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
SYMPHONY NO. 1, “CLASSICAL”  

SERGEI PROKOFIEV, Op. 25  
(1891-1953)

Excerpt 1: Mvt. II, [A] to [C], Published tempo: \( j = 54 \)

“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 C\# key instead of the Eb key. I remove my finger from the C\# key after the downbeat F\# of the second bar.

Excerpt 2: Mvt. IV, bar 1 to [D], Published tempo: \( j = 152 \)

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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 \( j = 152 \). 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!
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: \( \text{\textit{d} = 152} \)

(There is a page turn here in the authentic part.)
1919 Version, [9] to 5 after [18]
Published tempo: \( \text{\textit{d}} = 76 \)

Variation de l'Oiseau de feu

\( \text{\textit{d}} = 76 \)

Sehr lebhaft
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.