



UW Instrumental Ensemble Placement Auditions *Autumn 2014*

Flute Audition Repertoire

Excerpt 1: Beethoven - Leonore Overture No. 3

Excerpt 2: Prokofiev - Classical Symphony (all excerpts)

Excerpt 3: Stravinsky - Firebird

To audition for the UW Symphonic Band or the UW Campus Philharmonia Orchestra please prepare Excerpt 1 and only the first excerpt (Mvt. 2, A to C) of Excerpt 2

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

AUDITION DETAILS

MONDAY, SEPTEMBER 22, 2014

9:00-10:30 HORN

10:30-11:30 BASSOON

11:30-12:30 TRUMPET

12:30-1:30 TROMBONE

1:30-2:30 TUBA/EUPHONIUM

TUESDAY, SEPTEMBER 23, 2014

9:30-10:30 OBOE

10:30-12:30 FLUTE

1:00-2:30 PERCUSSION

2:30-3:45 CLARINET

3:45-5:00 SAXOPHONE

Auditions will be held in Meany Hall, room 268 ([where is Meany Hall?](#))

PROCEDURES

1. [Click on this link](#) and fill out the form with your name and instrument information.
2. On the day of the audition, come to Meany Hall about an hour before your instrument's auditions are scheduled occur and sign up for a time on the door of Meany 268. Auditions take approximately 10 minutes.

Auditions will be "blind" (performed behind a screen) and consist of:

1. Prepared excerpts
2. Sight-reading

Results will be posted on or before Sept 26th on the door of Meany 268, Meany 63, and on the UW Bands Website.

Questions?

Bands: For more information contact Lewis Norfleet at lewis4@uw.edu

Orchestra: For more information contact Tigran Arakelyan at tigran@uw.edu

LEONORE OVERTURE NO. 3

LUDWIG VAN BEETHOVEN, Op. 72

Excerpt 1: bars 1-36, Suggested tempo: ♩ = c. 60-72

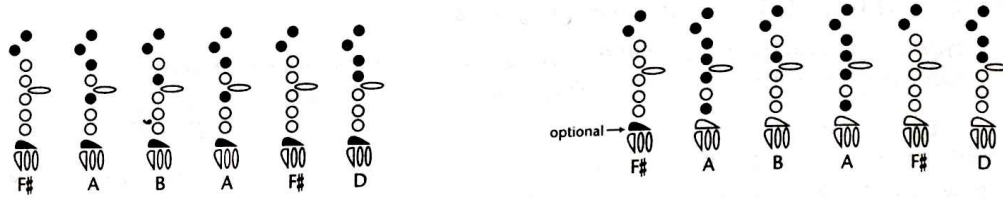
Tonal beauty and control are of great importance in creating a mood of intimacy and quiet anticipation in the Adagio of this most dramatic orchestral piece. In the opening bars, don't let the vibrato overpower the delicate tone.

In bars 19-20, connect the two F#s without a break, and with a gentle tongue on the downbeat F#. Continue this gentle tonguing on the triplets that follow. Note that in some editions there is a tie from the end of 19 into the downbeat of 20.

• In bar 26, there should be a slur and 6 staccato dots, similar to bar 29.
• In bar 35, the 2nd note after the grace notes should be D not E.

Adagio

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

mf *cresc.* *f*

mp marcato *p* *p* *p*

pp *p* *pp* *ff*

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

p *f subito* *pp*

pp *pp*

FIREBIRD SUITE

IGOR STRAVINSKY
(1882-1971)

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

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

9 10 11 12 13 14 15 16

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.