



WHEATON COLLEGE

CONSERVATORY of MUSIC

For Christ & His Kingdom

WHEATON COLLEGE SYMPHONIC BAND / SYMPHONY ORCHESTRA AUDITIONS

Fall 2023

Flute / Piccolo

Ensemble excerpts – prepare **either** a, b, or c

- a. Those wishing to audition for Symphonic Band and Symphony Orchestra, prepare any three (3) of the orchestral excerpts **and** both (2) of the band excerpts.
- b. Those wishing to audition for Symphonic Band only, please prepare one (1) of the orchestral excerpts and both (2) band excerpts.
- c. Those wishing to audition for Symphony Orchestra only, please prepare any three (3) of the orchestral excerpts.

Orchestral excerpts

- Ravel – *Daphnis et Chloé* (third measure after rehearsal 176 to rehearsal 180)
- Rimsky-Korsakov – *Russian Easter Overture* (excerpt 1)
- Rimsky-Korsakov – *Russian Easter Overture* (excerpt 2)
- Rimsky-Korsakov – *Capriccio Espagnol*, 4th movement (excerpt 1)
- Rimsky-Korsakov – *Capriccio Espagnol*, 4th movement (excerpt 2)
- Debussy – *Prélude à l'après-midi d'un faune* (top staff)

Band excerpts

- Hindemith – *Symphony in B-flat*, 1st movement (letter M-end)
- Holst – *Second Suite in F*, 2nd movement (6 measures before A-end)

PICCOLO – OPTIONAL

- To be considered for piccolo in either ensemble, please prepare the last excerpt in the packet:
 - Holst – *Second Suite in F*, 4th movement (letter G-end)

Questions? Email Dr. McNeil at brady.mcneil@wheaton.edu

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.

pte Fl. **Lent** G^{de} Fl. **Retenez** [176] **Très lent.** Solo *expressif et souple*

mf

focus

[177] *mf*

f

Retenu légèrement

[178] **au Mouvt!** *ppp*

f > p

Retenez [179] **au Mouvt Pressez** *ff*

au Mouv! *tr* *Pressez* *tr*

pp *ff* *ff*

pp *f* **180** *Vif*

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Errata:

- Unlike the flute part's marking, the score has **Retenu légèrement** at the beginning of the bar, three measures before 178.
- One beat before 178, there should be a **rall.** marked in the part.
- At 179 there should be a *pp* < until the following *ff*.
- In the second measure of 179, the D# should be slurred to the E#, with a *v* accent over the E#.
- In the fourth measure of 179, the D# should be slurred to F# (not D#), with the same *v* accent on the last note.

Russian Easter Overture

NICOLAI RIMSKY-KORSAKOV, Op. 36
 (1844-1908)

The music of Rimsky-Korsakov has always seemed almost magical to me in the power of the composer to be so extraordinarily descriptive. Always try to keep in mind the themes of his compositions as they will help you achieve the proper character in your music making. In the tongued passages, accommodate the melodic line under you and keep the tonguing smooth and flexibly elegant, rather than athletic sounding. Play the cadenza with warmth, tenderness, and a shimmering sound. The main tempo at letter A and letter C is ♩ = 84.

Lento mystico.

EXCERPT 1

The piano accompaniment starts at the very end of the violin cadenza.

Viol. Solo Cad.

a tempo

A *Viol. Solo* *pp* *simile*

B

EXCERPT 2

The musical score for Excerpt 2 consists of four staves. The top staff is a vocal line starting with the instruction "Cad. dolce a piacere" and "Solo". It features a melodic line with many slurs and ornaments. The second staff is the piano accompaniment, starting with a common time signature (C) and a 3/4 time signature. It includes dynamic markings "a tempo", "pp", and "simile". The third and fourth staves continue the piano accompaniment with various rhythmic patterns and dynamics.

Capriccio Espagnol

IV. Scena e canto gitano

NICOLAI RIMSKY-KORSAKOV, Op. 34
(1844-1908)

The tonguing in this excerpt should be crisp and clear with a vibrant tone. The cadenza should be quite dramatic, with a spirit of abandon and virtuosity. You may feel free to take some liberties such as starting the last A major arpeggio slowly to make the accelerando even more brilliant. The tempo is ♩ = 69 for both excerpts.

Errata:

EXCERPT 1

- In the 9th bar of this excerpt, the A needs a > .
- The beginning of the cadenza should be marked **f** in addition to the *brillante*, and the marking **Cadenza (III)** should be moved back over the A preceding the fermata.
- In the cadenza, both groups of repeating triplet E's should have staccato dots. The following eighth-note E's should have no accent mark or staccato dot.
- The accent mark (>) on the E right after the **cresc. e accell.** should also be deleted.
- The high A at the end of the cadenza should have a > , and the barline preceding this note should be dotted.

EXCERPT 2

- The flute entrance at the 5th bar of this excerpt has no dynamic in the score.
- The eighth bar of this excerpt (the repeating B's) should be marked **p** < .
- In the third bar of **O**, delete the crescendo.
- In the ninth bar of **O**, delete the crescendo.
- Four measures before **P**, the downbeat is **f** not **fz**, and there should be no crescendo later in the bar. The **mf** on beat 2 is correct.

EXCERPT 1
(2 bars after L)

Allegretto.

Violino I.

Solo.
dolce e leggermente

Cadenza: (III.) Flauto Solo.
brillante

cresc. & accell.

EXCERPT 2

Allegretto.

Solo.

16 17 18 19

p

p

ny cresc.

p cresc. fny cresc. p cresc.

P f

Prélude à l'après-midi d'un faune

CLAUDE DEBUSSY
(1862-1918)

The evocative, sinuous line of this solo is endlessly fascinating for the performer because of the infinite possibilities for coloring and shading the tone. Work toward molding one long phrase of elegance, subtlety, and beauty. If you need to take a breath in the opening solo, the best place is after the first B in bar 4. Other choices are after the E in bar 3 or after the G in bar 2. After the first four bars of the solo, the flutist must play with greater projection and keen ensemble awareness. In the first bar of 1, the triplet sign on the last beat should be removed. In the second bar of 2, old printings contain an incorrect dotted rhythm on the last beat. The corrected part shown here is based on archival scores in which Debussy made the correction in his own hand.

Très modéré

1^o SOLO

p doux et expressif

COR

1 1^o FL. SOLO

p

2

2 1^o SOLO

p ere - seen - do *f* 1 *p* léger et expressif

1^o

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with numerous triplets and slurs, while the lower staff is mostly empty, indicating a rest for the bass line. A dynamic marking of *p* (piano) is present in the middle of the system.

The second system continues the piece with two staves. Both staves are filled with intricate melodic patterns, including many triplets and slurs, creating a dense and rhythmic texture.

The third system features two staves with a high level of technical difficulty. The upper staff is marked with a forte *f* dynamic and contains several triplets. The lower staff also contains triplets and slurs, mirroring the complexity of the upper staff.

The fourth system is a shorter piece, consisting of two staves. It begins with a dynamic marking of *p* (piano) and includes a boxed number '3' in the upper right corner, likely indicating a third ending or a specific measure count. The notation is simpler than the previous systems, with fewer triplets and slurs.

This excerpt is from The Collection of Robert Owen Lehman, on deposit in the Pierpont Morgan Library, New York.

Symphony in B-flat, 1st Movement (Hindemith)

(M)

185 *p*

188

191 *mf*

194

(N)

197 *f*

200

203 *ff*

206

210

Second Suite in F, 2nd Movement (Holst)

II. Song without words "I'll love my Love."

Andante.

The musical score consists of five staves of music in F major, 4/4 time. The first staff begins with a piano (*pp*) dynamic and a tempo of *Andante*. The second staff includes a yellow bracket under a phrase and an *ad lib.* marking. The third staff marks the beginning of a section with *A a tempo.*. The fourth staff continues the melodic line. The fifth staff concludes with a yellow bracket and an *ad lib.* marking, ending with first and second endings.

Second Suite in F, 4th Movement (Holst)

Concert Flute & Piccolo.

Musical staff with notes and rests.

C (One beat in a bar but keep the same pace as before)

Musical staff with measure rest '15' and notes.

Musical staff with dynamic 'p', measure rest '8', section 'D (Two beats in a bar)', measure rest '15', and section 'E'.

Musical staff with dynamic 'f' and notes.

Musical staff with trills and notes.

Musical staff with section 'F', measure rest '7', and dynamic 'p'.

Musical staff with notes and dynamic 'ff'.

Musical staff with section 'G (One beat in a bar)', measure rest '7', and dynamic 'fff'. A yellow highlight is present under the section label.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with section 'H (Two beats in a bar) Picc. Solo.', measure rest '1', and dynamic 'ppp'. A large black 'X' is drawn over the section label.

Musical staff with measure rest '1', notes, and dynamic 'ff'. A yellow highlight is present at the end of the staff.