

Spring Audition, 2020 (will take place in late winter term)

Stravinsky: Petrouchka (from the Baxtresser book #1)

1. Excerpt 1, complete
2. Excerpt 2, complete
3. Excerpt 3, complete

J.S. Bach: "Aus Liebe will mein Heiland sterben" from *St Matthew Passion* (from the Baxtresser book #1)

Bartok: Concerto for Orchestra (from the Baxtresser book #2)

1. Excerpt 1, complete
2. Excerpt 2, begin with pickups to m.140
3. Excerpt 3, begin with pickups to m. 44

Wind Ensemble excerpt, TBD

Petrouchka - Stravinsky

610

IGOR STRAVINSKY
(1882-1971)

Petrouchka is one of the most colorful ballets ever written. The beginning should be very purposeful, with strong, hard tonguing, a steely sound, and impeccable rhythm.

Errata:

- In the 4th measure of 1, the second beat should have the rhythm eighth-sixteenth, identical to the first beat of the ballet.
- In the 5th measure of 1, the first B needs a natural sign.
- In the 1st measure of 5 and the 3rd measure of 6, the last two eighth notes should have a slur above the staccato dots.

EXCERPT 1

1

Vivace, $\text{♩} = 138$
Solo

f ben marc.

f

ff

mf

fff

cresc - cen - do

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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.

EXCERPT 2

[58] Lento, ♩ = 50 [59]

[60] Solo (Cadenza) Poco più mosso, ♩ = 60

p *più p*

1st Vln. >

[61] a tempo, *più p*

At 103, play with a singing, innocent, *dolce* quality, as indicated by the composer.

Erratum: The **Meno mosso** after 107 should indicate an eighth note, rather than a quarter note, equalling 72.

EXCERPT 3

Andantino, ♩ = 80

[103] Solo *p dolce espressivo*

[104] [105] [106] Solo cant. *espress.*

mf

[107] *Meno mosso*, ♩ = 72

“Aus Liebe will mein Heiland sterben”

No. 58: Soprano aria from *St. Matthew Passion*

JOHANN SEBASTIAN BACH, BWV 244
(1685-1750)

The following Bach arias are from two of the greatest pieces of sacred music ever written. In performing these arias, as in most of Bach's flute compositions, breath control is of the utmost importance. The tempo must remain steady without breathing gaps (listen to the basso continuo line). Be sure not to over-romanticize your performance with inappropriate rubato and excessive vibrato. The sound should be beautiful and warm with just enough vibrato to color the tone, and nuances should be played with subtlety and grace. It is advisable to add some slurs to this unedited version so that the flowing, lyrical quality of the piece is more apparent.

Text and translation of “Aus Liebe will mein Heiland sterben”

Aus Liebe will mein Heiland sterben,
Von einer Sünde weiss er nichts,
Dass das ewige Verderben
Und die Strafe des Gerichts
Nicht auf meiner Seele bliebe.

*Out of love would my Savior die for me,
He who knows nothing of sin,
That eternal ruin
And the retribution of judgment
May not weigh upon my soul.*

Translation by Judith Lambert

Flow

*(piano accompaniment
continues 1 measure)*

CONCERTO FOR ORCHESTRA

BÉLA BARTÓK
(1881-1945)

The Bartók *Concerto for Orchestra* is one of the greatest of all twentieth-century works for orchestra, and for wind players, it is particularly gratifying. Every member of each section is given the opportunity for imaginative and virtuosic solo and ensemble playing. In addition to the flute solos provided below, there are also four flute duo passages included in GREAT FLUTE DUOS from the *Orchestral Repertoire* (Presser 414-41186).

Excerpt 1: Mvt. I, bars 1-35

Published tempo: *Andante non troppo* ♩ = ca. 73-64, at bar 30 ♩ = 64

Out of a dark and mysterious mood set by the strings, the opening two solos can be played with a light legato tonguing on the 12 repeated notes and a gentle diminuendo on the ascending scales.

The plaintive solo beginning at 30 should be played in a highly cantabile style with a seamless connection between all notes. The articulations are helpful indicators of gentle phrasing but should not interrupt the sweep of this long phrase played in one breath. Be sure to keep the rhythm steady and avoid playing a lazy triplet in bars 30 and 31 in place of the correct 16th note figure.

Errata:

- m.22: The stringendo should begin in m.23.
- m.34: The sextuplet ends in a *pp* marking in the score, not indicated in the part.

I. INTRODUZIONE

Béla Bartók

Andante non troppo

Stringendo

Tornando al Tempo I

9 12 6 12 1 7 12

pp

22 1 3 4 30 p

35

CONCERTO FOR ORCHESTRA

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Excerpt 2: Mvt. IV, bars 11-27

Published tempo: ♩ = ca. 114 beginning at bar 4

There is such charm in this lilting folk melody with its shifting meter. Be certain to note the metronome marking of the Allegretto (missing in flute part) which is 114 to the quarter. Keep a very steady rhythm throughout, with no time lost to breathing. The articulations should be very clear, with contrast between the lyricism of the slurred notes and clarity of the staccato notes.

The asterisk in m.20 leads to a footnote instructing "If the Flute has no low B, Tacet."

IV. INTERMEZZO INTERROTTO

$\text{♩} = \text{ca } 110$ **Allegretto** **5** **1st Ob.**

Excerpt 3: Mvt. IV, pickup to bar 136 through bar 151

Published tempo: $\text{♩} = \text{c. } 114$

This cadenza is a wonderful opportunity for the flutist's musical imagination to captivate the listener. The solo should begin with a luscious tone and attention to the delicate three-note groups within the first extended phrase. The rallentando phrase concluding on the eighth-note F# before the sixteenth notes should be poised and unhurried, almost with a fermata on the C# half-note. Ideally, a breath after this first F# eighth-note in the Quasi cadenza will be the last breath of the solo.

Begin the *più volte ad lib.* tremolo between C# and F# softly, and then crescendo slightly as you accelerate the tremolo, then connect gracefully to the fermata C#. The 16th-note flourish preceding the half note C# trill can be played in an improvisatory manner. Resist playing a *Ritardando* in the last 11 notes (it is built in by the notation) and don't *diminuendo* too much, as you want to facilitate a comfortable transition to the oboe.

Optional Alternate Fingering at più volte ad lib.:

Depress the Eb, D, and G, and A keys, and trill the C and B keys.

Tempo!

Excerpt 4: Mvt. V, bars 26-148**Published tempo: Pesante** (♩ = c. 128), **accel. al Presto** (♩ = c. 134-146)

Passages from this brilliant Finale often appear on audition lists as they require a fluid technique, a full rich tone, and mental focus in an extended passage of considerable challenge. Avoid a rough, unfocused quality to the sound. The solos beginning at m.96 can have a more playful feeling.

Be accurate with very clear articulations and attention to all attacks.

Alternate fingerings can be useful in passages that are highly complex, such as the passage starting at bar 132. Keep in mind, even with alternate fingerings, the tone of each note must be clear and the fingerwork impeccable.

Optional Alternate Fingering:

At [132], to facilitate a more fluid technique, consider utilizing the thumb trill fingering between each G \flat and G \sharp when feasible.

We have provided a piano reduction beginning at bar 26; it is more typical to begin from the two-bar introduction to your entrance at bar 43.

V. FINALE

Pesante **Accel. al presto** [8] 7 [16] 1 4 [21] 1 1

1st Vln. [28] *p* *mf* *f* *ff* [44] [52] 5 1st Vln. [68]

Begin here!

(This is an authentic left-break page break, as in the rental part.)

74 1st FLUTE

74 *cresc.* *ff* *ff*

81 *f*

96 *mf*

104 *mf*

112 *mf*

f

119 *mf sub.* 126 132 *f*

126 132 137 *f cresc.*

ff

148