

Suite for Orchestra, "Hagrid's Friendly Bird," bars 127-150

Published tempo: In "4" $\text{♩} = 154$ $\text{♩} = 140-154$

Perhaps this excerpt will become the *Volière* for the 21st century. So many of the challenges are similar in these two rapid virtuoso display pieces for the flutist.

The technical demands are very apparent and easy to understand. I would pay a great deal of attention to the contrast between the very clear, pointed attack on each staccato note, and the beautiful lyricism of the two-octave arpeggios and the smaller slurred note groupings. The accent markings give extra brilliance and stability to this exciting solo.

The accompaniment in the strings is unforgiving and unyielding. Solid, impeccable rhythm from the flutist, regardless of the technical difficulty of any particular passage, is essential for a truly exhilarating and exciting performance. The accent markings give extra brilliance and stability to this exciting solo.

Erratum:

Although the part matches the score in m.135, it appears that the slur on beat 2 should continue to the B.

"Hagrid's Friendly Bird"
In "4"

(♩ = ♩) 2

126

129

mf stacc. brillante

131

134

137

140

143

146

mf

Quickly and playfully (L'istesso)

"The Snow Fight"

151

sfz

END

STAR WARS

JOHN WILLIAMS

The music from *Star Wars* and so many other John Williams scores have become a part of our orchestral repertoire, aside and apart from the movies that inspired their creation. They are a part of our American musical identity.

Suite for Orchestra, Princess Leia's Theme, pickup to bar 15 through bar 33

Mr. Williams chose the flute to represent the lovely Princess Leia. The solo is written like an operatic aria for flute, giving us the opportunity for beautifully expressive playing and optimal use of tone colors and shadings.

In the opening *espressivo* section, be sure to play every long note with a forward direction, given by a gentle increase in volume and vibrato speed.

In the eleventh bar of [19], the *f* brillante section, the tempo can move more quickly, with a bit of urgency, leaving behind the dreamy atmosphere of the first part of the solo.

As with all lyrical solos, be sure that all 16th and 32nd notes maintain the same fullness and tonal projection as the slower notes.

My suggested tempo is $\text{♩} = 63-66$ to start, although the tempo is somewhat flexible throughout.

II. Princess Leia's Theme

FLUTE 1

JOHN WILLIAMS

Andante
Solo gently

mp

15 Un Poco Più Mosso 3

Tempo = 63-66

19 Solo-espr. mp a tempo

22

26 mf f brillante

30

32

END

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Shostakovich: Symphony No. 15 (Flute and Piccolo)

Shostakovich's last symphony contains a generous number of wonderful solo and ensemble passages for the two flutes and piccolo, overshadowed only by the colorful toyshop-mode percussion writing. (The percussion requirements call for 14 different instruments!) The symphony begins straightaway with a puckish-sounding flute solo extending for 39 bars, accompanied by discreetly-timed pizzicato strings (there are actually two places where the flute plays completely unaccompanied for four bars), with an occasional dash of color contributed by the campanelli (glockenspiel). In fact, the very first two bars of the symphony consists of two *forte* high E half-notes played by the glockenspiel alone as a kick-off to the flute solo..

Aside from three instances of the touchy low C-Eb staccato upbeat 16th notes, there are no significant technical difficulties in this solo. However, establishing a convincing scherzando feeling *and* keeping a rock-solid pulse throughout the solo are crucial to the overall unity of the movement, for the M.M. 120 tempo is kept as steady as a Sousa march through the entire movement, there not being even one *ritardando* or *accelerando*. It's almost as if the ultimate success of the remaining 44 minutes of the symphony depends on the perfect presentation of this opening solo (or at least we like to think so.)

The first bar of the solo is the germ motif of the first movement (and also reappears in the final four-bar piccolo

solo before Rehearsal 149 of the last movement). Though the movement is in A Major, the opening bars with their insistent Eb's, Ab's and C naturals coyly delay the confirmation of A major until bar 8. Because C natural is the highest note of the first bar, it tends to be played with an inappropriate accent, thus deflecting the natural direction of the two-bar phrase toward the culminating half-note A. Similarly, the higher staccato 8th notes in bars 8-11 should not overbalance the lower 8th notes. Throughout this solo (and most of the movement), your staccato style should exhibit the same saucy bounciness as the *spiccato* (off-the-string) bowing style for the violin.

Interesting Trichotomies

The other standout section in the first movement is at Rehearsal 47. This tricky 18-bar passage of staccato 16ths is played in unison by the two flutes and piccolo accompanied every four bars by upbeat 16th triplets in the tom-tom. However, at Rehearsal 48 the two oboes enter brusquely with the same theme in canon, but in a lagging 8th note triplet rhythm. Then at Rehearsal 49 the clarinets and bassoons chime in with the same theme, but now at an even slower pace, 5:4 (five 8th notes over two beats). All of this rhythmic trichotomy can be very distracting to the flute/piccolo line in performance, so it is doubly important to concentrate well, and to keep a

Allegretto (♩ = 120) **START**

11

20

30

37

END

SYMPHONY NO. 15

By Dmitri Shostakovich

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Shostakovich: Symphony No. 6 (Piccolo) *OPTIONAL*

First Movement

The long lyrical line that characterizes this important first movement solo challenges one to play with an exquisite tone and a perfectly controlled vibrato--and of course, with accurate intonation and rhythm.

Tempo choice has a crucial bearing on phrasing and breath management. There is an unusual variability in tempo throughout this Largo movement in keeping with the wide emotional range of the music. For example, the opening theme, a deeply intense threnody played by unison violas, cellos and lower woodwinds, is marked $\text{♩} = 72$. However, 43 bars later Shostakovich dispels this tragic mood by transforming that same theme into an ethereal piccolo solo accompanied by pianissimo legato triplets in the second violins and delicate sounding chords in the harp. This section is marked $\text{♩} = 44$, but because of its lighter character most conductors take it at about 50.

In the 1970 Chicago Symphony RCA Victor recording conducted by Leopold Stokowski, his tempo for the piccolo solo is 50, and I remember being very comfortable with that. At the other extreme, guest conductor Franz Welser-Möst in his 1998 concert performances with the CSO insisted on a "Möst" uncomfortable tempo of 42 for the piccolo solo. For audition purposes (especially without the underpinning of the pliant triplet accompaniment in the second violins) I would suggest a tempo of at least $\text{♩} = 50$. My breathing indications are predicated on that tempo.

It is fascinating to compare tempos and overall timings of different conductors. Three recordings chosen at random show the following startling differences in timings for the first movement—Yevgeny Mravinsky and the St. Petersburg Philharmonic at 15:50, Bernard Haitink and the Amsterdam Concertgebouw at 17:47, and Ladislav Slovak and the Czechoslovak Radio Symphony at 19:28. Haitink is 13% slower than Mravinsky and Slovak is 23% slower! But interestingly, the

tempo for the piccolo solo is remarkably similar in all three recordings, holding within a range of 49-52. The tempos for the second and third movements also differ in about the same proportion, Mravinsky's being so speedy that the 32nd note scales in the piccolo solo are jumbled. Slovak's more relaxed tempo, on the other hand, tempts his piccoloist to rush all the staccato 16ths.

Fingering Suggestions

On many piccolos the upper C# is a bit flat and has a dull quality. To help improve the C# for both tuning and quality, try the following fingerings to find out which is the best suited for your instrument. Each fingering is successively a little higher: (No thumb for all four fingerings.) 23/14 23/234 23/24 23/34. Whichever fingering you choose, be sure to use it for all three of the high C#'s, including the triplet.

The quality of the final Bb of the solo is better if you use the Bb lever rather than the one-and-one fingering.

The high F# responds beautifully (and softly) if you have R4 up and add R2: 1T3/23. It is slightly sharp but easily corrected with a subtle embouchure adjustment. As noted on the music example, your legato will be smoother if you leave R4 up on the third and fourth beats of bar 3 and leave R3 down for the A, thus giving you a more perfect slur to the high F#. For the same reason, note the -4/+3 fingering in bars 7 and 8.

An even more sensitive and softer version of the high F# fingering has the left hand second finger depressing the A key *almost* all the way down, allowing for only a slight "leakage": 1T23/23. In this case, finding the optimum position for the A key placement requires lots of experimentation, and of course, many practice repetitions to attain good reliability.

Another advantage of this high F# fingering is that on *pp* entrances, one can start the note neatly and unobtrusively

Largo $\text{♩} = 50$

8 Cl. Basso

SYMPHONY NO. 6

By Dmitri Shostakovich

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Rossini: Overture to *Semiramide* (Piccolo) *OPTIONAL*

The first excerpt from the *Semiramide* Overture is played by the piccolo in unison octaves with the first violins. On most piccolos the repeated F# double-tongued sixteenth notes tend to be unstable when tongued rapidly, either cracking or their picking up lower octave "ghost" tones. Unfortunately, there is no octave key (clarinet and oboe envy?) available to stabilize the F#'s, so you need to practice them as carefully as if you were training for a high-wire act. Lifting the right hand pinky can sometimes help. However, tonguing the F#'s as lightly as possible and keeping the air moving smoothly are

slurred notes are followed by one tongued note (bars 4-6), the second note of the slur and the single tongued note are both played short. When one tongued note is followed by two slurred notes (bar 7), the first note is played short, but the second note of the slur is played long. However, there may be small personal differences in the degrees of shortness, so it is vital that the solo wind players strive for a unanimity in that area. Because they are the first ones to play the second theme, the clarinet and bassoon usually assume the leadership in that regard.

Allegro
♩ = c. 152

p

5

9

cresc.

11

f

your main tools for improvement.

The turn figures on the fourth beat of bars 1, 3 and 5 are printed with slurs in some editions, but they should be tongued to match the spiccato style of the violins. The slur from A to high D in bar 2 is best played with a graceful diminuendo, and it is especially important not to accent the D. At the end of bar 6 begins a four-bar alternating sequence of 16ths and quarters, and because of the quickness of the tempo, the double-tonguing of the 16th pickup notes works best by using the syllables K-T-K rather than T-T-K. Also take care to hold the quarter notes for their full value. They sometimes have a tendency to sound virtually like 8th notes, resulting in an unintended waltz-like rhythm in those four bars.

Solo Sections

The second theme of the Allegro begins at bar 5 of rehearsal K with the clarinet, bassoon and horn in unison octaves. The theme is repeated by the flute and oboe for three bars, then handed over to the piccolo and oboe for two bars, and finally to the solo piccolo for the last three bars. (The first three bars of the flute/oboe phrase are shown in small notes at the beginning of the second excerpt.)

Throughout these phrases be aware of the standard articulation policy for triplets in fast tempos: When two

For stylish phrasing, make a very slight break (without taking a breath) after the half-note A in bar 4 and also after the tie-over B in bar 6, but without being late on the following A (similarly, break slightly after the half-note high D and tie-over high E in the third excerpt). Also watch the behavior of your left pinky for the two G#'s in bar 7. That measure can sound very uneven if the pinky is habitually positioned too high off the G# key.

The third excerpt is similar to Excerpt 2 except that the piccolo now plays continuously for the entire eight-bar phrase, the first three bars with the clarinet, the next two bars with the flute, then the final three bars alone. Because of the light pizzicato accompaniment in the strings, it is tempting to play the quarter notes in bar 1 very short, and some orchestras do it that way. However, by playing long quarters (but preceded by very quick grace notes) the piccolo and clarinet are able to execute a much more effective crescendo independently of the strings. (This has been the Chicago Symphony custom for as long as I can recall.) In the second half of bar 7 make a slight crescendo leading into the high A of bar 8 (partly for safety reasons and partly for effect).

Intonation Questions

Since the clarinet, bassoon, oboe, flute, piccolo and horn all have important roles as unison duet partners and

Beethoven: Symphony No. 7 *FLUTE*

The 48-bar section from bar 41 through bar 88 comprises one of the most demanding excerpts in all of Beethoven. Your main goal in bar 41 is to play a convincing diminuendo, making sure that you begin at *ff*. The start of the scale on third-space C has to be done with an aggressive sound that gives you room enough to diminuendo. The basic singing style in the passage contained in bars 42-47 must be preserved in spite of the apparent interruptions represented by the 16th rests and by the staccato 8th notes. In this case, due to the relatively slow tempo, the staccato 8th notes really are not played short, but with a gentle lifting separation. Likewise, the 8th notes in bars 43, and 45-47 must not be chopped off while trying to observe the 16th note rest. In fact, most people tend to play these 8th notes not only too short, but also too diminished. If you play absolute literal values for those notes you can achieve a much better sense of good musical

continuity. In bar 42 it is important that you play the 16th turn very evenly, avoiding the typical rushing of the C at the beginning of the third beat. Also, you should make sure that the value of the B \flat half note is accurate and that it is a natural culmination of the 16th note pulse in bar 41. The high F quarter notes in bars 43 and 45-46 sometimes come out a bit too loud and in an unbalanced fashion. So without losing the dolce quality of that note, take care not to accent it.

Although Beethoven has marked the section of bars 42-47 as piano, realistically and because the flute is the lead solo voice, it is done at least at *mp*, and maybe even bordering on *mf*. This higher dynamic level also allows for a more effective subito *pp* at bar 48, at which point you begin a gradual crescendo, modifying your tonguing which would be very soft and gentle in bar 48, and then gradually more assertive sounding. The final beat of bar 52 is a rather smashing treatment of the four 16th notes leading to the high E.

START

Poco sostenuto ♩ = 69

41 *ff dim.* *p dolce*

45 *pp*

49 *cresc.* *ff*

54 *p* *p*

58

Vivace ♩ = 104

63 *sempre piano* *cresc.* *p*

70

77 *f* *p*

83 *f* *sf* *sf* *sf* *sf* *sf* *sf*

END

Large Ensemble Placement Auditions, Flute – Fall 2020
Sunday, August 16 @ 3:00-5:00PM
HHSOM Room 521

This document contains information about your auditions for large ensemble placement.

Preparation Suggestions:

- Listen to recordings and focus on style and how your part fits into the large picture
- Practice slowly and deliberately
- Have a clear sense of what you want to communicate and a planned roadmap of phrasing and breathing
- Record yourself, listen and make adjustments

A great audition will display:

- A beautiful and consistent tone
- An excellent sense of pulse and rhythm
- Excellent intonation and pitch accuracy
- Dynamic and stylistic contrast and clear musical intent

Sight-reading will be on this audition so I suggest that you try to read something new every day. Remember, we want you to play your very best and with the confidence that only comes through solid preparation. Good luck, and I look forward to hearing you!

Flute Excerpts:

- Beethoven Symphony No. 7
- Shostakovich Symphony No. 15
- Williams Star Wars (Leia's Theme)
- Williams Harry Potter (Hagrid's Friendly Bird)

- Sight-Reading

Piccolo Excerpts (Optional, only audition on piccolo if you are interested in playing piccolo in ensemble):

- Shostakovich Symphony No 6
- Rossini Semiramide Overture