THE ORCHESTRAL CLARINETIST’S GUIDE TO SELECTED
SECOND CLARINET EXCERPTS

Robert Michael Lapinski, B.S., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

May 2017

APPROVED:

Kimberly Cole Luevano, Major Professor
Eugene Migliaro Corporon, Committee Member
John C. Scott, Committee Member
Benjamin Brand, Director of Graduate Studies in the College of Music
John W. Richmond, Dean of the College of Music
Victor Prybutok, Vice Provost of the Toulouse Graduate School

Orchestral excerpt books have become a staple in instrumental study for those pursuing a career in the orchestra. Many of these books, especially those for clarinet, are catered towards the popular and prolific clarinet solos found in principal clarinet parts. However, there is a lack of quality resources geared towards those pursuing second clarinet positions. Former materials might be outdated or are filled with inconsistencies or mistakes. The purpose of this document is to provide a resource and guide for select second clarinet orchestral excerpts. In this guide, certain aspects of playing second clarinet will be discussed as a whole and as it pertains to selected excerpts. The excerpts included in this document are: Bartók Concerto for Orchestra, Mendelssohn *The Hebrides* and Scherzo from *A Midsummer Night's Dream*, Ravel *Daphis et Chloé* and *Rapsodie Espagnole*, and Tchaikovsky Symphony No. 5.
Copyright 2016

by

Robert Michael Lapinski
ACKNOWLEDGEMENTS

I would like to thank my graduate committee, Dr. Kimberly Cole Luevano, Dr. John Scott, and Professor Eugene Migliaro Corporon for their guidance throughout this dissertation. I am extremely grateful for my major professor, Dr. Cole, for her mentorship throughout my graduate degrees.

I would also like to thank the second clarinetists who shared their experiences and stories of what it means to play second clarinet. Thank you, to Jared Davis (Detroit Symphony Orchestra), Bill Jenken (Baltimore Symphony Orchestra), and Ivan Petruziello (Fort Worth Symphony Orchestra).

Thanks to Boosey and Hawkes for their permission to reproduce Bartók’s Concerto for Orchestra. Other works fall into public domain or fair use.

I am grateful for my friends and colleagues who encouraged me throughout this project, and especially to those who are collaborated and played with me in my lecture recital.

Finally, I am forever thankful for my family’s unending support. Without them, I would not be where I am today.
<table>
<thead>
<tr>
<th>Table of Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACKNOWLEDGEMENTS</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
</tr>
<tr>
<td>LIST OF MUSICAL EXAMPLES</td>
</tr>
<tr>
<td>CHAPTER 1: INTRODUCTION</td>
</tr>
<tr>
<td>CHAPTER 2: PLAYING SECOND CLARINET</td>
</tr>
<tr>
<td>CHAPTER 3: BARTÓK – CONCERTO FOR ORCHESTRA</td>
</tr>
<tr>
<td>CHAPTER 4: BRAHMS – SYMPHONY NO. 3</td>
</tr>
<tr>
<td>CHAPTER 5: MENDELSSOHN – THE HEBRIDES (FINGAL’S CAVE)</td>
</tr>
<tr>
<td>CHAPTER 6: MENDELSSOHN – SCHERZO FROM A MIDSUMMER NIGHT’S DREAM</td>
</tr>
<tr>
<td>CHAPTER 7: RAVEL – DAPHNIS ET CHLOÉ</td>
</tr>
<tr>
<td>CHAPTER 8: RAVEL – RAPSODIE ESPAGNOLE</td>
</tr>
<tr>
<td>CHAPTER 9: TCHAIKOVSKY – SYMPHONY NO. 5</td>
</tr>
<tr>
<td>CHAPTER 10: CONCLUSION</td>
</tr>
<tr>
<td>APPENDICES</td>
</tr>
<tr>
<td>REFERENCES</td>
</tr>
</tbody>
</table>
LIST OF TABLES

PAGE

Table 1: Second Clarinet Excerpts by Audition Lists.........................................................7
LIST OF MUSICAL EXAMPLES

PAGE

Musical Example 1: Measures 45-47 of both clarinet parts to Bartók’s *Concerto for Orchestra*, movement 2.................................................................15

Musical Example 2: Measures 45-57 from the second clarinet part to *Concerto for Orchestra*, movement 2, by Béla Bartók.................................................................18

Musical Example 3: Measures 45-57 from both clarinet parts to *Concerto for Orchestra*, movement 2, by Béla Bartók.................................................................19

Musical Example 4: Measures 1-2 of both clarinet parts to Brahms’ *Symphony No. 3*, movement 2........................................................................................................21

Musical Example 5: Measures 1-22 from the second clarinet part to *Symphony No. 3*, movement 2, by Johannes Brahms.........................................................24

Musical Example 6: Measures 1-22 from both clarinet parts to *Symphony No. 3*, movement 2, by Johannes Brahms.................................................................25

Musical Example 7: Measures 200-210 of both clarinet parts to Mendelssohn’s *The Hebrides*. 27

Musical Example 8: Measures 211-212 of the French horn parts to Mendelssohn’s *The Hebrides*.........................................................................................29

Musical Example 9: Measures 212-217 of both clarinet parts to Mendelssohn’s *The Hebrides*. 30

Musical Example 10: Measures 202-217 from the second clarinet part to *The Hebrides* by Felix Mendelssohn........................................................................31

Musical Example 11: Measures 202-217 from both clarinet parts to *The Hebrides* by Felix Mendelssohn........................................................................32

Musical Example 12: Measures 1-17 of Mendelssohn’s *Scherzo* from *A Midsummer Night’s Dream* of both clarinet parts..............................................35

Musical Example 13: Both clarinet parts from Mendelssohn’s *Scherzo* from *A Midsummer Night’s Dream*, measures 222-228.................................................37

Musical Example 14: Both clarinet parts from Mendelssohn’s *Scherzo* from *A Midsummer Night’s Dream*, measures 379-385.................................................38

Musical Example 15: Complete second clarinet part to the *Scherzo* from *A Midsummer Night’s Dream* by Felix Mendelssohn..........................................39

Musical Example 16: Complete clarinet parts to the *Scherzo* from *A Midsummer Night’s Dream* by Felix Mendelssohn..................................................41

Musical Example 17: Both clarinet parts from Ravel’s *Daphnis et Chloé*, Rehearsal 157 to three measures after Rehearsal 157..............................................47

Musical Example 18: Both clarinet parts from Ravel’s *Daphnis et Chloé*, five measures after Rehearsal 155 to Rehearsal 156......................................................50
Musical Example 19: Both clarinet parts from Ravel’s *Daphnis et Chloé*, four measures after Rehearsal 155 to seven measures after Rehearsal 156…………………………………………………………51

Musical Example 20: Measures 1-17 of both clarinet parts to *Daphnis et Chloé* by Maurice Ravel……………………………………………………………………………………………..53

Musical Example 21: Measures 44-55 from both clarinet parts to *Rapsodie Espagnole*, movement 1, by Maurice Ravel……………………………………………………………………………58

Musical Example 22: Correction to the second clarinet part of Tchaikovsky’s *Symphony No. 5*, movement 4, measures 236-241……………………………………………………………………62

Musical Example 23: Measures 1-37 of both clarinet parts to *Symphony No. 5*, movement 1, by Peter Tchaikovsky……………………………………………………………………………….63
CHAPTER 1
INTRODUCTION

Statement of Purpose

Orchestral excerpt books exist for all instruments, clarinet included. These publications have become staples for students seeking to have a compilation of all significant orchestral solos in one place. Despite the widespread prominence of excerpt books from various pedagogues and publishers, there is a glaring omission: excerpt books containing significant second clarinet parts.

The purpose of this study is to provide a resource for students beginning their orchestral training, pedagogues, and those continuing their study by learning second clarinet parts. This orchestral excerpt book will feature prominent second clarinet solos, duets, or other passages that have not yet been examined, analyzed, or included in other collections. The included excerpts are those frequently appearing on second clarinet auditions, and those that professional clarinetists currently holding this position in an orchestra consider noteworthy. Areas to be addressed within these excerpts include: second clarinet function in harmony, the function in orchestration, balance, blending, playing in time, and other examples of typical orchestral etiquette.

Review of Existing Literature

Many clarinetists aspire to make a career as a professional orchestral musician. Within top tier orchestras, there may be as many as four clarinetists employed including principal, second, bass, and E-flat clarinets. In smaller professional orchestras, there may be only two or three clarinetists; however, there is always a second clarinet position. Auditions for most second clarinet positions include preparing a complete principal clarinet audition list with excerpts with which most clarinetists are familiar. In subsequent rounds, a committee may hear excerpts with
the candidate playing the second clarinet parts. These parts may be performed alone, but they are often performed with the principal player and possibly other members of the orchestra’s woodwind section. A final round of an audition might also consist of the conductor of the orchestra conducting the candidate through some excerpts.¹

For any number of auditions, students and professionals utilize various method and excerpt books primarily geared towards principal clarinet excerpts. The popular clarinet orchestral excerpts books edited by Robert McGinnis and published by the International Music Company (Volumes 1 and 2) feature a wide array of popular excerpts but include the second clarinet part for a few noteworthy examples only. However, in many of these examples, there are inconsistencies within the parts and numerous misprints. While extensive, these books do not include any additional information or hints for successful preparation.²

Kalman Bloch, former Principal Clarinetist with the Los Angeles Philharmonic, compiled his series of excerpt books, The Orchestral Clarinet: A Study of Symphonic Repertoire (1987), in three volumes. This series was unique because it was the first to include annotations and useful hints for successful preparation of excerpts. Bloch describes and notates how the clarinet fits into the orchestral texture, dynamics, articulation, breathing, phrasing, and expression. While the information is helpful, and there are fewer misprints than in former excerpt books, there is no regard for second clarinet excerpts. A few measures are included in the context of the Scherzo

from *A Midsummer Night’s Dream*, but not in a manner that can adequately prepare a clarinetist to study and perform this part effectively.³

One of the most noteworthy books that clarinetists own is Peter Hadcock’s *The Working Clarinetist*.⁴ This book includes prominent principal clarinet excerpts and features his own annotations as well. Hadcock’s compilation includes concise background regarding the piece, the excerpt itself, practice techniques, suggested fingerings, and personal notes about playing the works in the orchestral setting. This resource has proven itself an invaluable guide for students and aspiring orchestral musicians. The wealth of knowledge and tools in his book have certainly helped many clarinetists; however, for those preparing auditions for second clarinet positions, no similar resource exists.

The most recent addition to orchestral excerpt books for clarinet comes from Mark Nuccio. Formerly the Assistant Principal Clarinetist of the New York Philharmonic, Nuccio is currently the Principal Clarinetist of the Houston Symphony. *The Audition Method: For Clarinet, Volume 1* (2014) was written and compiled by Benjamin Baron with Nuccio’s concepts and interpretations.⁵ The excerpts are presented in a unique style. First, the excerpt is printed in original notation with no extra annotations. Following the original notation, there is an annotated part with specific markings for phrasing, style, and articulation. Nuccio also includes primary and secondary interpretations for thorough preparation. The final part, called the audition part, is one that a clarinetist might use in an audition. This part includes markings that appear in the

original part as well as useful markings to help a performer. Some excerpts include practice exercises which can be useful in preparing specific difficult sections of the excerpts. The excerpts included in this book come from the standard orchestral repertoire featuring prominent audition excerpts. In the chapter on Ravel’s *Daphnis et Chloé*, Nuccio and Baron include the second clarinet part, because that is how it appears in the published part. However, a majority of the discussion and exercises are focused on the principal clarinet part.

Jeanne Baxtresser, former Principal Flutist of the New York Philharmonic wrote her first book, *Orchestral Excerpts for Flute with Piano Accompaniment*, in 1995. This book is similar in style to Hadcock’s. Baxtresser also includes prominent excerpts, with her own personal notes, suggested fingerings, and hints for success. An extraordinary aspect of this book that each of the clarinet excerpt books lacks is its reduction of the orchestral score for piano accompaniment. This reduction serves as an invaluable tool for someone studying and preparing excerpts because flutists may perform excerpts as close to the real context of the piece without the number of players required. After the success of her first book, Baxtresser, with the help of Renée Seibert (Former Second Flutist, New York Philharmonic) and David Cramer (Associate Principal Flutist, Philadelphia Orchestra), compiled *Great Flute Duos from the Orchestral Repertoire: Excerpts for Principal, Second, and Alto Flute auditions* (2002). This book features a variety of pieces in the orchestral repertoire that have solos for second flute, duos with the principal flute, as well as other significant excerpts for alto flute. Included in this compilation are a book for the first flute, a book for second flute, and a final book for alto flute. Baxtresser’s books feature the excerpts replicated as they are in the actual part including page turns where they appear. In the case of

---

Daphnis et Chloé where the two flute parts appear on the same page, she replicates that as well. Both the principal and second flute books are unique in that they have individual prefaces, commentaries, and notes for first flute and second flute. The alto flute addendum book also has its share of information and details.\(^7\)

This project aims to present the information for clarinet in a similar style as Baxtresser’s, including excerpts from the full score, both principal and second parts together, and both parts as they are printed. By understanding the second clarinet part as it pertains to the woodwind section, and then as a partner to the principal clarinet part, a person studying the second clarinet excerpt may have optimal success.

Many skills are required to effectively fill the role of second clarinet aside from simply knowing one’s part. Second players, regardless of the instrument, must be able to blend and balance very quickly. Oftentimes, a second player helps support the principal player in a number of ways including: function in harmony, balance in range, balance of intonation, and tone color. One of the strongest attributes in a second player is flexibility. Being able to quickly adapt and adjust helps strengthen an orchestral wind section. In Baxtresser’s preface to the second flute excerpts, she describes “great second flutists [as] masters of flexibility as they are constantly reacting to the conductor, the principal flutist, and the entire wind section.”\(^8\) The same is of course true for any second player in the orchestra, including second clarinet.

A 2009 issue of The Clarinet features an interesting interview between Gordon Miller, former Second Clarinetist of the Baltimore Symphony Orchestra and Edward Palanker, recently

\(^7\) Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire (King of Prussia: Theodore Presser Company, 2002), 4.
\(^8\) Ibid.
retired Bass Clarinetist of the Baltimore Symphony Orchestra. Miller held his position for 51 years. During his career with the symphony, he played with many different principal clarinetists and conductors. The interview surveys many different parts of Miller’s career as a clarinetist including his training, his career before Baltimore, his tenure with the BSO, prominent passages, and advice for second clarinetists.9 This interview has served as a template for this project for similar interviews with prominent second clarinetists.

In 1997, the Baltimore Symphony Orchestra held an audition for the second clarinet position previously held by Miller. Palanker wrote an article about the audition process held by the BSO.10 This article also featured which excerpts were heard in which rounds, common problems heard by the committee members, as well as some general advice in preparation for an audition. Prospective candidates for a second clarinet audition might reference this article to better understand how a major symphony orchestra runs their auditions.

One starting point for discerning which excerpts to include was creating a table of second clarinet excerpts and their inclusion on various audition lists (Table 1). Within the past five years, there have been over ten professional orchestras holding auditions for second clarinet, or similar title. Depending on the scale and size of the orchestra, the position might be labeled second, assistant, or even associate clarinet. Some orchestras require the second player to double on E-flat clarinet or bass clarinet. For the purpose of the study of excerpts, specific attention will focus on those auditions for second clarinet only, though in the professional world, having a strong background on the auxiliary clarinets will be useful.

Therefore, based upon findings in surveying various audition lists, results from interviews, and copyright laws, the following excerpts are included in this project: Bartók

Concerto for Orchestra, Mendelssohn The Hebrides and Scherzo from A Midsummer Night’s Dream, Ravel Daphnis et Chloé and Rapsodie Espagnole, and Tchaikovsky Symphony No. 5.

Each chapter features commentary with practice and performance considerations for each excerpt. At the end of each chapter is the second part by itself, the two clarinet parts together, and the score excerpt from which it comes is included as a separate appendix.
CHAPTER 2
PLAYING SECOND CLARINET

The position of second clarinet can be a very exciting role to perform in the orchestra. There are many distinguished and notable passages for two clarinets, as well as solo passages for second clarinet. Because the clarinet has an expansive range, it can fit in with a variety of instruments at the top of a chord, a middle voice, or even the bass voice. Therefore, playing second clarinet in an orchestra requires versatility, flexibility, and cooperation. René Seibert, who collaborated with Jeanne Baxtresser on her second flute book, discusses the importance of attitude in regards to ensemble playing: she says “cultivating a respectful and flexible attitude will lead you to greater personal and professional success.”¹¹

An audition might be described as either “second clarinet” or “associate principal.” Such auditions will inevitably include second clarinet excerpts; however, second clarinet excerpts are not the only part of the audition process. Every list requires playing the first movement of the Mozart Concerto, K.622. There will also be a list of principal excerpts to prepare, in addition to second clarinet excerpts. Most first rounds will include Mozart and principal excerpts. Subsequent audition rounds may consist of further principal solos or even a round playing notable second excerpts alongside the principal player, as well as for a conductor.¹²

A critical component of studying excerpts is to understand the role one’s part plays. Regardless of the part, principal, second, or an auxiliary, each part deserves merit in

¹¹ Jeanne Baxtresser, Great Flute Duos from the Orchestral Repertoire (King of Prussia: Theodore Presser Company, 2002), 5.
comprehending the function within the entire work. Sometimes, the second clarinet part might act as the solo voice. Composers, such as: Dvořák (*Cello Concerto in B minor*), Rachmaninoff (*Piano Concerto No. 2 in C minor*), Rimsky-Korsakov (*Scheherazade*), and Shostakovich (*Symphony No. 1 in F minor*), all feature the second clarinetist as soloist in some of their works. Alternatively, passages may include a solo in unison or octaves with the principal clarinetist. Other times, a part might be an exposed voice in a highly technical section or an important figure in a chorale-style harmony. Clearly, each of these examples showcases one’s musicianship in different manners. In studying a second clarinet excerpt, it is of paramount importance to study both the principal clarinet part and the complete score in order to fully comprehend the second clarinet part in context of the entire work. Ivan Petruzziello, Assistant Principal and E-flat Clarinetist of the Fort Worth Symphony Orchestra describes that one must fully understand how their part fits within the full score. He says that “playing [an excerpt] in the orchestra is very important, because many people know the excerpts by memory but have no idea how to place one note in tune and at the same time with other people.”\(^{13}\)

One of the difficulties of playing second clarinet may be the range in which parts are written. In second clarinet parts, writing, especially in chorale style, may occur in the clarinet throat tones or chalumeau tessitura. The throat range can be problematic for matching tone and intonation since these notes only use a small portion of the tube length. For many players, the throat tones on the clarinet have a tendency of playing very sharp, as well as not having as rich or deep a timbre as neighboring notes in the tessitura. Every clarinetist should have their own resonance fingerings to bring greater clarity to these notes and for pitch adjustments. A second player’s responsibility is to enable the principal clarinetist to play with ease. However, if a

\(^{13}\) Ivan Petruzziello, e-mail message to author, October 4, 2016.
second clarinet player’s tendency is to play with higher intonation in the throat tones, as is often the case in this tessitura, playing octaves or wide intervals becomes difficult for the principal player. For clarinetists, playing octaves in tune can be a challenge due to the acoustical phenomenon of the clarinet overblowing at the interval of a perfect twelfth instead of the octave. Depending on which notes are being played in the tessitura, both clarinetists might be playing in areas on the clarinet with conflicting, or even opposing, pitch tendencies. Being able to match intonation at the unison, and demonstrating stability in the intervals of thirds, fifths, and sixths, can make playing exposed passages much easier. Obviously, knowing the intonation of one’s instrument, and knowing a variety of methods to remedy problematic areas, is paramount to playing in tune. One method of practicing this skill of intonation adjustment is to match unisons, octaves, and other essential intervals with another player. If significant intonation issues between a principal and second player persist, utilizing barrels or changing equipment might be the best option. In Gordon Miller’s experience, playing the same brand clarinet could be helpful, but when it comes to mouthpieces, it is too much of an individual preference as to play on the exact same one.\textsuperscript{14} Michèle Gingras, however, finds that “the second clarinet[ist] is the most suited to play ‘second’ because of how easily the low register responds on the instrument.”\textsuperscript{15} The low register of the flute is rather quiet, whereas the low register of the oboe can oftentimes be difficult to control, especially in soft passages.

Matching sound and volume can also be a difficult skill to master. Again, appropriate sound and volume depend on the function of the second clarinet part. In the case of a unison line, it is sometimes best to allow the principal clarinetist to take the lead, merely adding support to

\textsuperscript{14} Palanker, “Playing Second Clarinet,” 79.
\textsuperscript{15} Michèle Gingras, More Clarinet Secrets: 100 Quick Tips for the Advancing Clarinetist (Lanham: Scarecrow Press, Inc., 2011), 82.
the sound rather than matching the principal player as an equal partner. In the case of the opening of Tchaikovsky’s *Symphony No. 5*, playing too quietly may affect intonation. Simply because a passage is written as a unison does not imply that the second clarinetist should dominate the sound or even be an equal partner in the sound. If a passage is a prominent duet figure, such as Mendelssohn’s *Hebrides* overture or Bartók’s *Concerto for Orchestra*, playing to a minimum of the principal’s volume will be necessary. Bill Jenken, Second Clarinetist in the Baltimore Symphony Orchestra says, “it is [not] the job of the second player to blindly follow the first. You must be aware enough to know when to lay down the rhythm and pitch to keep the principal on track”. By being an active member of the ensemble through listening and reacting, the strength of not only the clarinet section, but also the wind section as a whole will grow.

Playing in time with a principal clarinetist might also be a difficult skill to accomplish. This might require more than being able to subdivide one’s part. Oftentimes, many clarinetists may need to memorize passages where the two players must play in strict time to ensure they are performing in time with the principal clarinetist and conductor. Players might be able to achieve better time while playing by using peripheral vision to find cues from a principal clarinetist. By being able to see the principal player by the side, one may adapt to their body language through various cues. Some performers will use large body movements to cue, which may be easier for a second player to see; however, others may remain rather still, utilizing finer motor skills in their cues through finger or arm motion. A skillful second player will notice and be mindful of a principal player’s body language and therefore, effectively play in time. One must not forget that the breath a clarinetist takes, can also aid in cueing a second player.

---

16 Bill Jenken, e-mail message to author, November 6, 2016.
Gingras discusses other attributes that may be necessary in a successful second clarinetists. She lists the skills that a qualified player must have, including: “respectful cooperation, willingness to take criticism, flexibility, and ability to match the principal clarinet in style, tone, and intonation.”\textsuperscript{17} One of the most important aspects she discusses is humility, in that the principal clarinetist is often the one admired for the solo work, even though a second clarinetist has done a successful job in collaboration with a principal.\textsuperscript{18} Miller also describes second players must “be more submissive and be willing to take criticism more easily from a peer. They need to accept that they work just as hard buy don’t get the credit or recognition.”\textsuperscript{19} He comments that many second clarinetists are content playing that part in the orchestra, and may not “have the temperament…, nerves, desire or personality to be in the limelight.”\textsuperscript{20}

Oftentimes auditions are advertised as “Second Clarinet and Auxiliary Clarinet”. In this case, having a strong background on E-flat or bass clarinet is essential. Some orchestras even have posted audition lists for second as well as excerpts for both auxiliary instruments. If a job is advertised as such, practicing the auxiliary instrument obviously requires the same treatment of excerpts and practice as both the principal and second excerpts.

\textsuperscript{17} Gingras, \textit{More Clarinet Secrets}, 82. \\
\textsuperscript{18} Ibid.  \\
\textsuperscript{19} Palanker, “Playing Second Clarinet,” 79.  \\
\textsuperscript{20} Ibid.
CHAPTER 3

BARTÓK: CONCERTO FOR ORCHESTRA

The *Concerto for Orchestra* (1943) by Béla Bartók is a highly virtuosic showpiece for each section of the orchestra. The second movement, *Giuoco delle coppie* or “Game of the pairs”, features pairs of the same instrument as soloists. In the beginning of the movement, a hushed side drum plays a simple rhythm before the bassoons start. Different instruments are presented in pairs, starting with bassoons, who begin at the interval of a minor sixth apart, followed by oboes in minor thirds, clarinets a minor seventh apart, flutes in fifths, and trumpets in major seconds. Each pair emulates Yugoslav folk songs or dances. Through Bartók’s investigation of folk music, he uncovered a “folkloric duet performed on a pair of sopile (a kind of folk oboe)” which he scored for the two clarinets.21

The clarinets play their lively melody in rhythmic unison but at the unique interval of a minor seventh. Because of the larger harmonic distance between the two voices, and because the second clarinet line’s tessitura is naturally less resonant than the principal clarinet’s tessitura, the second clarinetist has to compete to have the same presence that the first will innately have. The first part is scored in the upper clarion and altissimo register which will have no problem projecting. Meanwhile, the second clarinet part resides mostly around the throat tone and lower clarion register. While this is a solo passage, the two voices should be heard equally and fully, so the second player will likely have to play more fully. Bill Jenken affirms that one must “play

quite loud to balance” to the principal player as “it is unlikely that [one] would overbalance.”

Jared Davis, Acting Second Clarinetist of the Detroit Symphony Orchestra, discusses the importance of balancing to the principal clarinetist with regards to the intervallic difference between the two parts. He states “a good rule of thumb for playing second, is that the larger the interval between the second and first [parts], the louder the second should play, especially if the music is in a higher register.”

As the winds provide much of the melodic content of this movement, the strings function as a rhythmic motor. When the oboes arrive in measure 41 on their final note of their duet, the low strings play a rhythmic motive consisting of eighth and sixteenth notes. Clarinetists should internalize the pulse and subdivide correctly to ensure a correct entrance in measure 45. Throughout the excerpt, the dynamic markings of the clarinet parts are marked above the rhythmic strings.

Since both parts are of equal importance, stylistic matching is critical. Ricardo Morales, Principal Clarinetist of The Philadelphia Orchestra, comments that this excerpt, “as a game, [and] also the scherzo, …we have to…have a light articulation and to…have humor about [this excerpt].” He also states that the music can be brought to life through “exaggerating every single characteristic” available in the part. A performer should start at a piano dynamic level while showing some intensity on each of the repeated sixteenth notes in the first measure to provide initial arrival in measure 46. For clarity in the second clarinet part, on the repeated B’s,

22 Bill Jenken, e-mail message to the author, November 9, 2016.
23 Jared Davis, e-mail message to the author, November 14, 2016.
25 Ibid.
one may consider playing them with the throat tone A key depressed, which will give more resonance and clarity to this more resistant note on the clarinet; however this will raise the pitch of the B. One might observe that there is no articulation marking on the repeated sixteenth notes in measure 45. Morales recommends that clarinetists approach these notes with a longer articulation, as to contrast those notes marked by a staccato articulation later in the excerpt. The pochissimo ritard in measure 46 should be led by the principal player and followed very carefully by the second clarinetist to arrive together at the a tempo in measure 47. A second clarinetist might consider memorizing the opening of this excerpt, as to better watch for cues from the principal clarinetist, through observing body language. Clarinetists should observe the articulation markings, ensuring a slur connecting the first two notes of the quintuplet, and to articulate the remaining three notes in a legato style. Musical Example 1 displays the articulation of both clarinet parts between the two clarinet parts.

Musical Example 1: Measures 45-47 of both clarinet parts to Bartók’s Concerto for Orchestra, movement 2.

One should allow the crescendo to drive in measure 47 while avoiding a tendency to rush. Davis suggests a dynamic level of forte in measure 47 to better balance with a principal

\[^{26}\text{Ibid.}\]
player, and to demonstrate a wide dynamic spectrum. With consideration to the phrase and the remainder of the excerpt, a big breath will be necessary before the two articulated sixteenth notes leading into measure 48. The articulation must not be overlooked as it changes halfway through the sequence comparing measures 48-49 to measures 50-51. If necessary, one might consider taking a quick break before the two articulated sixteenth notes in measure 49 before the long phrase through measure 57. The ultimate arrival of the entire excerpt is measure 52, so executing a slight crescendo through the descending passage to the dotted eighth note will help highlight that arrival. Davis comments that in one’s preparation of this excerpt, that clarinetists exaggerate the articulation markings and display a wide dynamic range for a more successful demonstration of character.

It is much more effective to connect the line after the tied half note in measure 54 than to take a breath before the final three measures, so most clarinetists must taper the line, without disappearing too quickly or early on the open G in order to support the clarion F in the first clarinet part. A simple technique of leaving the right hand down on the lower joint, that many clarinetists learned while crossing the break in our clarinet development, can be helpful in learning to match the open G to the clarion B as well in this final statement. Davis discusses the importance of how one must not slow down with a diminuendo, as marked in measures 55-57. In his observations, Davis notices most clarinetists allow themselves to gradually play slower during the diminuendo, as well as playing the note following the tie in measure 55 incorrectly.

27 Jared Davis, e-mail message to the author, November 14, 2016.
28 Ibid.
29 Jared Davis, e-mail message to the author, November 14, 2016.
After each pair of instruments makes their appearance, there is a brief legato brass interlude, and then each of the pairs is expanded to include more instruments as they play their thematic material again. The clarinet duet from measures 45-57 returns almost identically in measures 198-211, although this time, the melody includes flutes.
Concerto for Orchestra
II. Giuoco Delle Coppie

Béla Bartók

Musical Example 2: Measures 45-57 from the second clarinet part to *Concerto for Orchestra*, movement 2, by Béla Bartók
Concerto for Orchestra

II. Giuoco Delle Coppie

(Allegro scherzando $\frac{\text{crotchet}}{\text{4}} \neq 94$) Poch. rit. a tempo

Concerto for Orchestra, SZ 116 by Béla Bartók

© Copyright 1946 by Hawkes & Son (London) Ltd.
International Copyright Secured. All Rights Reserved.

Musical Example 3: Measures 45-57 from both clarinet parts to Concerto for Orchestra, movement 2, by Béla Bartók
One of the most frequent excerpts appearing on principal clarinet auditions is the opening solo from the second movement *Andante* from Brahms’ *Symphony No. 3* (1883). This solo showcases a clarinetist’s tonal beauty and evenness of sound, lyricism, rhythmic accuracy, and discerning attention to pitch. The opening of the *Andante* is written in a chorale style. The principal clarinetist plays the melody or soprano part while the second clarinetist and pair of bassoons complete the harmony. Brahms colors the chorale with pairs of horns and flutes. In all of the woodwind phrases, the second clarinet part fulfills the role of the alto voice in the chorale.

In studying and preparing this excerpt, it is imperative that a second clarinetist understands his or her individual intonation tendencies. Since this is chorale playing, the ability to hear one’s part as it pertains to the key or chord is critical. The ability to play the part isolated as it fits to the scale, in this excerpt, D Major, is a good starting place when preparing this excerpt. By understanding one’s tonal relationship within the key and each note of the scale, a clarinetist can play with a finer sense of intonation. One must understand the principles and rules of just intonation (Appendix A) in order to appropriately balance and tune the chords within the four principal voices of the chorale. Jared Davis believes mastering proper balance and chord tuning to be one of the most difficult, but also satisfying parts of being a skillful second player for any wind instrument.\(^\text{30}\) In this excerpt, he suggests recording the principal clarinet solo and to practice playing the second clarinet part with the recording.\(^\text{31}\)

\(^\text{30}\) Jared Davis, e-mail message to the author, November 14, 2016.
\(^\text{31}\) Ibid.
The range of the clarinet that Brahms utilizes for the second clarinet part is an unstable one in regards to intonation and tonal beauty. The majority of the notes in the passage fall in the upper chalumeau or throat tone tessitura. As mentioned in Chapter 2, the tone of these notes in general is not as vibrant and resonant as lower tones or pitches above the break in the clarion register. Again, most throat tones tend to be rather sharp to the tonal center, and finding appropriate resonance fingerings to support the sound, lower the pitch, and enable smooth break crossings is a crucial step for the second clarinetist, and therefore to the woodwind section.

In *The Working Clarinetist*, Peter Hadcock gives advice for phrasing within the principal clarinet part. The manner in which the second clarinet part is slurred in the first half of the excerpt in Brahms’ score actually reflects the suggested phrasing for the principal clarinet part.32 Matching a principal clarinetist’s phrasing and finding uniform places for breathing within pairs of clarinets and bassoons will allow for appropriate smaller gestures within the larger phrase. Musical Example 4 displays dotted slurs reflecting Hadcock’s phrasing pattern and how it matches Brahms’ phrasing in the second clarinet part.

**Musical Example 4: Measures 1-2 of both clarinet parts to Brahms' *Symphony No. 3*, movement 2.**

---

With regards to intonation and harmonic balance within the woodwind section, the second clarinetist frequently supplies the “third” of the chord, often a written F-sharp in the second clarinet part. As this F-sharp is often sharp to the tonal center, it must be lowered. A change in fingering from the traditional F-sharp, with the first finger on the left hand, might be necessary. A fine alternative is the chromatic fingering (thumb and the bottom two side keys), as it tends to be a little lower in pitch. Alternatively, a clarinetist might consider depressing a pinky key, or shading the tone holes on the lower joint of the instrument to lower the pitch.

Again, a second clarinetist should play in time with the three other voices in the chorale. One must observe and be mindful of the principal clarinetist’s body language and cues to play in time. As is necessary in any other orchestral audition, a player must also comprehend the rests in the part as well. One must remain engaged through the rests. The low strings often echo the final measure of the chorale as an interjection between the woodwind phrases. By keeping the string part in one’s mind, an audition candidate will be more successful in maintaining rhythmic and control of time throughout the rests.

The second clarinetist should not overpower the principal clarinetist, but must play with enough presence to and volume to play in tune and balance within the four main voices. The *diminuendo to pianissimo* in measure 16 should be executed carefully in order to avoid loss of core to the sound. A player should remain at this dynamic until the marked *piano* on the anacrusis to measure 19. In these two measures, Brahms uses a thin texture consisting solely of quarter notes between clarinets and bassoons. Allowing the musical direction to move horizontally, through a slight shift of tonality, will help create a subtle change in character and

---

33 Bill Jenken, e-mail message to the author, November 9, 2016.
mood here. One might be able to achieve this through an enhanced intensity on the repeated notes in measures 17 and 18. The clarinets and bassoons alternate between F and B-flat chords, with the second clarinetist playing the common tone concert F (G in the second clarinet part). Understanding this might influence how a clarinetist should focus and shape those notes. With regards to just intonation, the notes in the second clarinet part supply a different role as the tonic pitch in the F chord, as opposed to the dominant in the B-flat chord. For clarity on the repeated throat tone G’s, a gentle legato articulation stroke should be used to maintain the connected phrase. Throughout this excerpt, Davis comments one should strive for their most “beautiful, round, and warm sound.”

34 Jared Davis, e-mail message to the author, November 14, 2016.
Musical Example 5: Measures 1-22 from the second clarinet part to Symphony No. 3, movement 2, by Johannes Brahms
Musical Example 6: Measures 1-22 from both clarinet parts to Symphony No. 3, movement 2, by Johannes Brahms
Felix Mendelssohn composed his overture, *The Hebrides* (1830), also known as *Fingal’s Cave*, after a visit to Scotland. During his visit, he explored the Hebrides, an archipelago off of the northwest coast of Scotland, and found a cave. Mendelssohn began sketching the opening motive and theme at the cave. *The Hebrides* is a stand-alone work and does not have a specific story. Rather, it is a character tone poem, unlike the story Mendelssohn depicts for his incidental music to *A Midsummer Night’s Dream*. The same trip to Scotland also inspired Mendelssohn to write his “Scottish” *Symphony No. 3*.

A theme in the key of B minor begins the piece, creating an ambiance that some might envision as a stormy night along the coast of the islands that make up the Hebrides. This motive is first heard in the low string and bassoon parts before the violins take over the motive. A second theme, comprised of a lyrical ascending melody in the relative major key of D major, is also stated first by the same lower voices. This theme returns again in the recapitulation, by the two clarinets in harmony, in one of the most beautiful duet passages in the orchestral repertoire.35

By the time the clarinetists play the second theme, the overture has modulated to a B Major key center, sustained by the strings. The principal clarinetist initiates a tender lullaby, seeming to emerge from a distance, and five measures later, the second clarinetist joins the first clarinetist in harmony. Jared Davis says, “the initial entrance should be executed keeping in mind

35 Jared Davis, e-mail message to the author, November 14, 2016.
that one is joining something that has already been started.”

He also remarks, “one must play sustained and very legato throughout (no finger popping or key noise).” After the turbulent music heard previously, this peaceful duet presents what might be heard as a resolution to previous conflict. The passage is written in thirds for almost the entire excerpt. Fortunately, Mendelssohn scored the overture for clarinets in A and the clarinets play in the key of D major, as opposed to C-sharp major if scored for clarinets in B-flat. To balance the tessitura between the two clarinets, the second clarinetist should play a little fuller than the principal clarinetist. It is also interesting to note that the principal part is marked pianissimo and tranquillo assai, while the second clarinet is marked piano. These observations are found in Musical Example 7. This gives license to the second clarinetist to play a little louder than the principal player.

Musical Example 7: Measures 200-210 of both clarinet parts to Mendelssohn’s The Hebrides

For phrasing purposes, the first four measures before the second player joins can be executed in one breath. This way, when the first player breathes before the pickup notes in measure 206, the second player can simply join the phrase. There are a few options for where the next breath could take place, including before the final eighth note in either measure 211 or 212. Davis suggests that one might “practice breathing in different places to make sure one is flexible in case one has to play with the first clarinetist or for a conductor with a strong opinion of where

---

36 Ibid.
37 Ibid.
to breathe." In measure 212, the clarinets sometimes play this phrase as an echo from the measure before, breathing before the following eighth note to sing out freely during the ultimate climax of this phrase. While no direct tempo change is marked, this duet section is generally assumed to be at a slower tempo. The marking *tranquillo assai* can allude to that, but it is only found in the principal clarinet part of the score, not at the top where other tempo markings are found.

In preparing this excerpt for an audition to be performed alone, one could allow for a slight *crescendo* towards the first half note and gradual *ritard* where it is marked. According to some audition lists, if asked in an audition, this excerpt may be asked in a subsequent round in which a candidate performs with the principal clarinetist. Obviously it is prudent to follow whatever phrasing and nuance the principal player sets in order to follow them precisely. Otherwise, a principal player and committee might assume a candidate is not capable of following or is not willing to be part of a section. A good practice technique is to perform this excerpt with as many clarinetists as possible, who will take different tempi, adding *rubato* in different places.

One challenging aspect of this excerpt is intonation. Again, a second player must have a firm understanding of his or her own intonation tendencies, as well as comprehend principles of just intonation (Appendix A). When the second clarinetist enters, the harmony of the chord moves to E major (G major for the clarinets in A). The two clarinetists must be mindful of measure 206, beat 3. In this measure, the second clarinetist joins the principal player, and both players have a unison B on the downbeat. The second player sustains, but the first continues the

---

38 Ibid.
ascending motive. The strings establish harmony while the two clarinetists play their duet, an arpeggio of the major key. The sustained half note and initial climax of the first phrase is marked with a crescendo, which can help lower the third (B) in the second clarinet part. Measure 209 may expose poor intonation between the two players on the octave B’s. In that measure, the second player sustains their B through beats 2 and 3, whereas the principal rises to B in the upper clarion register. If the second player’s B is too low in pitch to the principal player, one should depress the throat tone A-key to adjust the pitch. A well prepared second clarinetist would have a variety of resonance fingerings for the open G, which will be helpful, not only because one must project clearly, but also because one must blend appropriately into the chord for convincing intonation.

The final three measures of this excerpt can be problematic for multiple reasons. Starting in measure 215, the clarinetists are not the melody but actually an accompaniment, similar to the horn part found in measures 211-212, as seen in Musical Example 8.

Musical Example 8: Measures 211-212 of the French horn parts to Mendelssohn’s The Hebrides.

The violas, in two parts, echo the final statement of the second theme and should be in the foreground rather than the clarinetists. Tuning the octaves in the clarinet parts will be more important, to not overpower or make the principal part stick out. The chord here is an F-sharp dominant seventh chord, with the clarinets having the root. As the clarinetists diminuendo, players must be careful that pitch does not rise, as the concluding F-sharp (written A in the
clarinet parts) leads into the coda starting immediately in the next measure. Davis comments that “it [is] important to play full enough on the lower octave to support the first clarinetist.”

Musical Example 9 displays where the clarinet parts transition from the melodic line (measures 212-214) to the accompaniment (measures 215-217).

Musical Example 9: Measures 212-217 of both clarinet parts to Mendelssohn’s The Hebrides

39 Ibid.
The Hebrides (Overture)
Fingal's Cave

Felix Mendelssohn

Musical Example 10: Measures 202-217 from the second clarinet part to The Hebrides by Felix Mendelssohn
The Hebrides (Overture)
Fingal's Cave

Felix Mendelssohn

Musical Example 11: Measures 202-217 from both clarinet parts to The Hebrides by Felix Mendelssohn
CHAPTER 6

MENDELSSOHN: SCHERZO FROM A MIDSUMMER NIGHT’S DREAM

The Scherzo from Mendelssohn’s incidental music to A Midsummer Night’s Dream (1842) appears frequently on orchestral clarinet audition lists. This excerpt is requested not only for principal clarinet auditions, but the second clarinet part is often expected on second clarinet auditions as well. The opening 40 measures easily demonstrates to a committee whether or not a prospective candidate has the ability to articulate clearly and consistently, as well as how quickly one can articulate. Mendelssohn’s Scherzo also indicates whether or not a potential candidate has control of rhythm, time, and technical facility. In addition to these attributes, one must never lose sight of character throughout this excerpt.

Depending on the audition requirements, candidates might be asked to prepare either excerpts or the full parts from the principal or second clarinet parts. Most of the lists observed for a principal clarinet audition request an applicant to prepare the first 48 measures of the principal clarinet part, if not the entire part. However, some auditions advertising a second clarinet position might require a candidate to prepare the first 48 measures of both principal and second clarinet parts. For example, the Fort Worth Symphony Orchestra required preparation of the full principal and second clarinet parts in a recent audition for an Assistant Principal and E-flat Clarinet audition. At sight, the parts may not appear to be terribly difficult; however, keeping the two parts distinct in one’s mind may prove to be challenging. The parts contain many patterns and sections that are almost identical with only a few differing notes. In one’s preparation, one should consider learning the entire part, to both the principal and second parts, and ensure consistent attention to detail in both parts of the Scherzo.
One aspect of preparing this excerpt, for either audition or performance, is tempo. The pulse for the dotted quarter note from a variety of recordings falls between 72 and 92. Peter Hadcock suggested a metronome marking of 88, while Mark Nuccio recommended 84 to 92.\textsuperscript{40 41} Kalman Bloch stated that most of the problems that occur in performance of this excerpt, both in an audition or performance, concern rhythmic integrity and playing together as an ensemble.\textsuperscript{42}

Bill Jenken described his experience with the \textit{Scherzo} in auditions. He never was asked by an audition committee to perform the excerpt faster, but rather “slower and occasionally, softer.”\textsuperscript{43} Since many second clarinet audition lists include the \textit{Scherzo} as a requirement for second clarinet excerpts, an audition candidate should expect to play this excerpt with the principal clarinetist or with other members of the woodwind section.

Bloch addresses the issues of articulation clarity, and how the tempo might affect this within the \textit{Scherzo}, stating that this piece is “ideal for those clarinetists who have developed a double tonguing technique [as] it lies almost entirely in the throat register which is easiest for such tonguing”.\textsuperscript{44} Depending on the tempo, Bloch also suggests where it may be acceptable to add a slur to facilitate the rapid ascending runs (Example, measure 15, slur the first two sixteenth notes). Musical Example 12 shows where a clarinetist may consider adding a slur.

\begin{flushright}
\textsuperscript{40} Peter Hadcock, \textit{The Working Clarinetist} (Glenmoore: Roncorp Publications, 1999) 67.
\textsuperscript{43} Bill Jenken, e-mail message to the author, November 9, 2016.
\textsuperscript{44} Bloch, \textit{Orchestral Clarinetist}, 31.
\end{flushright}
One might hear the addition of slurs, including those in Musical Example 12, in some recordings of the *Scherzo*, including one by the Boston Pops Orchestra.\textsuperscript{45} In an audition setting, where a candidate is expected to perform the excerpt as printed in the part or audition repertoire list, the decision to add a slur may seem risky. However, Edward Palanker described hearing audition candidates at a second clarinet audition held by the Baltimore Symphony Orchestra in 1997 when Mendelssohn’s *Scherzo* was on the excerpt list. Most clarinetists displayed problems with rhythm and tonal evenness. The committee did not appear to be critical of a candidate who decided to incorporate a slur into the ascending scale passage.\textsuperscript{46}

Many of the same issues that frequently surface with the principal clarinet part are found within the second clarinet part as well. One of the primary considerations in this excerpt is clear and consistent articulation. Throughout the opening statement and most of the *Scherzo*, the


clarinet parts, especially the second clarinet part, function as an inner voice to the harmony. According to Bloch, clarinetists should strive to match the articulation and style of the flutists. In measure five, the clarinetists become the primary voices of the ensemble and may allow their parts to emerge from the texture. Throughout the excerpt and entire piece, a second clarinetist should match their principal’s articulation, which could stem from whichever instrument is the primary voice of the texture.

One may notice that the opening of the Scherzo in the second clarinet part involves articulation on a single repeated note. Measures one through four are played entirely on the note E. In some ways, clarinetists may view this part as easier than the principal clarinet part since there is no need for technical facility and articulation coordination. Conversely, others may see this as more difficult because of the consistency of tone and articulation on a solitary pitch, including Jared Davis. The opening four measures of the second clarinet part is the only place in the Scherzo where a player demonstrates one’s ability to articulate a repeated pitch for a relatively long duration.

Rhythmically, this excerpt appears straightforward. However, it can be easy for a player to rush or compress the sixteenth note passages. An audition candidate that has excellent time and rhythm will, obviously, play the first two measures with exact precision, rather than compressing or rushing the sixteenth notes after the initial eighth note downbeat. To better prepare this passage, one way to consider the rhythm is to carefully observe Mendelssohn’s own articulation markings. One may notice that while the eighth notes have staccato markings, the sixteenths do not, with the exceptions of measures eight and fifteen through sixteen. With this in

47 Bloch, Orchestral Clarinetist, 31.
48 Jared Davis, e-mail message to the author, November 14, 2016.
mind, a player may realize that it is not necessary to play the sixteenth notes so short that they become compressed. Instead, one might place the downbeat and wait for the micro-beat two to start the sixteenths, keeping the rhythmic cells in precise time.

While most audition lists observed frequently require the candidates to prepare the first 40 measures of the Scherzo, one must understand that if the full clarinet part is required, there are other similar or notable sections that might be asked in second clarinet auditions. The first primary theme, measures 1-9, appears multiple times in the Scherzo. The second occurrence is found in measures 99-107. One notices that the second clarinet part is different here than in the initial presentation of the theme at the beginning of the piece. The third time the woodwinds reiterate the primary theme is in measures 258-266. While this is almost identical to measures 99-107, the final ascending sixteenth passage in measure 266 is noticeably different as it leads to a shift in harmony different from its early statement.

In further study of the two clarinet parts, one discovers two solo passages for the clarinetists. The first example (Musical Example 13) is found in measures 222-228. In this passage, the clarinetists enter at a piano dynamic level after the timpanist introduces the two-measure rhythmic motive two measure earlier (measure 220-221).

Musical Example 13: Both clarinet parts from Mendelssohn’s Scherzo from A Midsummer Night’s Dream, measures 222-228.
The final solo comes in measures 379-380 (Musical Example 14) after the extensive flute solo towards the end of the *Scherzo*. Here, the clarinet part reiterates the flute part from two measures earlier, except at the interval of an octave lower. As is the case throughout the excerpt, the clarinetists should match the flutists’ style one final time. One also notices that the clarinet parts are marked *pianissimo*. Hadcock notes that this excerpt is the only place where Mendelssohn marks this motive *pianissimo* in the woodwinds for the entire *Scherzo*.\(^{49}\) Clarinetists should strive to perform the end of this piece as marked as to achieve a noticeable difference in mood.\(^{50}\) In both of these excerpts, it appears that the two clarinet parts are of equal importance and should be played as such, rather than allowing one part to dominate the other.

Musical Example 14: Both clarinet parts from Mendelssohn’s *Scherzo from A Midsummer Night’s Dream*, measures 379-385.

---


\(^{50}\) Ibid.
Musical Example 15: Complete second clarinet part to the Scherzo from *A Midsummer Night's Dream* by Felix Mendelssohn

Clarinet 2 in B♭

*A Midsummer Night's Dream*

Scherzo

Felix Mendelssohn

---

**Allegro vivace (♩=88)**

---

12

---

24

---

35

---

49

---

79

---

91

---

105

---

114

---

129

---

145

---
A Midsummer Night's Dream
Scherzo

Felix Mendelssohn

Allegro vivace (♩=88)

Clarinet 1 in B♭

Clarinet 2 in B♭

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.

Cl.
The abundance of Maurice Ravel’s compositions for dance demonstrates his fascination with ballet. Ravel’s music for dance includes many large-scale ballets that he subsequently reduced as orchestral suites or condensed versions for the concert stage: *Ma Mere l’Oye*, *Valses Nobles et Sentimentales*, *Le Tombeau de Couperin*, *Bolero*, and *Daphnis et Chloé*. The one act ballet, *Daphnis et Chloé* (1913), exhibits Ravel’s interest with dance as “a unifying vehicle for…wide-ranging explorations of classicism and exoticism” inspired by the ancient Greek story from Longus.\(^{51}\)

The second suite from Ravel's *Daphnis et Chloé* frequently appears on a variety of orchestral audition lists. All four of the clarinet parts (principal, second, E-flat and bass) contain highly technical passages with many solo and exposed moments. One can expect to find these excerpts on audition repertoire lists for any of these positions in the orchestra. The opening of the second suite (*Lever du jour*) contains pentatonic figures alternating between pairs of flutes and clarinets. As the texture begins to fill out and the orchestration reaches its first climax at rehearsal 157, additional forces are added to this pentatonic texture. Jared Davis mentions that the opening of the second suite has been asked on every second clarinet audition he has attended.\(^{52}\)

Peter Hadcock supplies many suggestions in preparation of the principal clarinet part of *Daphnis*. However, since many of the passages found in the principal part are similar or identical


\(^{52}\) Jared Davis, e-mail message to the author, November 14, 2016.
to the second clarinet part, one may follow Hadcock’s suggestions since they pertain to the second clarinet part as well. Many clarinetists would agree that the opening to *Daphnis* in the principal clarinet part is incredibly difficult; however, the second clarinet part is more difficult. Because of the great technical facility required, that the notes are split half above and below the break of the instrument, and the left hand dexterity necessary to play this passage with rhythmic evenness, the second clarinet part can become rather lumbering.

Ravel marked the tempo a slow tempo, *Lent*, at quarter note 50 and each beat contains 32nd notes in groups of 12. Bill Jenken suggests that maintaining a “smooth and soft” sound throughout the excerpt is “much more impressive than speed.”53 Fortunately, each beat within a measure is the same figure, merely repeated. In thorough preparation of this passage, one must keep track of individual beats within a specific measure since this can sometimes prove challenging due to the sheer number of notes contained in the bar. Marking beats accurately can prove especially challenging within sections when two measures are played consecutively, such as the first two measures at rehearsal 157, seen in Musical Example 17.

**Musical Example 17: Both clarinet parts from Ravel’s *Daphnis et Chloé*, Rehearsal 157 to three measures after Rehearsal 157.**

53 Bill Jenken, e-mail message to the author, November 9, 2016.
Hadcock suggests learning the technical runs in groups of two. One might also consider to practice this section with the metronome on the triplet setting, fitting groups of four notes into each subdivision to aid in placing all of the notes at a slower tempo. An additional suggestion from Hadcock, in a similar method, is to place the sixteenth note subdivision on a metronome and play groups of three to each subdivision. Both methods are effective in learning the technically demanding passagework and as a way of increasing the tempo over time with a goal of complete rhythmic and tonal evenness.

Oftentimes in highly technical passages, it can be easy for a clarinetist’s focus to be on the sheer amount of notes and finger patterns. However, one must never lose sight of the musical atmosphere the woodwinds create in the opening of Daphnis. Mark Nuccio suggests that while the opening is marked pianissimo, there still must be presence in the sound, “creating an effect of running water”. A clarinetist should maintain a constant air stream throughout by allowing one’s air to move through the instrument so each note is sounded clearly. One way to approach this is to ensure that one plays and sustains the initial note of each measure, creating the most beautiful possible sound on that one note. Ideally, one’s airflow should not change from the one note sustain to adding the 32nd notes. When the air and desired tone quality are present, a clarinetist should allow their fingers to float over the air so that it has a serene and peaceful character to it. Davis suggests to “practice [the excerpt] at a full dynamic at first to make sure the air support is working properly” and over time one can scale the dynamic level to

54 Mawr, Cambridge Companion to Ravel, 92.
55 Ibid.
56 Baron, Audition Method, 79.
57 Ibid.
58 Ibid.
pianissimo. One might consider the last note, or target note, of each grouping across the bar line to be played long, with a tenuto marking, to allow for an effective transfer of technical runs from the pair of clarinets to the flutes.

Davis also comments on the issue of resistance between the notes above and below the “break” of the clarinet. He states that “one must learn how to manage the change in resistance between the two registers” and suggests that clarinetists “try and make the lower notes ‘feel’ more like the upper notes since the [those] notes” utilize the full tube length of the instrument. Davis affirms that air support should remain constant and clarinetists must not allow it to change when transitioning below the break. He also comments to “let the tongue position change ever so slightly to voice the notes below the break, but do not slow down the air.” This can effectively enable a clarinetist to ensure the response of each note during the rippling effect of water Nuccio refers to in his commentary.

One method to help eliminate the awkwardness of the alternating left and right pinky mechanisms in the passage work in the first six measures is to leave the left D-flat key depressed. This can be executed in two different ways. The first is to leave the left pinky down on the D-flat key the entire time. This will not affect the timbre or intonation of the E-flat above it or the notes below it. However, this might cause the left pinky to become stiff. An alternative trick is to wedge a nickel or the heel of a reed on the left D-flat key to keep it down. This trick works well and prevents left pinky tension that may occur in leaving the pinky depressed throughout

59 Jared Davis, e-mail message to the author, November 14, 2016.
60 Hadcock, Working Clarinetist, 92.
61 Jared Davis, e-mail message to the author, November 14, 2016.
62 Ibid.
63 Ibid.
64 Hadcock, Working Clarinetist, 92.
the entire passage. If utilizing this approach, a clarinetist must ensure that the reed is removed after the third measure of runs in order to be prepared for the next entrance at rehearsal 156. Musical Example 18 below shows the last measure a clarinetist may wedge a reed into the keys, along with the next entrance where the reed must be removed.

Musical Example 18: Both clarinet parts from Ravel’s *Daphnis et Chloé*, five measures after Rehearsal 155 to Rehearsal 156.

The guiding pedagogical principal behind leaving the D-flat key depressed is that the finger work does not need to change any by alternating the left and right pinkies in playing the descending and ascending D-flats in different hands. By wedging a reed in the left hand pinky keys, a clarinetist could actually finger the note D, but a D-flat would resonate. This makes learning the finger patterns across the excerpt easier by only fingering the note D instead of so many alternate fingerings.

Throughout the work, one must pay close attention to detail in similar looking passages. In many places, passages look the same, but a singular note may differ from one passage to another. An example of this in the second clarinet part is in measure six, where the lowest note of
the sequence is a written D-flat, compared to the earlier two instances of the lowest note being E-flat. This is evident by examining the second clarinet part in Musical Example 19.

Musical Example 19: Both clarinet parts from Ravel’s *Daphnis et Chloé*, four measures after Rehearsal 155 to seven measures after Rehearsal 156.

The opening technical runs of *Daphnis* through rehearsal 157 as well as rehearsal 212 to the end of the work are the sections most frequently appearing on second clarinet auditions. Rehearsal 212 through the end of the work is extremely demanding technically and requires similar careful attention to air support, relaxed and efficient finger control. Depending on an orchestra’s audition requirements, the entire part might be required, even preparing excerpts from the principal and second clarinet parts. Jenken informs second clarinet audition candidates to “be prepared to play [Daphnis] as a duet in the finals,” as he has “done this several times.”

In preparation for playing *Daphnis* in the orchestra, a clarinetist must be certain to prepare several other exposed passages with the second clarinet part. These parts may not be included on an audition list for second clarinet, but due to their difficulty, it would be wise to

---

66 Jared Davis, e-mail message to the author, November 14, 2016.
67 Bill Jenken, e-mail message to the author, November 9, 2016.
learn them well in advance of performance. Despite not being included in this resource, one should study and familiarize themselves with the entire part. Renée Seibert advises flutists to learn all of the flute parts to Daphnis equally, as well as incorporating excerpts from the parts in daily practice as to become increasingly comfortable with the difficult passages. Clarinetists should consider doing the same in their practice and study to adequately familiarize themselves with the problematic sections.

After the initial 17 measure runs, the 32nd note runs will alternate between the two clarinet parts. Sometimes the texture is thick and the clarinet voice adds to the orchestration; other times the second clarinet part is exposed. In preparing the Daphnis part, the key element for clarinetists to understand is what pattern one is playing and when this pattern deviates or is different than other passages within the part, either previous or future. Davis reminds prospective candidates that regardless of how “difficult…it is, one must remember that it is the music that matters and although getting all the notes and displaying impressive technique is good, doing the same but with all the dynamics will blow an audition committee or the audience at a concert out of their seats!”

---

69 Jared Davis, e-mail message to the author, November 14, 2016.
Musical Example 20: Measures 1-17 of both clarinet parts to *Daphnis et Chloé* by Maurice Ravel
CHAPTER 8

RAVEL: RAPSODIE ESPAGNOLE

Because of Ravel’s enthusiasm and interest with “exotic” music, his orchestral suites strive to convey sounds from different cultures. Composed in 1907 and premiered the following year, his Rapsodie Espagnole comes from a year of compositions inspired by Spanish heritage. Other works include: L’Heure Espagnole and Vocalise-Etude en Forme de Habanera. Each of the four movements of Ravel’s Rapsodie portrays a distinctive Spanish character. The first movement, Prélude à la nuit, is “dominated by its ostinato, a descending four-quaver idea derived from the Andalusian scale.” In this “night prelude”, the dynamic remains relatively quiet and hushed with a few dramatic builds in orchestration to the mezzo forte level only. There are two interruptive cadenzas in this peaceful night scene, the first by a pair of clarinets followed shortly by a pair of bassoons. In his blog, Barrick Stees, Assistant Principal Bassoonist of the Cleveland Orchestra, described the bassoon cadenza, as “mysterious gusts of wind blowing dust down a deserted street in the early hours of the morning.”

Both the clarinet and bassoon cadenzas are unmetered with the instructions Cadenza ad lib. This marking clearly provides the performers freedom for artistic license to add rubato and character to the cadenza rather than performing it in strict time. Regarding time and tempo, Stees says, “the decision [to play the excerpt in a steady tempo] constitutes a major missed opportunity to add the impressionistic character of this section”. The same observation can be applied to the

72 Ibid.
interpretation of the clarinet cadenza. Ultimately, in terms of speed and flow, the decision making likely lies with the principal clarinetist. In an audition setting, a second clarinet position candidate will, obviously, want to follow whatever pacing or shaping the principal clarinetist establishes. Since this is a cadenza, the interpretation of time should remain with the players, rather than being dictated by a conductor. A conductor may facilitate the start and finish of the cadenza, but in terms of the motion in between, the principal clarinetist will inevitably lead. This excerpt may possibly be found in a subsequent conducted round of an audition to gauge a prospective candidate’s ability to follow a conductor.\footnote{Ibid.}

In preparing this second clarinet part, one should take note of the first descending sextuplet because unlike the preceding ascending figure or any following sequential figure, the last note is an A, and not a G-sharp. On the third “flourish”, a clarinetist will utilize the left C key (unless a specific model clarinet with the optional left E-flat key is available), switching to the traditional right-hand C key for an easier facility of the many consecutive sextuplets. With such quick finger work crossing around the break, clarinetists should be mindful of minimizing the left hand wrist movement as much as possible. Excluding the F-sharps, players could perform the entire passage with the right hand down to facilitate movement. This allows the cadenza to contain a virtuosic quality, instead of one that may be frantic or tense.

In comparing the score and the parts, one notices dynamic markings missing in the part that are evident in the score. Most of these dynamics missing from the part will likely occur naturally; however, it is still of paramount importance to consider them in preparing this excerpt. Clarinetists must begin with a large breath, carefully executing the \textit{crescendo} upwards to the first
fermata and subsequent dimuendo to the next long note. Jared Davis affirms starting with a full breath as “one is in danger of running out of air quite easily if enough breath is not inhaled. Expect to be nervous on top of that, which will only make it more of a potential problem.”

A clarinetist must observe rhythmic differences carefully, taking care to make a clear distinction between the sextuplets and the 32nd notes. If necessary, or at the principal’s request, one could take a short breath after the third quarter note in order to sustain confidently through the half note at the end of the measure. The clarinetists may taper the third quarter note following the 32nd notes, play the ostinato softer, and begin to crescendo and accelerando until the fifth beat of this section, where the principal clarinetist changes to four notes against the sextuplet figure remaining in the second clarinet part. Davis believes that a candidate should follow the contour of the musical line to enhance the musical nuance most effectively. It can be a challenge to align the differing rhythm of the two clarinet parts in this section. A candidate should follow the principal clarinetist’s cue of each downbeat to carefully keep track of which group within the pattern one is playing, lining up each first note of the grouping. To further aide in rhythmic precision, the sextuplets can be subdivided in duplets, aligning the triplet cell in the second clarinet part with two sixteenth notes in the principal clarinet part. Bill Jenken remarks that because of the rhythmic differences, and because the second clarinet part contains more notes, a second clarinetist might actually consider leading this section, surprisingly.

At the eleventh beat of the cadenza, where the two clarinetists start to play different rhythms, the clarinetists should maintain a steady sense of pulse and tempo while allowing for a

---

74 Jared Davis, e-mail message to the author, November 14, 2016.
75 Ibid.
76 Bill Jenken, e-mail message to the author, November 9, 2016.
steady and gradual *diminuendo* on the sixth grouping through the release of the half note on the *Très ralenti*. One might consider allowing for a breath on the release of the tied note at the downbeat of the bar marked *Très ralenti*, then slow down, especially in the two notes leading into the fermata. This fermata note should be sustained fully. The note following the fermata immediately before rehearsal seven is typically played in the new tempo.\(^77\)

Barrick Stees' advice regarding the occurrence of this excerpt in bassoon auditions applies to second clarinet auditions as well:

If you find yourself in this situation, remember that it's very unlikely that any of the candidates will play this perfectly together with the Principal the first time through. The real test comes in the second try, when you can show how much you picked up on during the first run-through. It is fine to ask a question or two, if necessary before playing it again, but don't get involved in any intellectual discussions at this point!\(^78\)

Davis advises prospective second clarinet candidates to “show one’s awareness of the style, but carefully choose the places in which one will take liberties with the tempo so as not to confuse the committee where all the members may not be as familiar with the excerpt.”\(^79\) The inclusion of *Rapsodie Espagnole* might not only allow the committee to see how well one reacts in a duet cadenza while playing but also gives the principal clarinetist insight into a candidate’s potential. Especially in the situation that rehearsal time is short, a principal clarinetist will likely want to work with people who can make quick changes or be very flexible in their playing. The clarinet cadenza in *Rapsodie Espagnol* provides an ample opportunity to showcase such adaptability.

\(^77\) Stees, “Rapsodie Espagnol”.
\(^78\) Ibid.
\(^79\) Jared Davis, e-mail message to the author, November 14, 2016.
Musical Example 21: Measures 44-55 from both clarinet parts to *Rapsodie Espagnole*, movement 1, by Maurice Ravel
CHAPTER 9
TCHAIKOVSKY: SYMPHONY NO. 5

One of the most difficult second clarinet excerpts to demonstrate a candidate’s ability to blend with a principal player while playing a unison passage is the opening of Tchaikovsky’s Symphony No. 5 (1888). The opening “fate” motive is played in unison by the two clarinetists, with only a hushed and simple accompaniment in the lower strings. While the entire passage consists simply of the range of a one octave written G minor scale, playing this range at such varied dynamic levels can make accurate intonation and effective tonal blend problematic.

This excerpt should be studied from a number of differing perspectives and for a variety of situations. Occasionally, this solo appears on a principal clarinet audition. If so, it is probably included to showcase expressiveness, tonal evenness, and beauty. However, for a second clarinet audition, this excerpt is likely to appear on a later audition round when a candidate will play with the principal clarinetist. In this case, it is best to follow the principal player precisely while demonstrating flexibility of sound and time. Bill Jenken comments that it is important to “stay well under the first [player] in this excerpt [and to] let [their] sound dominate and let [the principal clarinetist] lead the phrases.” Jared Davis also confirms the importance of playing into the principal clarinetist’s sound and finds it helpful if the second player plays everything at one dynamic level lower than the first player. He remarks, “the goal is to make it sound like one person, but it is as if the person has an amp hidden somewhere nearby on stage that is slightly boosting the volume.”

80 Bill Jenken, e-mail message to the author, November 9, 2016.
81 Jared Davis, e-mail message to the author, November 14, 2016.
82 Ibid.
One of the difficult aspects of playing this solo is maintaining intonation, as well as tonal control and beauty in a wide dynamic range. Davis states that a candidate should demonstrate a wide dynamic spectrum, especially that the louder sections are truly loud enough.\textsuperscript{83} The symphony’s opening dynamic mark is piano, but the clarinetists may begin at a slightly louder volume level since this opening theme sets the mood for the work. The marking più forte in measure 3 may be misleading to students. The literal translation of più forte refers to playing slightly louder than the previous phrase, but not loud as if the dynamic marking were marked forte. Peter Hadcock suggests clarinetists play measures 3 and 4 at a dynamic level of mezzo piano.\textsuperscript{84} The mezzo forte open G in measure 4 should be the loudest point of the opening phrase, after which a player should simply follow the natural contour of the melodic line. On the G’s in measures 4 and 6, on beat 4, which are marked at a louder dynamic than the previous notes, one should not allow the sound to become unfocused or spread in quality. In measure 10, a clarinetist should make sure to continue building through the crescendo marked underneath the D on beat 1 all the way through to beat 3. However, a clarinetist must also avoid a tendency of flat intonation that may be characteristic in the gesture. If necessary, adding the sliver key in the right hand will raise the pitch that may be compromised due to the crescendo.

Obviously, the start of the second half of the phrase begins in measure 11. The clarinetists might consider a dynamic relative to where they finished in the previous measure and taper away in measure 12. Hadcock suggests starting this phrase at a mezzo forte dynamic level.\textsuperscript{85} Measure 13 can be effective if it functions as an echo of the previous phrase. Hadcock’s

\textsuperscript{83} Ibid.
\textsuperscript{84} Hadcock, Working Clarinetist, 147.
\textsuperscript{85} Ibid.
suggestion of starting at *piano* and allowing for a steady *crescendo* to the *forte* in measure 14 warrants this effect. Although not marked, there is usually a slight *ritard* into measure 20.

The opening motive is clearly restated in measure 21 but is marked at the softest dynamic yet, *pianissimo*. This statement has a slight orchestration change with added bassoons now in the accompaniment. There is a long *crescendo* beginning in measure 21 and proceeding through measure 24 to the marked *forte*. One should strive to pace this growth in intensity and volume with the principal player. A second clarinetist must immerse their sound into the principal player’s sound equally in this passage using care to avoid exceeding the principal player’s growth. Clarinetists should use caution when playing the *sforzandi* in measures 28 and 30. These should be approached with weight as if a *tenuto* were marked rather than distorting the sound and quality of the note with a heavy tongue accent. Both times that the *sforzandi* occur, the low G’s should have a sense of arrival and relief because the G is the tonic note of the harmony. The dynamics marked from measure 31 to the end indicate volume; however, these markings also indicate phrase shape. Finally, one must prevent intonation from rising as the excerpt finishes. The combination of playing at a soft dynamic level and the instrument warming up from the initial pitch can make intonation troublesome. Hadcock suggests that clarinetists might consider adding a low E key on the low C’s from measures 31 to the end for better intonation.

An aspiring clarinetist must be sure to examine the featured soli for both clarinetists in the final movement of the symphony. It is marked *fortissimo* and begins on an altissimo D. One must sustain a full sound for the duration of the soli. Hadcock corrected a misprint in the second

---

86 Ibid.  
87 Ibid.  
88 Ibid.
clarinet part: measure 240 should have an A on the downbeat, not a G as marked in some editions. The correct part is reflected in Musical Example 22.

Musical Example 22: Correction to the second clarinet part of Tchaikovsky’s Symphony No. 5, fourth movement, measures 236-241.

---

89 Ibid, 150.
Musical Example 23: Measures 1-37 of both clarinet parts to Symphony No. 5, movement 1, by Peter Tchaikovsky
CHAPTER 10

CONCLUSION

While principal clarinet excerpts have traditionally received much more attention than second clarinet excerpts, the excerpts found in second clarinet parts merit discussion and study. Auditions for second clarinet positions have specific audition requirements, those that differ from principal clarinet requirements. Even though the excerpts are fairly common to most clarinetists, the excerpt books neglect prominent second clarinet parts. Students, educators, and performers have no compilation of prominent second clarinet excerpts and no performance and practice commentary such exists for these excerpts.

This document addresses the concern for a guide to studying and preparing noteworthy second clarinet passages. By analyzing the second clarinet part, as well as its function alongside the principal part, and within the entire wind section, clarinetists can begin to properly study and prepare these excerpts for performance. The ability to observe both principal and second parts alongside one another allows for ease in comprehending the musical picture.
APPENDIX A

CHORDS OF JUST INTONATION
All chords are based on root "C" which is "0" pitch.

+ or - is cents rounded to nearest whole number

Rewritten by Jeffrey Anderson
APPENDIX B

FULL SCORE EXCERPT: BARTÓK, CONCERTO FOR ORCHESTRA

II. GIUOCO DELLE COPPIE, MEASURES 25-58

Reproduced with permission from Boosey & Hawkes.
Concerto for Orchestra, SZ 116 by Béla Bartók
© Copyright 1946 by Hawkes & Son (London) Ltd.
International Copyright Secured. All Rights Reserved.
APPENDIX C

FULL SCORE EXCERPT: BRAHMS, SYMPHONY NO. 3

II. ANDANTE, MEASURE 1-24
APPENDIX D

FULL SCORE EXCERPT: MENDELSSOHN, *THE HEBRIDES (FINGAL’S CAVE)*,

MEASURES 200-217
APPENDIX E

FULL SCORE EXCERPT: MENDELSSOHN, SCHERZO FROM

_A MIDSUMMER NIGHT’S DREAM_, MEASURES 1-41
APPENDIX F

FULL SCORE EXCERPT: RAVEL, DAPHNIS ET CHLOÈ

REHEARSAL 155 TO 3 MEASURES AFTER REHEARSAL 157
Daphnis est toujours étendu devant la grotte des Nymphes.
83
On perçoit des chants d'oiseaux

mf au dehors

mf au dehors

mf en douze
APPENDIX G

FULL SCORE EXCERPT: RAVEL, *RAPSODIE ESPAGNOLE*

I. PRÉLUDE À LA NUIT, MEASURES 44-53
APPENDIX H

FULL SCORE EXCERPT: TCHAIKOVSKY, SYMPHONY NO. 5

I. ANDANTE, MEASURES 1-37
APPENDIX I

DETROIT SYMPHONY ORCHESTRA SECOND CLARINET AUDITION REPERTOIRE

JANUARY 2017
I. SOLO REPERTOIRE

**MOZART:** Clarinet Concerto K.622  
Mvt. I, exposition

II. ORCHESTRAL REPERTOIRE

**First Clarinet Excerpts:**

**BEETHOVEN:** Symphony No. 6  
Mvt. I, 2 mm. before [K] to 18 mm. after [K]  
Mvt. II, 1 m. before [D] to 1 m. before [E]

**BRAHMS:** Symphony No. 3  
Mvt. I, 8 mm. before [C] to 4 mm. after [C]  
Mvt. II, beginning to [B]

**KODÁLY:** Dances of Galanta  
Measures 31-65

**RIMSKY-KORSAKOV:** Capriccio Espagnol  
Mvt. I, [A] to [B], and  
[C] to 11 mm. before the end

**SCHUBERT:** Symphony No 8  
Mvt. II, measures 66-84

**SHOSTAKOVICH:** Symphony No. 9  
Mvt. II, beginning to measure 32  
Mvt. III, beginning to measure 18

**STRAVINSKY:** Firebird  
Variation de l’oiseau de feu

**Second Clarinet Excerpts:**

**BARTOK:** Concerto for orchestra  
Mvt I, measures 174-187  
Mvt II, measures 45-57 and 180-197

**BERLIOZ:** Symphony Fantastique  
Mvt V, 5 mm. after [62] to 14 mm. after [62], and  
20 mm. before [84] to [84]

**MENDELSSOHN:** Fingal's Cave  
Measures 206-217

**MENDELSSOHN:** Scherzo from Midsummer Night’s Dream  
Beginning to m. 116, mm. 258-274, and m. 379 to end

**RAVEL:** Daphnis et Chloe, Suite No. 2  
1 m. after [155] to 2 mm. before [158], and  
3 mm. after [212] to end

**RAVEL:** Rhapsodie Espagnole  

**SHOSTAKOVICH:** Symphony No. 10  
Mvt I, [56] to [59]

**TCHAIKOVSKY:** Symphony No. 5  
Mvt. I, beginning to Allegro con anima

III. POSSIBLE SIGHT READING
REFERENCES


97