

University of Washington Large Ensemble
Flute Auditions Autumn 2012

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

Complete Audition Repertoire

Excerpt 1: Petrouchka – Stravinsky (60 – 61)

Excerpt 2: Classical Symphony – Prokofiev (entire excerpt)

Excerpt 3: Badinerie – Bach (entire excerpt, no repeat)

Excerpt 4: Symphony No. 3, Movement 4 – Beethoven (entire excerpt)

To audition for the **UW Symphonic Band** please prepare
Excerpts 1 and 2

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

UWSB * This page only (2 excerpts).
UWWE/UWSO * Both pages (4 excerpts).

The cadenza should be played with poised elegance and a sweet tone that becomes very dramatic in the last phrase. Play the 32nd notes so they match the quality of the longer notes, and make phrases with a strong musical intent.

Petrouchka

Stravinsky

EXCERPT 2

58 Lento, $\text{♩} = 50$ 59

60 Solo (Cadenza) Poco più mosso, $\text{♩} = 60$ 1st Vln.

Classical Symphony

SERGEI PROKOFIEV, Op. 25
 (1891-1953)

"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 movement 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.

EXCERPT 1
 (from Movement II)

Larghetto $\text{♩} = 54$

from *Orchestral Excerpts for Flute*
 by Jeanne Baxtresser

J.S. Bach

Badinerie

UWWE * Both pages (4 excerpts)
UWSO

Symphony No. 3 in E_b Major, "Eroica"
Movement IV

LUDWIG VAN BEETHOVEN, Op. 55
(1770-1827)

This is a solo of great contrasts. Emphasize the stylistic contrasts by playing the beginning of the solo with a lyrical, singing quality and the end of the solo with rhythmic clarity and technical brilliance. Beethoven's utilization of the full dynamic range and tessitura of the flute requires complete tonal control at every dynamic level and in every register. In the score, the flute and 1st violins do not have a slur in bar 182.

Erratum: There should be a slur from the trill in measure 199 into the following D in 200.

from
Orchestral Excerpts for Flute
by Jeanne Baxtresser