

Large Ensemble Auditions-Flute
Spring Semester 2023

1. **Brahms Symphony no. 1, 1st movement**
Beginning – Letter A

In this excerpt, work on keeping a consistent tempo. Take note of who you are playing with and what is happening in the score. Which instruments are keeping a steady tempo for the orchestra? How does the orchestration change from measure 8 to measure 9?

Berlin Philharmonic with Simon Rattle, conductor
<https://www.youtube.com/watch?v=r8LhN7GN3q0>

WDR Symphony Orchestra with Jukka-Pekka Saraste, conductor
<https://youtu.be/WRY72GWmdyo>

2. **Kevin Day *Havana* for Wind Ensemble**
Number 19 – 31

In this excerpt, really consider how the 7/8 will be conducted starting at rehearsal number 9. NOTE: (2+2+3)(3+2+2) means that rehearsal nine will be conducted in the first pattern while the measure after will be conducted in the 3+2+2 pattern. Try conducted this section and singing the rhythm of your part, getting comfortable with these changes. Also, mark each measure if you find that helpful! Be careful to bring out the specific markings that Kevin Day has provided.

Harrt Wind Ensemble with Chris Ramos, conductor
<https://youtu.be/v7nNvZMYIAo>

3. **Rimsky-Korsakov *Sheherazade***
Movement II, Letter Q (13 bar solo) [excerpt a]
Movement III, Pickup to 8 before B to 1 before B [excerpt b]
Movement IV [excerpt c]

This is a beautiful piece of music! There are many solos for everyone in the orchestra and the flute has a variety: lyrical, technical with room for a little rubato, and more melody and double tonguing! Listen to other recordings for inspiration! There are so many great ones. Enjoy!

Sinfónica de Galicia with Leif Segerstam, conductor
https://youtu.be/zY4w4_W30aQ

excerpt a – 23:00, excerpt b – 27:55, excerpt c – 43:40

SYMPHONY No. I

in C minor

FLUTE I.

Johannes Brahms, Op. 68

Un poco sostenuto

f legato

mf-

 f

dim.

pp

 $p < .01$

87

p

Allegro

ff

J

più f

f m

f

 sf \mathcal{L}

C

6

A 1338

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Flute 1-2
Grade 5

HAVANA

(for Wind Ensemble)

Kevin Day
(2018)

Strict time, aggressive with intensity $\text{♩} = 120$

3

f

9 (2+2+3)/(3+2+2) Alternating

mp

14

19

f

21

23

mp

24

28

31

32

mp

SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV, Op. 35
(1844-1908)

The picturesque and evocative symphonic suite *Scheherazade* is designed to display the most opulent sounds and virtuoso qualities from an entire orchestra, as well as from each individual soloist. Even though I performed this masterpiece hundreds of times, each time was every bit as thrilling as the first time in my youth orchestra.

In addition to the flute solos provided below, there are also important flute duo passages included in GREAT FLUTE DUOS from the Orchestral Repertoire (Presser 414-41186).

Excerpt 1: Mvt. II, 3 bars before [Q] through 13th bar of [Q]

Published tempo: ♩ = 112

The tone in this flute solo should have a shimmering and delicate quality matching the gentle tremolo of the strings. Gently lift off the staccato D which precedes the accented B in both bars 3 and 8 of [Q].

In my own performance, I like to create a long, arching line by having the long B (bar 5 of [Q]) crescendo and lead to the F#. This creates a natural peak to this gorgeous phrase.

Erratum:

The solo at [Q] is marked *dolce* in the score, though this is missing from the flute part.

Excerpt a

Excerpt 2: Mvt. III, pickups to 8 before [B] to 1 before [B]**Published tempo: Andantino quasi allegro** ♩ = 52

These two solo scale passages should sound as effortless and magical as a harp glissando. This is challenging, for the tempo can vary with each performance according to the conductor's wishes. The flutist must be in complete control of the momentum of each scale, taking special care with the two scales after [M], which are in unison with the clarinet. In my experience, these scales can be conducted from a slow 6 pattern to a brisk 2 – and everything in between!

For security, I subdivide these passages into six note-groupings per bar. Feel free to make your own subdivisions – I offer mine only as a starting point for you. Remember, subdivisions are for your mental organization only. The scales should sound fluid and almost improvisatory.

4 bars before [B]: 3 4 4 4 5 6

2 bars before [B]: 4 4 6 4 6 8

Excerpt b

Excerpt 4: Mvt. IV, 4th bar of [T] through Più stretto**Published tempo: Vivo** ♩ = ♩ = 88

In this passage the tempo remains the same in all sections at 88 to the bar.

Even though these passages are doubled by the 2nd flute and piccolo, they do appear on audition lists to show the tonguing and technical mastery of the applicant.

After [T], play this dolce melody with crisp staccato eighths alternating with lovely lyricism, punctuated with the breath accents on the third beats.

At [U] play with a legato double-tonguing; the only staccato notes in this passage appear on the downbeats of each measure following [U].

At [V] strive for clarity and coordination between the fast movement of the fingers and tongue; the tempo often is extraordinarily fast!

A good method for practicing this extended rapid tonguing passage is to slur the entire passage. This encourages you to play with a well-supported musical line, a clean technique, and a good tone.

Optional Alternate Fingering:

As the passage at [V] is often played at break-neck speed, feel free to use trill fingerings in the second bar (D-E) and third bar (E-F-E) and subsequent identical bars.

Erratum:

The entrance after [T] lacks a *p* dynamic which is present in the score.

The musical score is written for a single melodic line on a treble clef staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Vivo' with a note equal to 88 beats per minute. The score is divided into sections labeled [T], [U], and [V]. Section [T] is marked 'dolce' and 'f'. Section [U] is marked 'p' and 'legato'. Section [V] is marked 'mf' and 'simile'. The score ends with the instruction 'Più stretto'. A large handwritten 'Excerpt c' is written across the bottom of the page.