

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

### Orchestral excerpts

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

## Band excerpts

- Hindemith Symphony in B-flat, 1<sup>st</sup> movement (letter M-end)
- o Holst Second Suite in F, 2<sup>nd</sup> movement (6 measures before A-end)

#### PICCOLO – OPTIONAL

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

Questions? Email Dr. McNeil at <u>brady.mcneil@wheaton.edu</u>

## Daphnis et Chloé

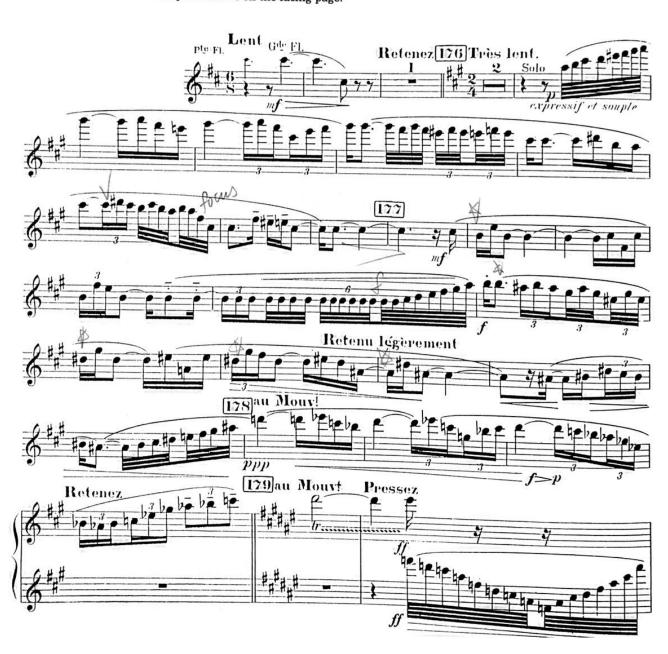
MAURICE RAVEL (1875-1937)

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.





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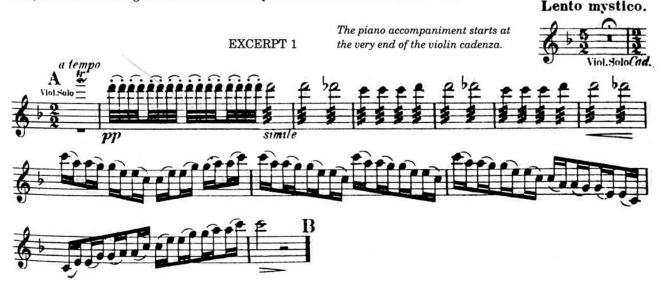
#### Errata:

- -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 accent over the E#.
- -In the fourth measure of 179, the D# should be slurred to F# (not D#), with the same accent on the last note.

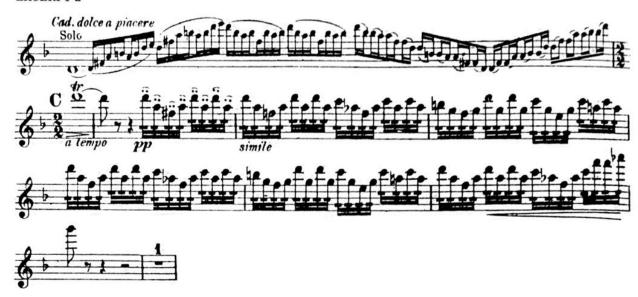
## Russian Easter Overture

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 J = 84.



#### EXCERPT 2



# 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  $J_{\cdot} = 69$  for both excerpts.

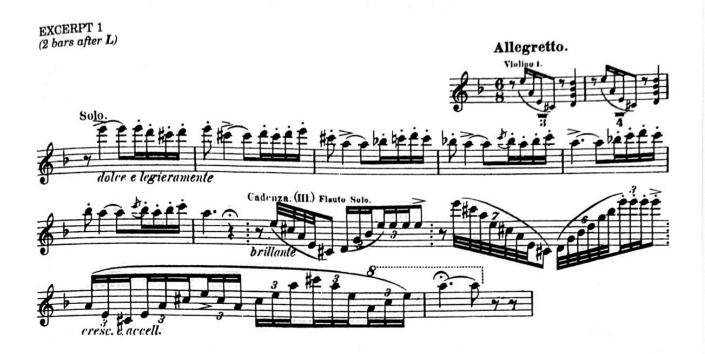
#### Errata:

#### EXCERPT 1

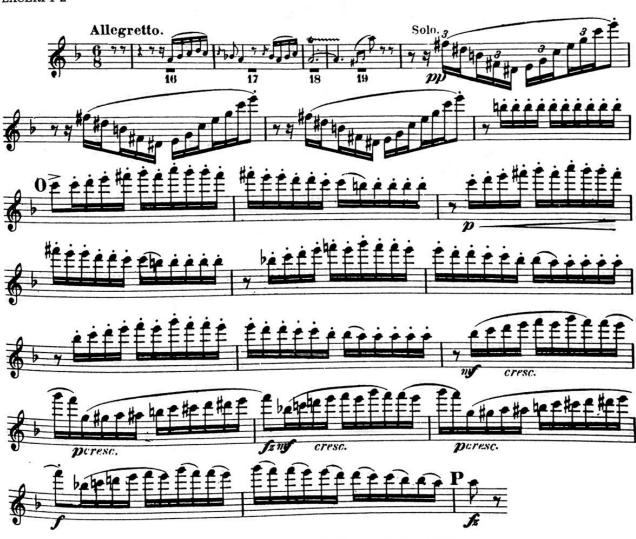
- -In the 9th bar of this excerpt, the A needs a >.
- -The beginning of the cadenza should be marked f in addition to the *brillante*, and the marking Cadenza (III) should be moved back over the A preceding the fermata.
- -In the cadenza, both groups of repeating triplet E's should have staccato dots. 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  $p \longrightarrow$ .
- -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 2



# 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.







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



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Concert Flute & Piccolo.

