School of Music | University of Illinois at Urbana-Champaign

Advanced Ensemble Auditions | Spring 2019

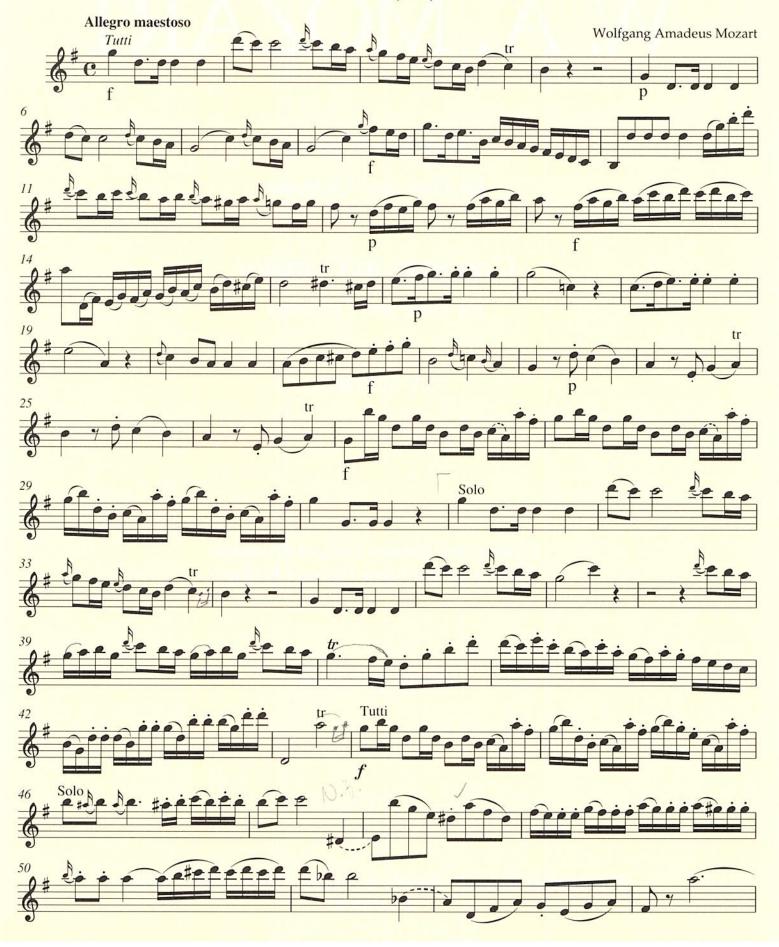
Flute:

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

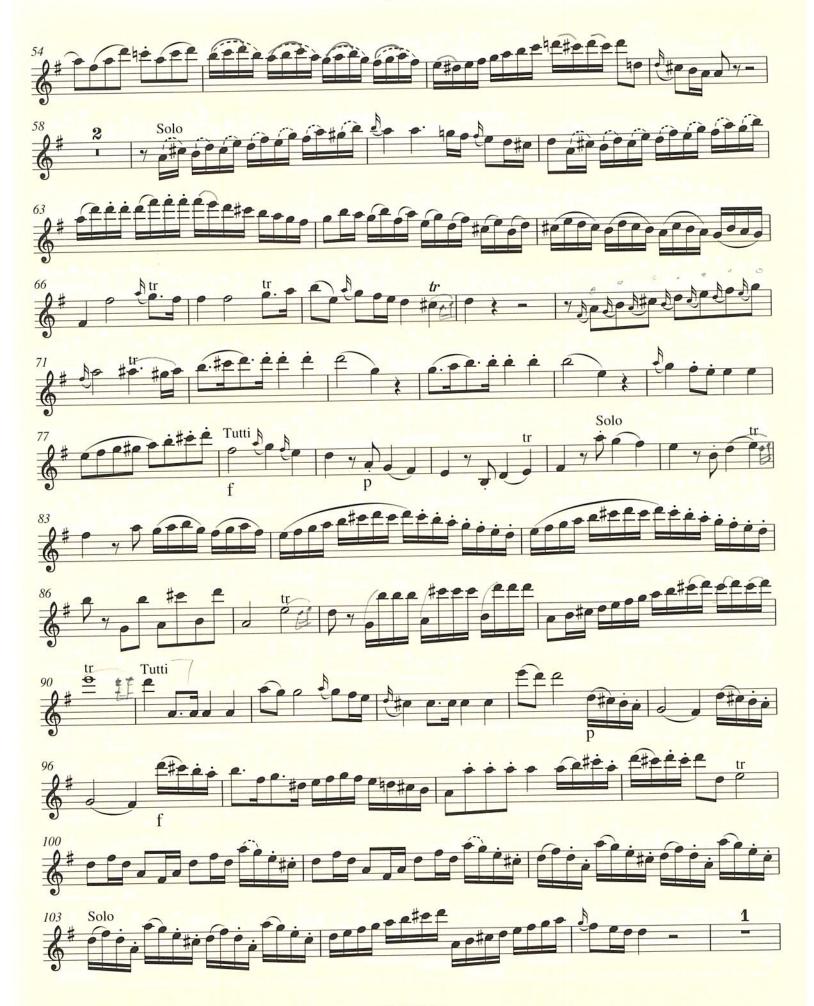
See Website for Dates and Times and warm-up spaces | https://music.illinois.edu/band-and-orchestra-auditions-woodwinds-brass-and-percussion

Concerto

KV 313 (285°)

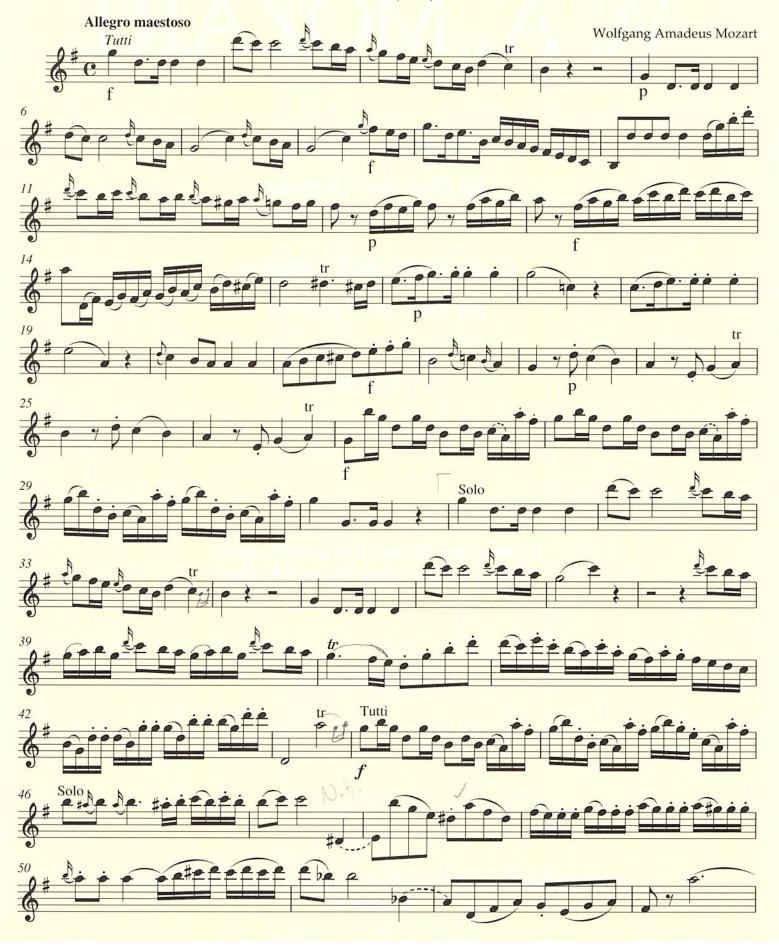


I mano principano

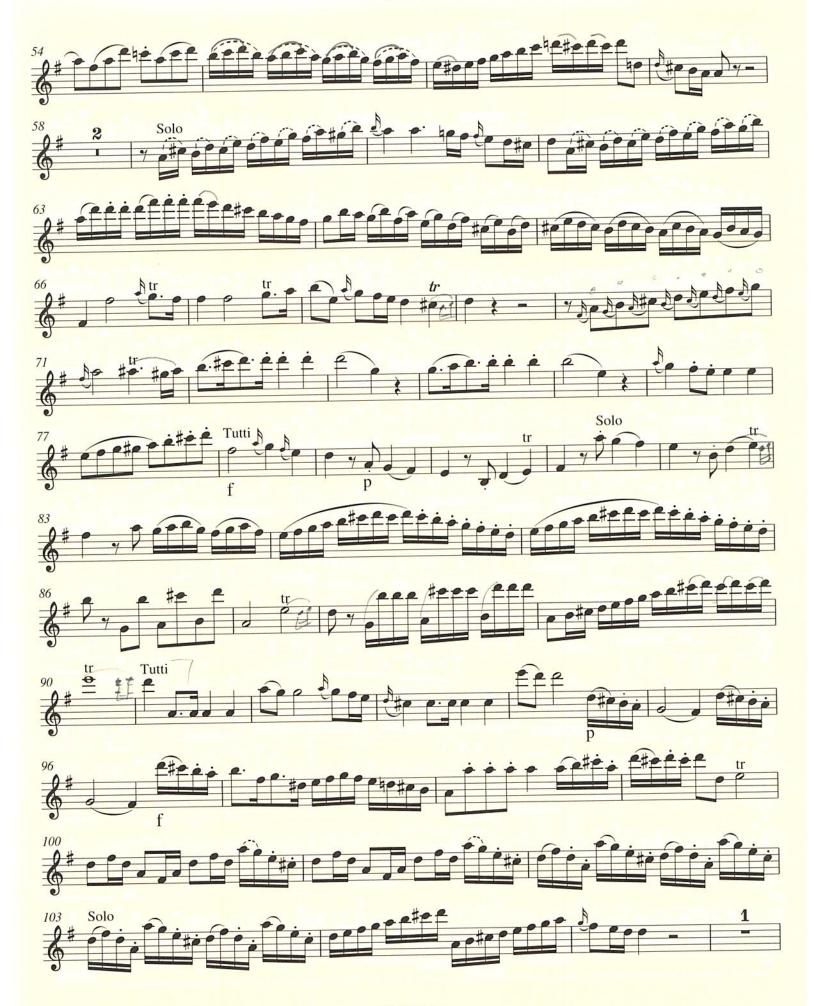


Concerto

KV 313 (285°)



I mano principano



Surtok, Concerto for Orchestra, flutal

Excerpt 3: Mvt. II, bars 60-86

Allegretto scherzando; =74. I have most often performed this at =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, 1=74; it is interesting that the original manuscript is marked Allegro scherzando, 1=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.

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.



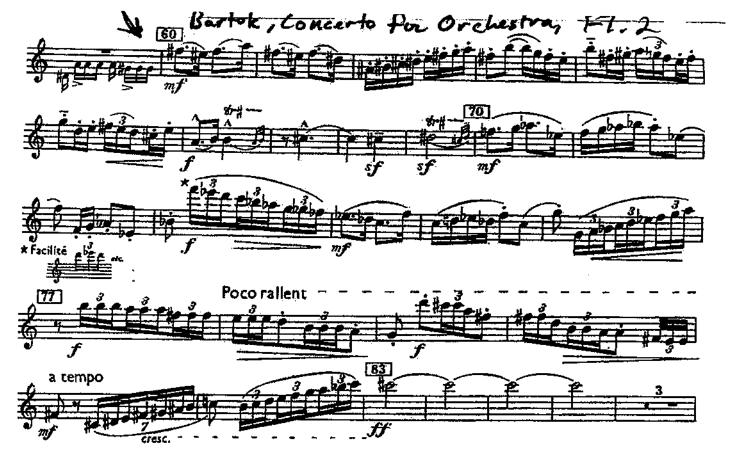


Burtok, Concerto for Orchestra, Flute 1

Excerpt 4: Mvt. II, bars 198-227

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

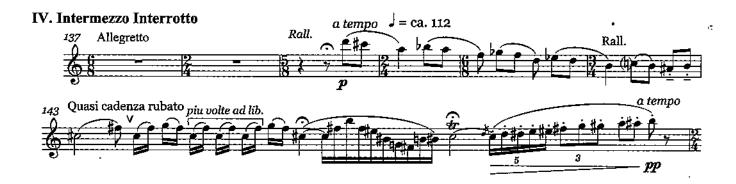




Excerpt 4: Mvt. II, bars 198-227

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.





SYMPHONY NO. 1 IN C MINOR

JOHANNES BRAHMS, Op. 68

(1833-1897)

Mvt. IV, [B] to [C] Suggested tempo: J = 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; in Più Allegro is a mistake in the flute part.



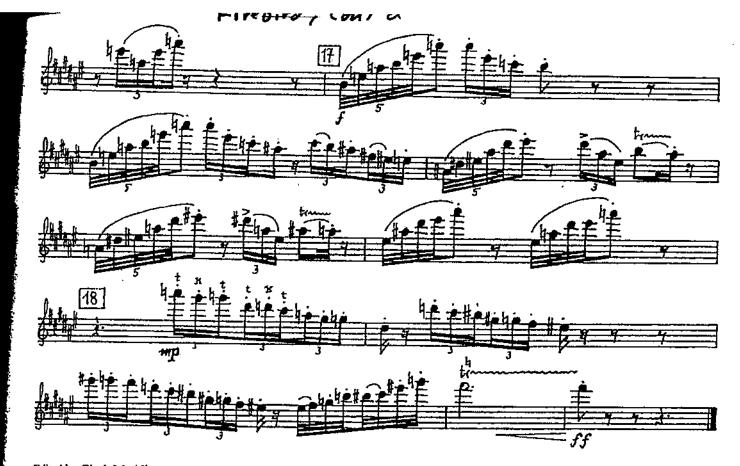


FIREBIRD SUITE

IGOR STRAVINSKY (1882-1971)

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





Edited by Clark McAlister

O Copyright 1985, 1989, 1995 by Edwin F. Kalmus & Co., Inc., Used by permission. By permission of the Publishers SCHOTT MUSIK INTERNATIONAL, Mainz.

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 mythm. 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 MENDELSSOM

(1809-1847

Mendelssohn visited Italy in 1830 and 1831 and was enchanted with the spirit of the people and the beauty of th 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 J=ca.72.

The second movement is somewhat religious in nature having been inspired by a Bohemian pilgrims' song. In thi contrapuntal line the pair of flutists should play with a minimum of vibrato so as not to interfere with the purity ceach 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.



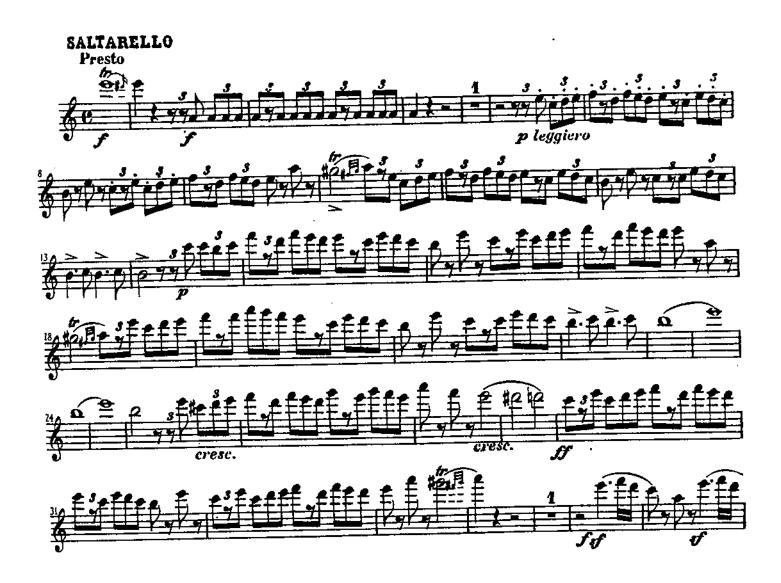
Excerpt 2: Mvt. IV, opening through bar 34

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. B careful that you don't "cheat" the rhythm by rushing through the eighth rests. The pattern of the tonguing coul be so 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 bear. Then add the 3rd eighth note of each triplet group. Complete this practice pattern by adding the middle eighth 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 accordin to the score, although it may not be every conductor's preference.



SYMPHONY NO. 4 IN A MAJOR, "ITALIAN"

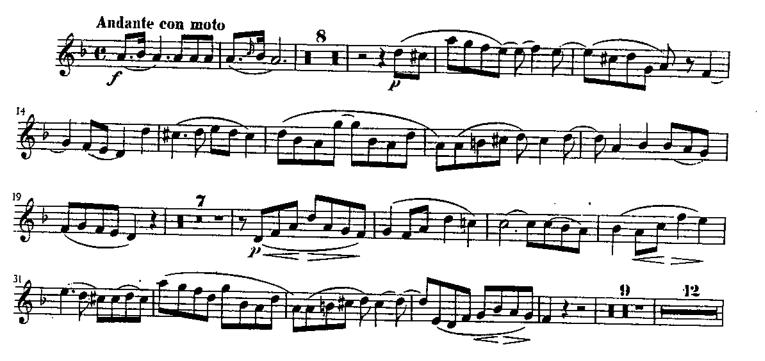
FELIX MENDELSSOHN

(1809 - 1847)

Excerpt 1: Mvt. II, opening through bar 35

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

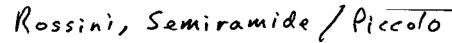
Both flute parts are of equal importance in this movement. When the 2nd flute is in the lower octave, make sure it is balanced with the 1st flute in volume and color. Avoid breaking the continuous line of the intertwining phrases. Collaborate with your 1st flutist to establish a pattern of staggered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



Excerpt 2: Mvt. IV, opening through bar 34 Meudelssohn, Symp ## 4, Flute 2.
Presto; Mendelssohn did not offer a metronome marking. Suggested tempo is J=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.





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



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.



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, virtuoso style.

