貝托祺 音樂總監
Tarmo Peltokoski Music Director

Hong Kong Philharmonic Orchestra
Jockey Club TUTTI Programme 2026/27
Share the Stage with Maestro Gustavo Dudamel and the HK Phil

Audition Excerpt

CLARINET

TCHAIKOVSKY *Romeo & Juliet* Fantasy-Overture

- Clarinet 1, 9 bars before S to 16 after S (after the high high E♭ semibreve)

additionally, play these two passages from the Mozart Clarinet Concerto, KV 622:

- movement I, beginning to m127
- movement II, m59 to the end (last 40 measures, from the fermata B♭)

Preparation Tips from Andrew Simon, Principal Clarinet

The Tchaikovsky excerpt is straightforward. We are looking for solid, clean technique with a powerful tone and super strong rhythm.

The most difficult and important quality in the second part is flexibility of intonation and control. It is difficult to test without the surrounding parts so the second movement of the Mozart concerto is a good way to test your relative pitch and control.

Finally, the first movement of the Mozart is the most thorough examiner of one's complete playing. Here we can see cleanliness of technique, quality of attacks, tone, intonation, and general musicianship. Do your best to focus on these qualities!

Practice slow to fast with metronome, record yourself and listen to yourself and go back and correct what could have been better. Rinse and repeat. Make sure you have a flexible reed. Good luck!

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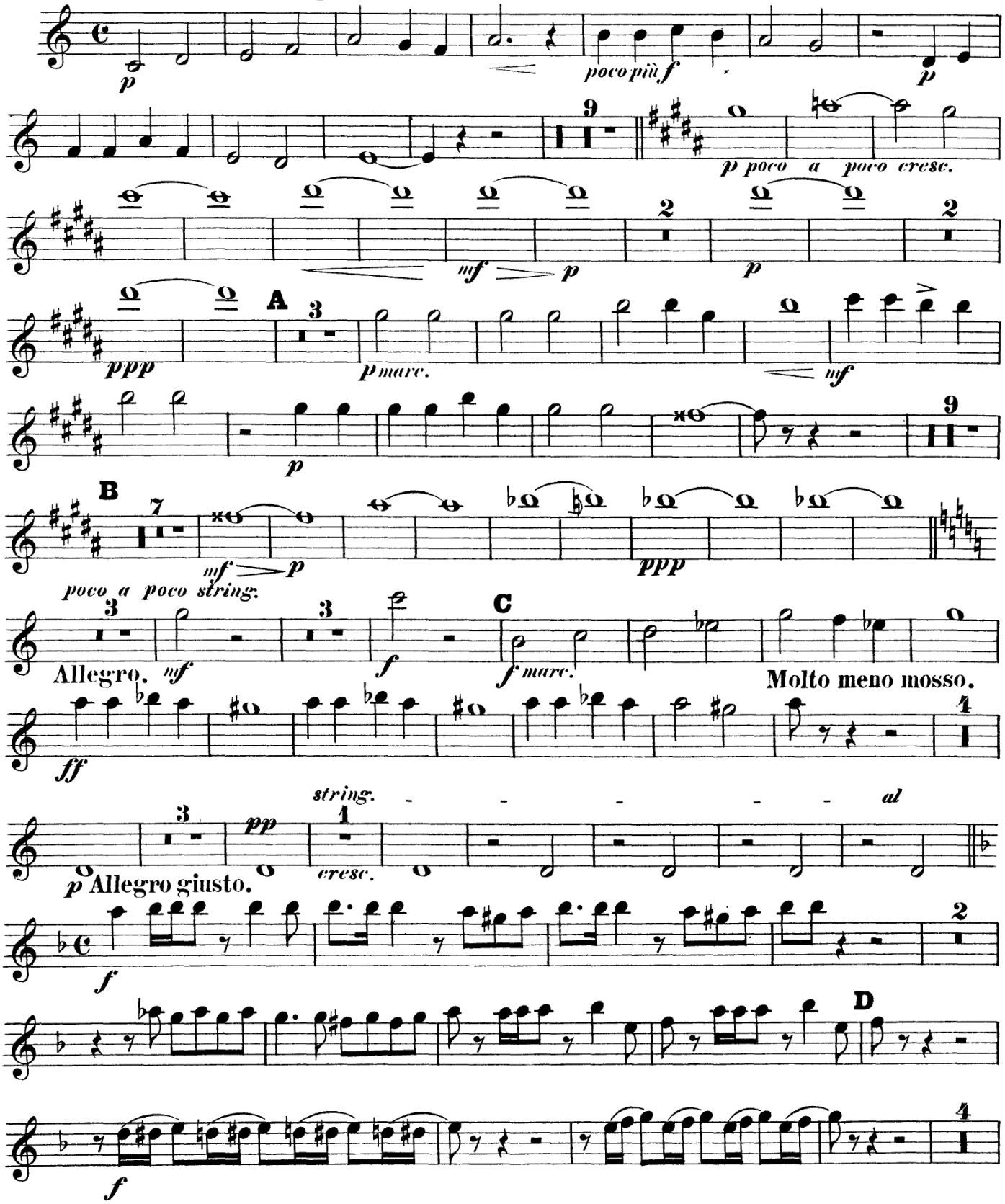
余隆 首席客席指揮
Long Yu Principal Guest Conductor
廖國敏 JP 駐團指揮
Lio Kuokman, JP Resident Conductor

Peter Ilyich Tchaikovsky

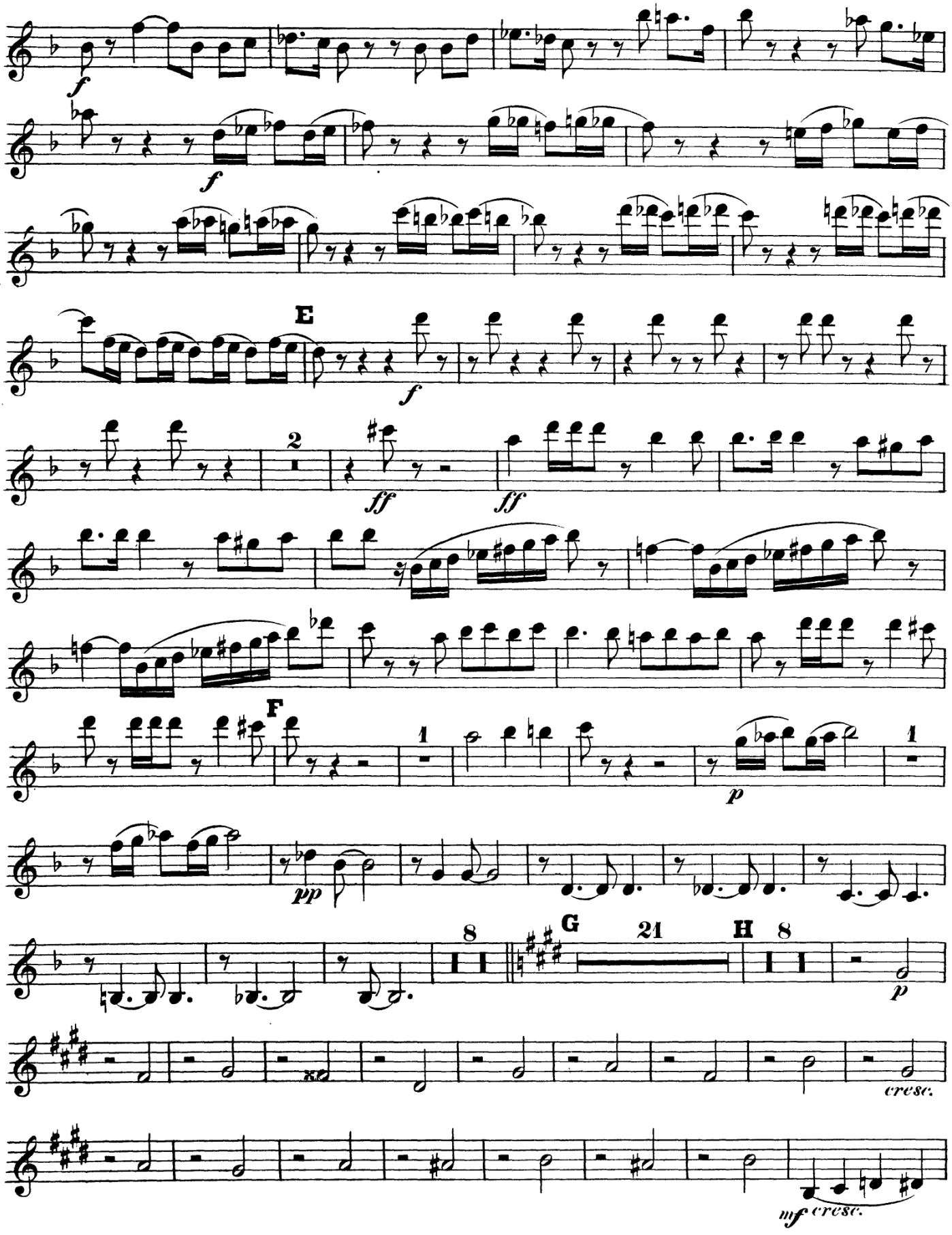
Romeo and Juliet, Fantasy Overture

Clarinetto I in A.

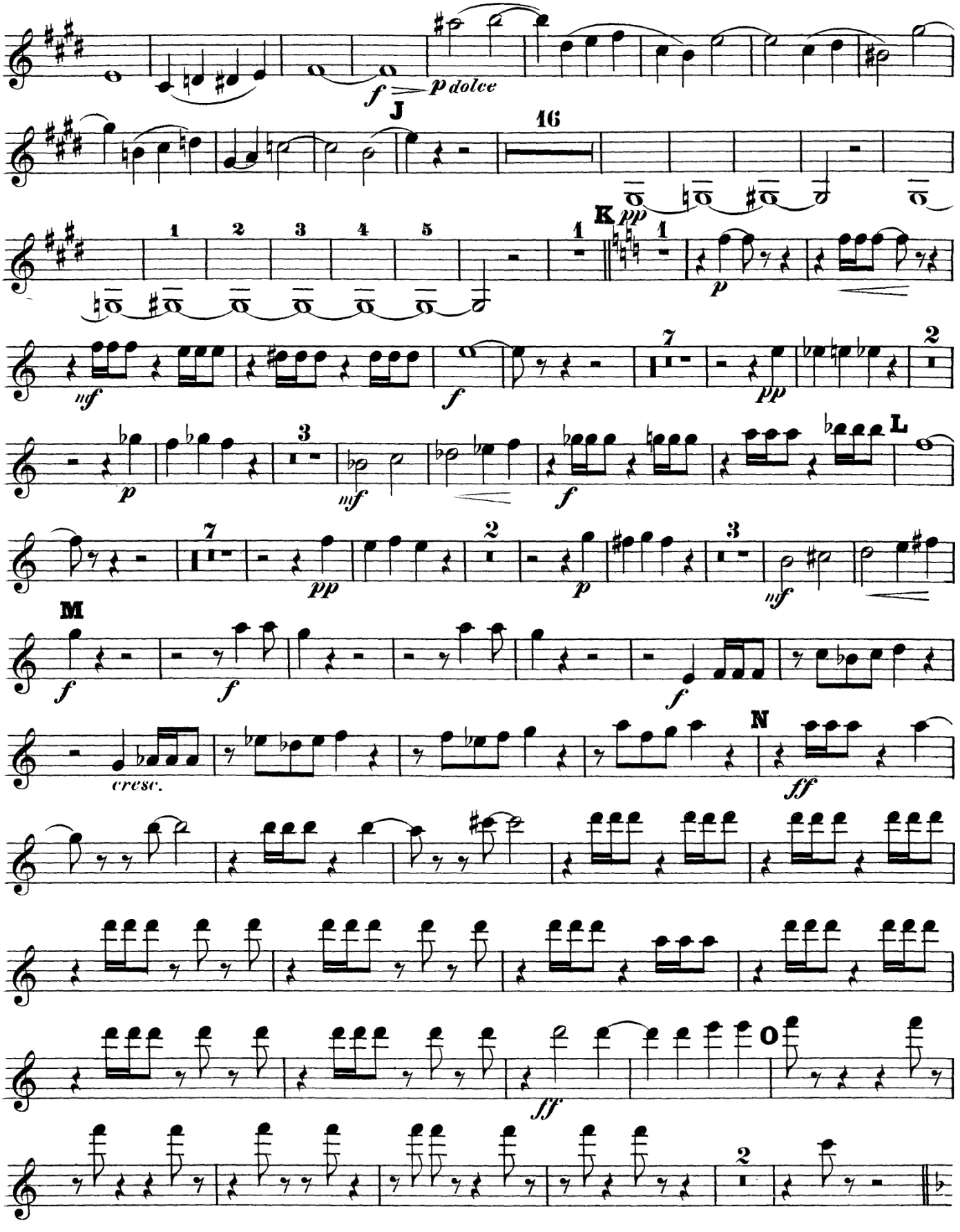
Andante non tanto quasi Moderato.



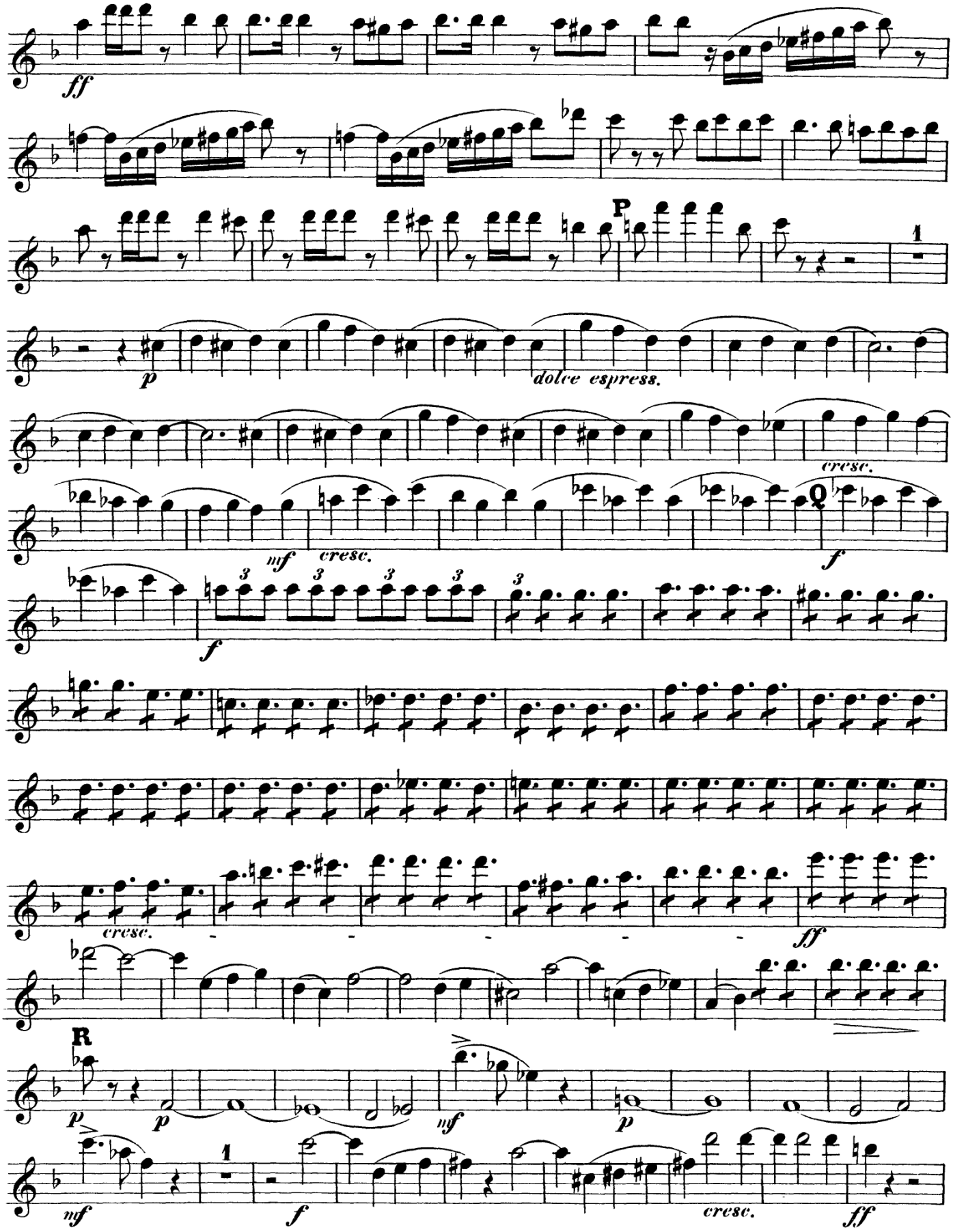
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