School of Music | University of Illinois at Urbana-Champaign

Ensemble Auditions | Spring 2018

Flute:

FOR: Illinois Wind Symphony
     Illinois Wind Orchestra
     Illinois Symphony Orchestra
     Illinois Philharmonia Orchestra

See Website for Dates and Times | http://go.illinois.edu/Unified

PLEASE NOTE
On the day of the audition, warm-up will only be permitted in the Music Building. KCPA dressing rooms will not be available and students are asked to refrain from playing in the hallways of Level 2.
SYMPHONY NO. 4 IN B♭ MAJOR

LUDWIG VAN BEETHOVEN, Op. 60

Mvt. II, bars 60-72, Published tempo: $\frac{3}{4} = 84$

This melody of delicate lyricism is played with the clarinet and the bassoon. Play with a floating tone that has projection and a warm, singing quality.

Erratum: In bar 69, the rhythm of the first beat should match that of bar 70.

LEONORE OVERTURE NO. 3

LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: $\frac{3}{4} = c. 60-72$

Tonal beauty and control are of great importance in creating a mood of intimacy and quiet anticipation in the Adagio of this most dramatic orchestral piece. In the opening bars, don't let the vibrato overpower the delicate tone.

In bars 19-20, connect the two F♯'s without a break, and with a gentle tongue on the downbeat F♯. Continue this gentle tonguing on the triplets that follow. Note that in some editions there is a tie from the end of 19 into the downbeat of 20.

• In bar 26, there should be a slur and 6 staccato dots, similar to bar 29.
• In bar 35, the 2nd note after the grace notes should be D not E.
Excerpt 2: bars 278-360, Suggested tempo: $d = c. 116-126$

The extended solo (beginning in bar 328) should be played with great conviction and energy. Maintain rhythmic stability, clear articulation, and tonal intensity until the last sustained D.

The suggested tempo refers to the main solo at bar 328; the whole notes at 279 are often played slower.
PRELUDE À L’APRÈS-MIDI D’UN FAUNE

Bar 1 to [3], Suggested tempo: \( \frac{\text{d}}{\text{c. 74-80}} \)

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness.

Errata:
- In the first bar of [1], the triplet sign on the last beat should be removed.
- In the second bar of [1], there should be a triplet on the 6th eighth note.
- In the second bar of [2], old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.
- Two bars before [3], the 7th beat should have a triplet indicated, and a cèdez above that beat.

Très modéré

\( \text{p doux et expressif} \)

\( \text{p cre - scenddo f} \)

\( \text{p léger et expressif} \)

This facsimile is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Facsimile of Debussy’s manuscript, sketch for beginning of "Prélude à l’après-midi d’un faune."
SYMPHONY NO. 1, “CLASSICAL”

SERGEI PROKOFIEV, Op. 25 (1891-1953)

Excerpt 1: Mvt. II, [A] to [C], Published tempo: \( \dot{J} = 54 \)

“I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style.”

— Sergei Prokofiev, A Brief Autobiography

In Mvt. II, play with a singing dolce quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

To achieve an effortless pianissimo on the opening A of rehearsal [B], I hold down the right-hand pinky on the C♯ key instead of the E♭ key. I remove my finger from the C♯ key after the downbeat F♯ of the second bar.

The following two excerpts appear on auditions to show the players' technical facility and rhythmic stability at an extremely fast tempo. Be sure to note the tempo marking of \( \dot{J} = 152 \). In the piano accompaniment 7 bars after [B] and 7 bars after [M], the Flute 2 part is included to allow practice with another flutist. Although the technical demands are those of the 20th century, the style is that of the 18th century: clean, precise execution with elegance and spirit — a challenge for us all!

Excerpt 2: Mvt. IV, bar 1 to [D], Published tempo: \( \dot{J} = 152 \)
In an extremely fast tempo, the following harmonic fingerings will be helpful for the arpeggios in measures 5-8 after [K]. Keep in mind that harmonic fingerings must be played with great support, or the notes won’t speak. I am offering two sets of alternate fingerings.

Excerpt 3: Mvt. IV, 4 before [K] to 9 after [N], Published tempo: \( \underline{\text{j} = 152} \)
SYMPHONY NO. 6

DMITRI SHOSTAKOVICH, Op. 54
(1906-1975)

EXCERPT 1 – from Mvt. I

This is a beautiful sustained solo. I would suggest making a diminuendo at the end of the phrase 5 measures after 8. The high F♯ in the next measure is the keynote of the entire excerpt. I find it speaks best by adding the second finger in the right hand and taking the 4th finger off the D♯ key.

In the third bar of 8, your first pitch is C♯, and the following E is a dotted eighth.

The score is marked =44.

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EXCERPT 2 – from Mvt. II

The staccato 8th and 16th notes in this excerpt must all be played brilliantly. Do not get behind on the slurred 32nd notes. Accurate rhythm is essential!

The smudged dynamic at 72 is **ff**.

The tempo is  **= 88-96**.

*The piano accompaniment begins at 71.*