition Method is truly an invaluable aid that has the potential to transform and improve the entire audition experience.

Repertoire:

Mozart Clarinet Concerto; Beethoven Symphony no. 4, II and no. 4, IV; Beethoven Symphony no. 6, I, no. 6, II, and no. 6, III; Beethoven Symphony no. 8, III; Brahms Symphony no. 3, I Excerpt 1 and Excerpt 2; Brahms no. 3, II; Mendelssohn Scherzo from *A Midsummer Night's Dream*; Respigi *Pines of Rome*, III; Rimsky-Kosakov *Capriccio Espagnole*, I, III, and IV; Schubert Symphony No. 8, II; Shostakovich Symphony no. 9, II and no. 9, III.

Mark Nuccio joined the New York Philharmonic in 1999 as Associate Principal and Solo E-flat Clarinetist. He served as Acting Principal Clarinet with the New York Philharmonic for four years from 2009-2013. Nuccio is a D'Addario Advising Artist & Clinician and a Performing Artist/Clinician for Buffet Music Group.

Benjamin Baron has performed with many of New York's finest ensembles. As an educator, he serves as the director of instrumental music at Manhattan's Calhoun School, and is an adjunct associate professor at Lehman College, City University of New York. Baron is a D'Addario Performing Artist and an Artist/Clinician for Buffet Music Group.



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