

School of Music | University of Illinois at Urbana-Champaign

Advanced Ensemble Auditions | Spring 2019

Flute:

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

See Website for Dates and Times and warm-up spaces |
<https://music.illinois.edu/band-and-orchestra-auditions-woodwinds-brass-and-percussion>

[illegible]

54

58 **Solo**

63

66 *tr.*

71 *tr.*

77 **Tutti** *f* *p* **Solo** *tr.*

83

86

90 *tr.* **Tutti** *p*

96 *f* *tr.*

100

103 **Solo** **1**

[illegible]

54

58 **Solo**

63

66 *tr.*

71 *tr.*

77 **Tutti** *f* *p* **Solo** *tr.*

83

86

90 *tr.* **Tutti** *p*

96 *f* *tr.*

100

103 **Solo** **1**

Bartók, Concerto for Orchestra, Flute 1

19

Excerpt 3: Mvt. II, bars 60-86

Allegretto scherzando; $\text{♩}=74$. I have most often performed this at $\text{♩}=ca.84$.

This movement, a favorite of orchestral wind players, is called *Giuoco delle coppie* ("Game of the pairs"). In the manuscript it was called *Presentando le coppie*, ("Presenting the pairs"). The published tempo marking is *Allegretto scherzando*, $\text{♩}=74$; it is interesting that the original manuscript is marked *Allegro scherzando*, $\text{♩}=94$.

This famous duo should be a virtuoso display. Both flute parts are of equal importance and must match each other in every way. Strive for precise execution, crystal clear staccato, attention to all dynamic markings, and buoyancy in style. The mood is jubilant and celebratory.

In bars 64 and 65 be sure to play the triplet evenly, not as $\text{♩}\text{♩}\text{♩}$. For the comfort of the 2nd flutist, the 1st flutist should lead the *poco rall.* starting in bar 78 with great clarity. I recommend a big breath during the rest in bar 81. This will enable you to hold the long note at bar 83 for its full value, at a *ff* dynamic.

Note: Bartók provided an alternate version for bar 73, provided below the excerpt with the French term *facilité*, however, this *ossia* is generally not played.

ERRATUM: There is an *a tempo* on the downbeat of bar 81.

(left-right page break in part)

Trpts.

*Facilité etc.

Bartok, Concerto for Orchestra, Flute 1

Excerpt 4: Mvt. II, bars 198-227

The same general comments from excerpt 3 apply to the following passage as well.

198 *p* *poch. rit.* *a tempo* *mf*

205 *p* *pp*

212 *mf* *f*

219 *mf* *f* *Poco rall.*

225 *ff* *a tempo* *mf*

228 1 6 235 1 5 241 4 248 1 1st Trpt. 1st Ob.

Bartok, Concerto for Orchestra, Fl. 2

60 *mf*

70 *f sf sf mf*

* Facilité *f mf*

77 *f* *Poco rallent*

83 *a tempo mf ff*

Excerpt 4: Mvt. II, bars 198-227

The same comments apply to this excerpt as to excerpt 3. Pay particular attention to the articulation of the low notes at bar 198 – they must match the 1st flute in clarity and in the length of the staccato notes.

189 1 3 1st Ob. *p* *Poch. rit.*

198 *a tempo mf*

205 *pp mf*

212 *f mf*

219 *Poco rall. a tempo f mf*

225 *ff*

228 1 6 235 1 5

IV. Intermezzo Interrotto

137 Allegretto

Rall. *a tempo* ♩ = ca. 112

Rall.

p

143 Quasi cadenza rubato *piu volte ad lib.*

a tempo

5 3

pp

The image shows a musical score for a piece titled 'IV. Intermezzo Interrotto'. It consists of two staves of music. The first staff begins at measure 137 with the tempo marking 'Allegretto'. The key signature has one sharp (F#). The time signature changes from 6/8 to 2/4. The music features a series of eighth and sixteenth notes, with a 'p' (piano) dynamic marking. Above the staff, there are markings for 'Rall.' (rallentando), 'a tempo' (returning to the original tempo), and a tempo indication of '♩ = ca. 112'. The second staff begins at measure 143 with the instruction 'Quasi cadenza rubato piu volte ad lib.' (quasi cadenza rubato, as many times as desired). This section includes a trill and a series of sixteenth notes. The tempo marking 'a tempo' appears again. The staff concludes with a five-measure rest followed by a three-measure rest, and a 'pp' (pianissimo) dynamic marking. The key signature remains one sharp, and the time signature is 2/4.

SYMPHONY No. 1 IN C MINOR

JOHANNES BRAHMS, Op. 68
(1833-1897)

Mvt. IV, [B] to [C]

Suggested tempo: ♩ = c. 52-58

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read *Più Andante*; the *Più Allegro* is a mistake in the flute part.



FIREBIRD SUITE

IGOR STRAVINSKY
(1882-1971)

1919 Version, [9] to 5 after [18]
Published tempo: ♩ = 76

[9] *Variation de l'oiseau de feu*
♩ = 76

The musical score for Variation de l'oiseau de feu consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as ♩ = 76. The score includes various musical notations such as triplets, slurs, and dynamic markings. Measure numbers 9 through 16 are indicated in boxes. The dynamics range from piano (p) to fortissimo (sff). The piece concludes with the instruction 'sempre cresc.'.

Measures 9-16 include dynamic markings: *p*, *mf*, *sff*, *p*, *f*, *mp*, *p*, *mf*, *p*, and *sempre cresc.*

Edited by Clark McAlister

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There are many versions of *The Firebird*. The 1919 suite is the one most frequently performed, and several publishers have made distinct sets of parts of this version. The edition used here is the most accurate, and was researched back to primary sources.

In this excerpt, always begin your practicing thinking in six rather than in two so you have a very firm feeling for the rhythm. Pay attention to clean execution, brilliant sound, meticulous articulation, and of course, rhythmic accuracy. This is a virtuoso display piece, in many aspects.

Because the flute and piccolo lines are so intertwined, the piccolo part appears with the flute in the piano reduction, for study purposes.

SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

FELIX MENDELSSOHN

(1809-1847)

Mendelssohn visited Italy in 1830 and 1831 and was enchanted with the spirit of the people and the beauty of the landscape. His impressions inspired this most exuberant "Italian" Symphony.

Excerpt 1: Mvt. II, opening through bar 35

Andante con moto; Mendelssohn did not offer a metronome marking. Suggested tempo is ♩=ca.72.

The second movement is somewhat religious in nature having been inspired by a Bohemian pilgrims' song. In this contrapuntal line the pair of flutists should play with a minimum of vibrato so as not to interfere with the purity of each line. The two lines should be silken and graceful – never intruding on each other. Both lines are of equal importance with a little give and take when one voice emerges with the more thematic material.



Excerpt 2: Mvt. IV, opening through bar 34

Presto; Mendelssohn did not offer a metronome marking. Suggested tempo is ♩=ca.92-96.

The Saltarello is a traditional dance similar to the Tarantella. The rhythmic tonguing should be light and clear. Be careful that you don't "cheat" the rhythm by rushing through the eighth rests. The pattern of the tonguing could be t t k t t or k t k t t or anything else that works – the player's choice!

A good way to practice this is to set the metronome at performance tempo, and play only the first note of each beat. Then add the 3rd eighth note of each triplet group. Complete this practice pattern by adding the middle eighth note, making sure the rhythm always remains stable. Be prepared for a wide variety of tempos.

Note that the trill in bar 10 has an accent, but the similar passages in bars 18 & 33 do not. This is correct according to the score, although it may not be every conductor's preference.

SALTARELLO

Presto

f *f* *p leggiero*

p

cresc. *cresc.* *ff*

ff *f*

SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

FELIX MENDELSSOHN
(1809-1847)

Excerpt 1: Mvt. II, opening through bar 35

Andante con moto; Mendelssohn did not offer a metronome marking. Suggested tempo is $\text{♩} = \text{ca. } 72$.

Both flute parts are of equal importance in this movement. When the 2nd flute is in the lower octave, make sure it is balanced with the 1st flute in volume and color. Avoid breaking the continuous line of the intertwining phrases. Collaborate with your 1st flutist to establish a pattern of staggered breathing that is comfortable for both of you.

Andante con moto

8

14

19

7

31

9 12

Excerpt 2: Mvt. IV, opening through bar 34 *Mendelssohn, Symp #4, Flute 2*
 Presto; Mendelssohn did not offer a metronome marking. Suggested tempo is ♩=ca.92-96.

The staccato in the *Saltarello* must be as short and light as possible, with sharp accents where they are indicated. Work with your partner to achieve accuracy and precision in all entrances following eighth rests. Note that the trill in bar 10 has an accent, but the similar passages in bars 18 & 33 do not. This is correct according to the score, although it may not be every conductor's preference.

SALTARELLO

Presto

The musical score for the *Saltarello* movement is written for Flute 2. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked **Presto**. The score is divided into measures, with bar numbers 8, 12, 16, 20, 28, and 33 indicated at the start of their respective lines. The music is characterized by its staccato and rhythmic complexity, featuring numerous eighth and sixteenth notes, often grouped in triplets or sixteenth-note runs. Dynamics are indicated throughout, including *f* (forte), *p* (piano), *leggiere* (light), *cresc.* (crescendo), and *ff* (fortissimo). Specific performance instructions include *p* *leggiere* in measure 10, *cresc.* in measures 20 and 28, and *ff* in measures 28 and 33. The score concludes with a final measure in bar 34.

Rossini, Semiramide / Piccolo

The double-slashed dotted half-notes indicate 16th notes.

Measures 128-142 of the Piccolo part. Measure 128 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a G4 note with a 'G' above it and a '4' above it. The music continues with various rhythmic patterns, including triplets and slurs. Measure 138 is marked 'CTBC.' and measure 142 is marked 'H'.

EXCERPT 2

Play this excerpt in the same style the Flute has used prior to your entrance. Hold back slightly on the first two notes of the first triplet before L, and make a nice diminuendo.

In the 3rd and 4th measures that you play in this excerpt, the notes which have no slur or staccato dot actually do have staccato dots in the score, lacking in the part.

The piano accompaniment begins 3 bars before your entrance.

Measures 190-194 of the Piccolo part. Measure 190 is marked 'Solo' and 'P'. The music features a series of triplets. Measure 194 is marked 'L'.

EXCERPT 3

Play each quarter with a little more intensity, but don't get behind. One and two measures before U, be sure the high A's sound clearly. All these passages must be played in an energetic, virtuosic style.

The piano accompaniment begins in the 12th bar of T.

Measures 312-336 of the Piccolo part. Measure 312 is marked 'T' and '18'. The music features a series of triplets. Measure 336 is marked 'U'.