

University of Washington Large Ensemble Flute Auditions Autumn 2010

University of Washington Wind Ensemble
University of Washington Symphonic Band
University of Washington Symphony Orchestra

Complete Audition Repertoire:

Dvorak: Symphony No. 8
Rimsky-Korsakov: Capriccio Espagnol
Prokofiev: Classical Symphony (2 excerpts)
Sightreading

To audition for the **UW Symphonic Band**, please prepare the following two excerpts:

1. Dvorak: Symphony No. 8
2. Rimsky-Korsakov: Capriccio Espagnol

To audition for all three ensembles (**UW Symphonic Band, Wind Ensemble and Symphony Orchestra**), please prepare the following excerpts:

1. Dvorak: Symphony No. 8
2. Rimsky-Korsakov: Capriccio Espagnol
3. Prokofiev: Classical Symphony (2 excerpts)

For questions about the flute audition materials, please contact Professor Donna Shin at flute@uw.edu.

SYMPHONY NO. 8 IN G MAJOR

ANTONÍN DVOŘÁK
(1841-1904)

Mvt. IV, 8 before [D] to [E]

Published tempo: ♩ = 116, then 126

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm, and clean technical execution. Regarding the *p* dynamic at the beginning of the solo at [D], I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the D at [D] and nine bars after [D], make sure that the D does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the D is still vibrating in the air.

(♩ = 116)
Allegro ma non troppo.

ff

SOLO. (♩ = 126)

p

1. 2.

fz

f dim. dim. p

2. E

From: Baxtresser's
Orchestral Excerpts For Flute

CAPRICCIO ESPAGNOL

NICOLAI RIMSKY-KORSAKOV, Op. 34
(1844-1908)

V. Scena e canto gitano

The tonguing in this excerpt should be crisp and clear with a vibrant tone. The cadenza should be quite dramatic, with a spirit of abandon and virtuosity. You may feel free to take some liberties such as starting the last A major arpeggio slowly to make the accelerando even more brilliant.

Errata:

EXCERPT 1

In the 9th bar of this excerpt, the A needs a > .

The beginning of the cadenza should be marked *f* in addition to the *brillante*, and the marking **Cadenza (III)** should be moved back over the A preceding the fermata.

In the cadenza, both groups of repeating triplet E's should have staccato dots. The following eighth-note E's should have no accent mark or staccato dot.

The accent mark (>) on the E right after the *cresc. e accell.* should also be deleted.

The high A at the end of the cadenza should have a > , and the barline preceding this note should be dotted.

EXCERPT 2

The flute entrance at the 5th bar of this excerpt has no dynamic in the score.

The eighth bar of this excerpt (the repeating B's) should be marked *p*.

In the third bar of [O], delete the crescendo.

In the ninth bar of [O], delete the crescendo.

Four measures before [P], the downbeat is *f* not *fz*, and there should be no crescendo later in the bar. The *mf* on beat 2 is correct.

Excerpt 1: 2 after [L] to Cadenza
Published tempo: ♩ = 69

Allegretto.
Violino I.

Solo.
dolce e legieramente

Cadenza. (III.) Flauto Solo.
brillante

cresc. e accell.

SYMPHONY No. 1, "CLASSICAL"

SERGEI PROKOFIEV, Op. 25
(1891-1953)

Excerpt 1: Mvt. II, [A] to [C], Published tempo: ♩ = 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 C₄ key instead of the E_♭ key. I remove my finger from the C₄ key after the downbeat F_♯ of the second bar.

Larghetto ♩ = 54

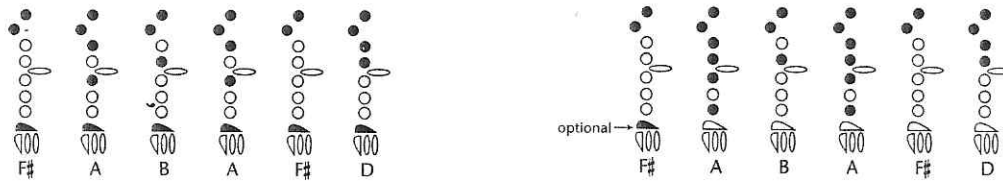
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The following two excerpts appear on auditions to show the players' technical facility and rhythmic stability at an extremely fast tempo. Be sure to note the tempo marking of ♩ = 152. In the piano accompaniment 7 bars after [B] and 7 bars after [M], 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: ♩ = 152

Molto vivace ♩ = 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: ♩ = 152

Molto vivace ♩ = 152

(There is a page turn here in the authentic part.)