University of Washington Large Ensemble Flute Auditions
Autumn 2011

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

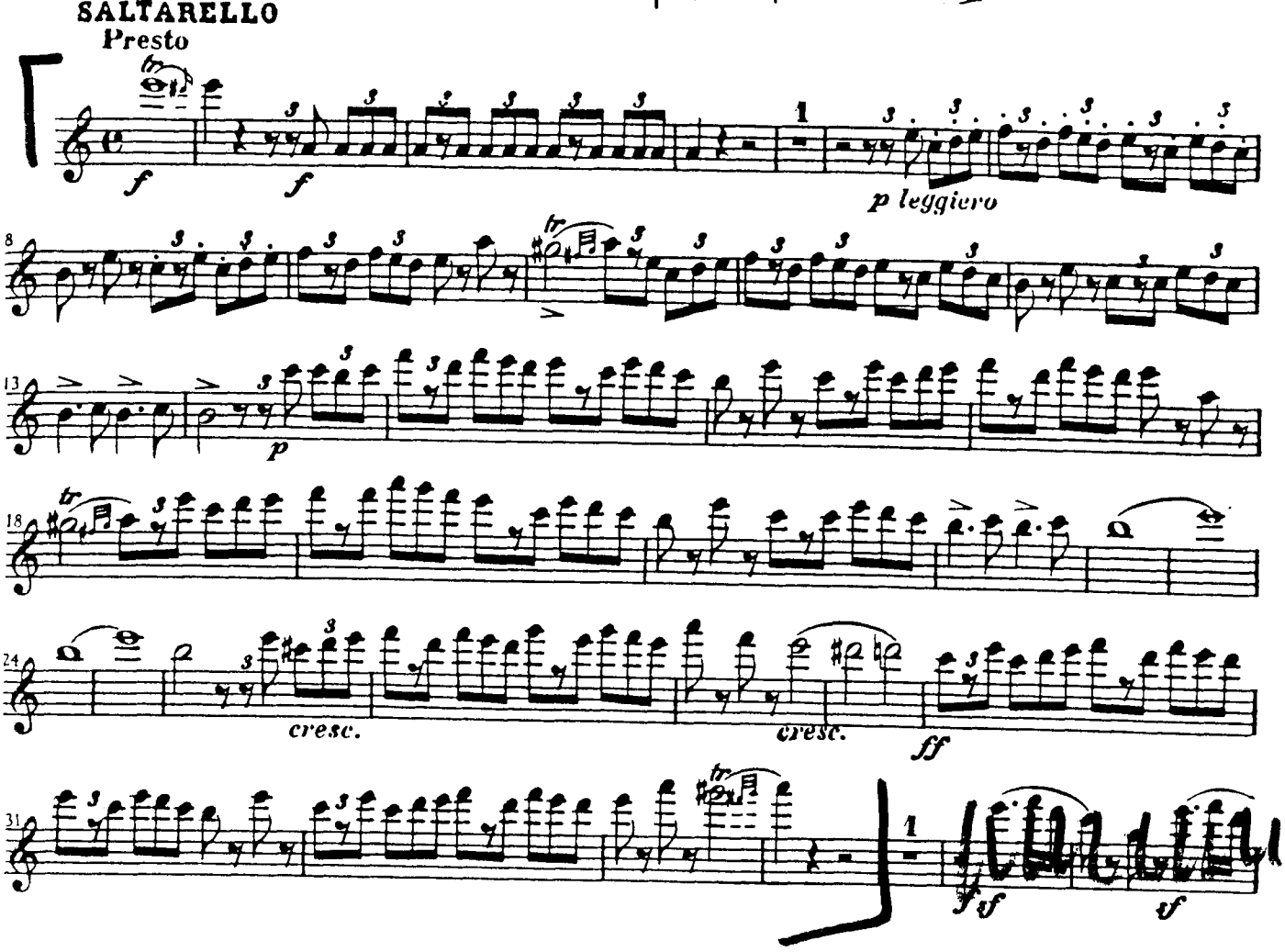
Complete Audition Repertoire: (all excerpts from Jeanne Baxtresser's *Great Flute Duos from the Orchestral Repertoire*, Theodore Presser Company, 2002)
Mendelssohn: Symphony No. 4, Saltarello
Verdi: Rigoletto
Bartok: Concerto for Orchestra
Ravel: Daphnis et Chloe

To audition for the **UW Symphonic Band** please prepare:
Mendelssohn: Symphony No. 4, Saltarello
Verdi: Rigoletto

To audition for all three ensembles (**UW Wind Ensemble, UW Symphonic Band, UW Symphony Orchestra**) please prepare the complete audition repertoire.

Mendelssohn: Sym #4

[Symphonic Band, UWWE, Symphony Orchestra]



All excerpts from Jeanne Baxtresser's Great Flute Duos from the Orchestral Repertoire (Theodore Presser Company, 2002)

RIGOLETTO

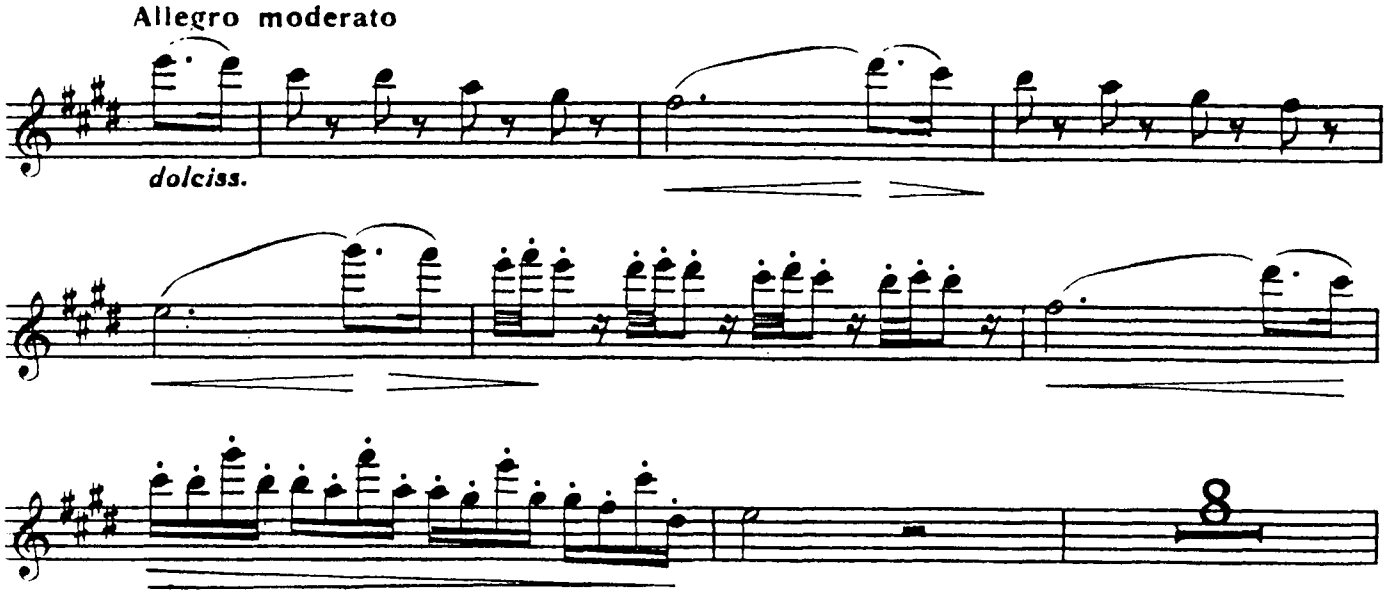
[Symphonic Band, UWWE, Symphony Orchestra] GIUSEPPI VERDI
(1813-1901)

"Caro nome," opening through bar 8
Allegro moderato; ♩=76

In this famous theme from Verdi's opera, you should work for an elegant interpretation in which note lengths are matched and crescendos and diminuendos are beautifully coordinated. The 8th notes in the 1st and 3rd complete measures should have a melodic singing quality. Make a gentle crescendo (not too early) in bars 2, 4, and 6. In the last measure of 16ths, you can take a little time for a graceful ending.

Even in this quiet, charming, and unassuming duo, there is challenge!

ERRATA:
· There should be a crescendo-diminuendo in bar 6 that is identical to those in bars 2 and 4.
· The diminuendo in bar 7 should be removed.



Bartok: Concerto for Orchestra

Excerpt 3: Mvt. II, bars 60-86 [UWWE, Symphony Orchestra]
Allegretto scherzando; ♩=74. I have most often performed this at ♩=ca.84.

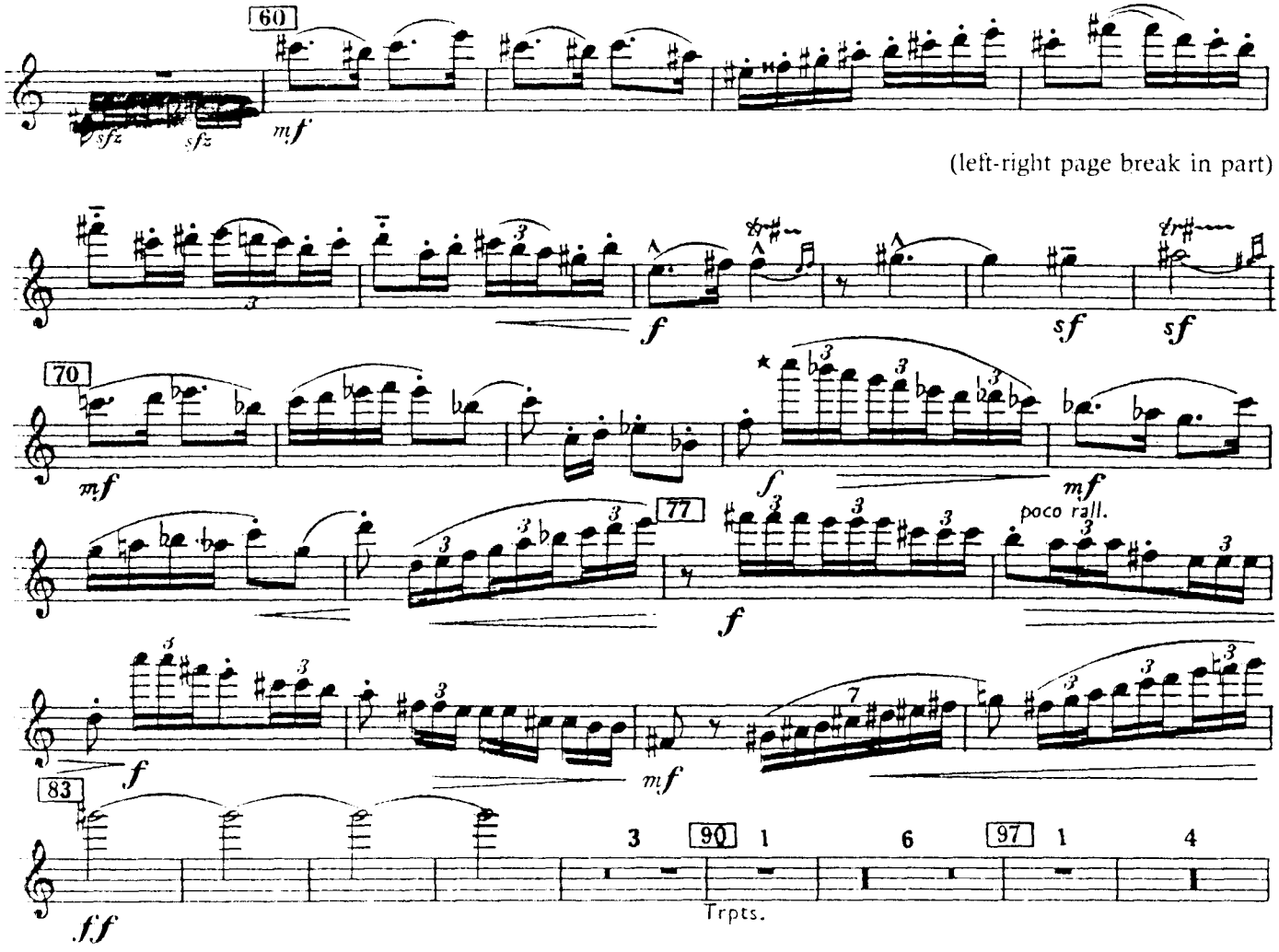
This movement, a favorite of orchestral wind players, is called *Giuoco delle coppie* ("Game of the pairs"). In the manuscript it was called *Presentando le coppie*, ("Presenting the pairs"). The published tempo marking is *Allegretto scherzando*, ♩=74; it is interesting that the original manuscript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



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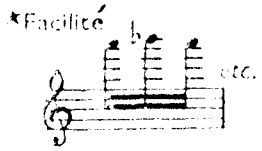
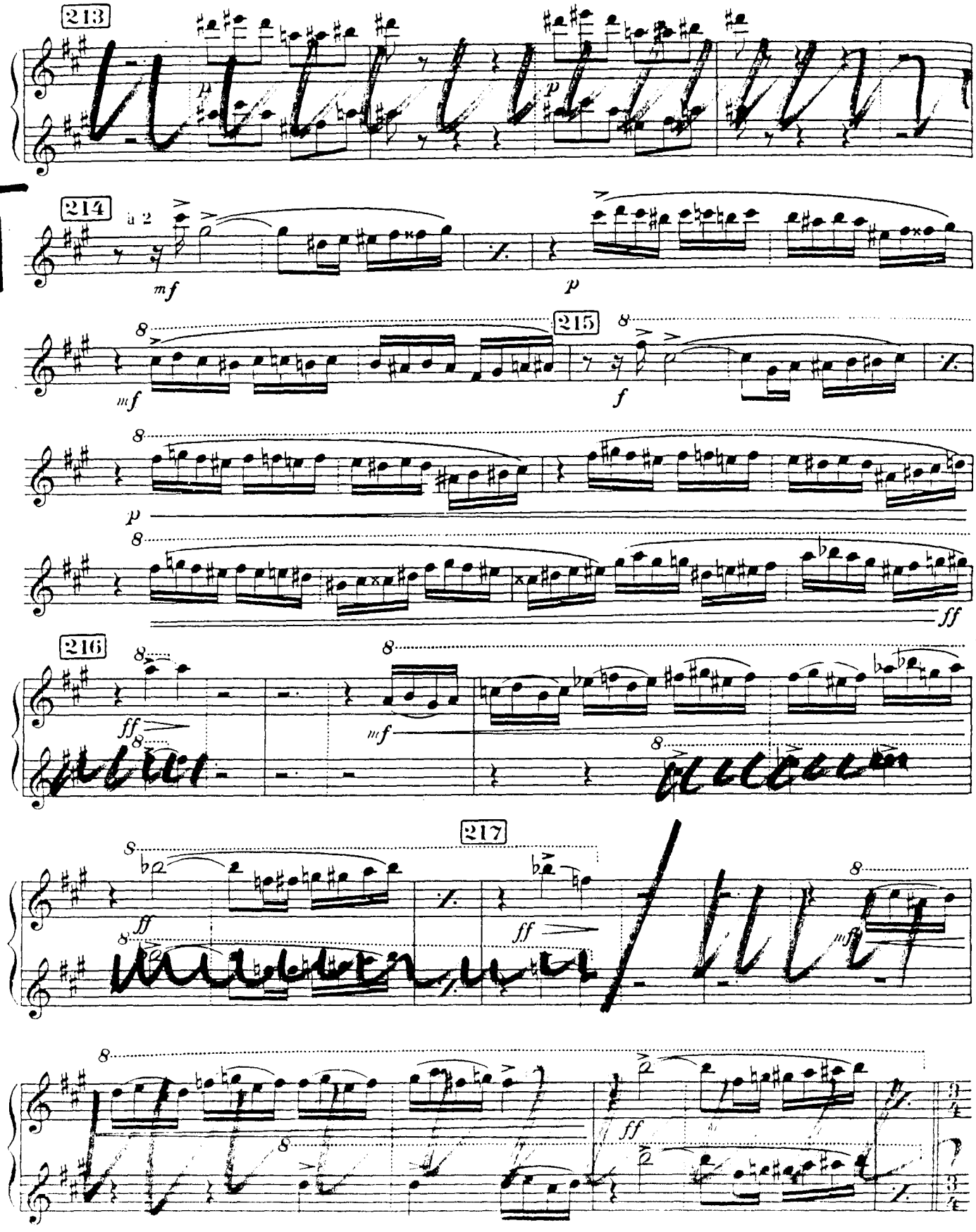


Ravel: Daphnis et Chloe

[UWWE, Symphony Orchestra]