

Winter Audition (will take place the week of November 10-16, 2019)

Mendelssohn: Scherzo from A Midsummer Night's Dream (from the Baxtresser book #1)

Rimsky-Korsakov: Scheherazade (from the Baxtresser book #2)

1. Mvt II, complete excerpt
2. Mvt III, complete excerpt
3. Mvt III, begin with pickups to M
4. Mvt IV, begin after T

Ravel: Daphnis et Chloe, Suite No.2

1. Rehearsal 155-rehearsal 156. Top line only (flute 1)
2. Rehearsal 176 (from the Baxtresser book #1)

Dvorak: Slavonic Dances, Op.46, No.8 in G minor (excerpt marked)

Incidental Music to *A Midsummer Night's Dream*

Scherzo

FELIX MENDELSSOHN, Op. 61
(1809-1847)

*count all rests

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after **P** just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after **Q** in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.

72 = ♩. - other woodwinds & d.t.

Begin
Allegro vivace.

p

sempre stacc.

5

P

Q

cresc. f

dim (natural)

dim

pp

He Geist! Wo geh die Reise hin?
attacca

SCHEHERAZADE

NICOLAI RIMSKY-KORSAKOV, Op. 35
(1844-1908)

The picturesque and evocative symphonic suite *Scheherazade* is designed to display the most opulent sounds and virtuoso qualities from an entire orchestra, as well as from each individual soloist. Even though I performed this masterpiece hundreds of times, each time was every bit as thrilling as the first time in my youth orchestra.

In addition to the flute solos provided below, there are also important flute duo passages included in GREAT FLUTE DUOS from the *Orchestral Repertoire* (Presser 414-41186).

Excerpt 1: Mvt. II, 3 bars before [Q] through 13th bar of [Q]

Published tempo: ♩ = 112

The tone in this flute solo should have a shimmering and delicate quality matching the gentle tremolo of the strings. Gently lift off the staccato D which precedes the accented B in both bars 3 and 8 of [Q].

In my own performance, I like to create a long, arching line by having the long B (bar 5 of [Q]) crescendo and lead to the F#. This creates a natural peak to this gorgeous phrase.

Erratum:

The solo at [Q] is marked *dolce* in the score, though this is missing from the flute part.

The musical score is presented in three staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains several measures of music, including a long note with a fermata. Dynamics markings include *lungu*, *mf*, *morendo*, and *poco meno mosso*. The word *Solo* is written above the staff. The second staff continues the melodic line with various articulations and dynamics. The third staff shows a short phrase of the solo.

Excerpt 2: Mvt. III, pickups to 8 before [B] to 1 before [B]

Published tempo: Andantino quasi allegro ♩ = 52

These two solo scale passages should sound as effortless and magical as a harp glissando. This is challenging, for the tempo can vary with each performance according to the conductor's wishes. The flutist must be in complete control of the momentum of each scale, taking special care with the two scales after [M], which are in unison with the clarinet. In my experience, these scales can be conducted from a slow 6 pattern to a brisk 2 – and everything in between!

For security, I subdivide these passages into six note-groupings per bar. Feel free to make your own subdivisions – I offer mine only as a starting point for you. Remember, subdivisions are for your mental organization only. The scales should sound fluid and almost improvisatory.

4 bars before [B]: 3 4 4 4 5 6

2 bars before [B]: 4 4 6 4 6 8

Excerpt 3: Mvt. III, pickups to [M] through [N]

Published tempo: Andantino quasi allegro ♩ = 52

As with the preceding excerpt, the following subdivisions are for your mental organization only, sounding fluid.

4 bars before [N] (with clarinet): 3 4 4 4 5 6

2 bars before [N](with clarinet): 4 4 6 4 6 8

Excerpt 4: Mvt. IV, 4th bar of [T] through Più stretto

Published tempo: *Vivo* ♩ = ♩ = 88

In this passage the tempo remains the same in all sections at 88 to the bar.

Even though these passages are doubled by the 2nd flute and piccolo, they do appear on audition lists to show the tonguing and technical mastery of the applicant.

After [T], play this dolce melody with crisp staccato eighths alternating with lovely lyricism, punctuated with the breath accents on the third beats.

At [U] play with a legato double-tonguing; the only staccato notes in this passage appear on the downbeats of each measure following [U].

At [V] strive for clarity and coordination between the fast movement of the fingers and tongue; the tempo often is extraordinarily fast!

A good method for practicing this extended rapid tonguing passage is to slur the entire passage. This encourages you to play with a well-supported musical line, a clean technique, and a good tone.

Optional Alternate Fingering:

As the passage at [V] is often played at break-neck speed, feel free to use trill fingerings in the second bar (D-E) and third bar (E-F-E) and subsequent identical bars.

Erratum:

The entrance after [T] lacks a *p* dynamic which is present in the score.

The musical score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains a section marked 'T' with a dynamic marking of *f*. A handwritten note 'start here' with an arrow points to the beginning of the second staff. The second staff is marked '2 dolce' and features a melody with staccato eighth notes and breath accents. The third staff is marked 'U' and begins with a dynamic marking of *p*. The fourth staff continues the 'U' section. The fifth staff is marked 'V 16' and begins with a dynamic marking of *mf*. The sixth staff is marked 'simile'. The seventh, eighth, and ninth staves continue the 'V' section. The tenth staff concludes the excerpt with the instruction 'Più stretto'.

Ravel - Daphnis et Chloé - Suite No. 2

Excerpt 1 - [155] to [156]

Flute 1

Début des Flûtes Symphoniques (2^e Série)
[155] **Lento**
Fl.
pp

V

V

V

V

156



Daphnis et Chloé

MAURICE RAVEL
(1875-1937)

In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing vibrato, varying dynamics, and carefully incorporating rubato, you can give the impression of great freedom and spontaneity while keeping a fairly steady pulse. Learn to be expressive and flexible within the rhythmic limits imposed by the accompaniment figure of the double basses.

Note that the E# in the scale three bars after 176 is *not* marked # in the score. However, since there is an E# marked in the flute part in the following bar and this type of chromatic exoticism is consistent with the rest of the music, it may be that this initial E# is correct and was simply omitted by error in the score.

As a matter of personal preference, I have always played the E#, but other players and conductors should make this decision guided by their own feelings on the matter. Be prepared to play it either way. It is interesting that in Ravel's own published piano reduction, a sharp has been placed before both the E *and* the D!

An errata list for the flute part follows on the facing page.

66=!

pte Fl. **Lent.** Gde Fl. **Retenez** **176** **Très lent.** Solo **expressif et souple**

177 *mf*

Retenu légèrement

178 **au Mouvt** *ppp* *f-p*

Retenez **179** **au Mouvt** **Pressez**

Flöte I.

VIII.

Presto.

The musical score for Flute I, Slavonic Dance VIII, is written in 3/4 time and B-flat major. It consists of ten staves of music. The piece begins with a **Presto** tempo marking. The first staff starts with a **ff** dynamic and a **p** dynamic. The second staff features a **ff** dynamic. The third staff has a **p** dynamic. The fourth staff shows **ff = p** dynamics. The fifth staff includes an **8** measure rest and a **p** dynamic. The sixth staff has a **p** dynamic, a **cresc. molto** marking, and a handwritten **STOP** at the end. The seventh staff is marked **ff grandioso**. The eighth staff starts with **dim.** and ends with **pp**. The ninth staff begins with **p** and includes a **3** measure rest. The tenth staff starts with **sempre più p** and ends with **pp** and a **poco ritard.** marking.