

**Fall 2023**

**Flute Audition  
Excerpts**

**Please contact Dr. Christina Jennings at  
[christina.jennings@colorado.edu](mailto:christina.jennings@colorado.edu) with any questions or for  
additional information concerning audition materials.**

## Sign up for a slot. Auditions are Sunday, August 27.

CU Ensemble Auditions

Flute Requirements



### PART ONE

Prepare the 3 excerpts as included in this packet:

- Debussy Faun
- Dvorak 8<sup>th</sup> symphony
- William Hagrid's Friendly Bird

All notes and metronome marks are to be followed.

### PART TWO

In Addition- you should read and listen to the NY Times article, 5 Minutes that will make you love the Flute. (All CU students receive a free subscription to the NY Times, but the article is included in this packet too).

<https://www.nytimes.com/2021/01/06/arts/music/five-minutes-classical-music-flute.html>

This is a curated playlist by important artists with audio imbedded in the links. There is also a Spotify Playlist

<https://open.spotify.com/playlist/2oqwCqMQjcPDgZ9d4qY0qA>

Prepare 5 minutes from one of these selections (avoiding the Debussy which you are already preparing). If you are having trouble finding the music- I can help you. Choose something you love and be prepared to tell us what you love about it.

PART THREE (for majors only)

In your first lesson present at least 3 more selections of pieces you feel should be on this playlist and explain why. Be prepared to speak about the article and your choices in our first studio class, Monday 8/21.

# 5 Minutes That Will Make You Love the Flute

It's an instrument based on the most fundamental sign of life: breath. Listen to the best music ever written for it.

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Credit...Angie Wang



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In the past, we've chosen the five minutes or so we would play to make our friends fall in love with [classical music](#) [the piano](#) [opera](#) [the cello](#) [Mozart](#) [21st-century composers](#) [the violin](#) [Baroque music](#) [sopranos](#) and [Beethoven](#)

Now we want to convince those curious friends to love the flute. We hope you find lots here to discover and enjoy; leave your choices in the comments.



## **Nathalie Stutzmann, conductor and singer**

The flute is one of humanity's oldest ways of producing a beautiful sound, and it is based on the most fundamental sign of life: breath. Made from bones, wood or reeds, the earliest specimens date from the Paleolithic era. The flute is often associated with things elegiac, poetic, angelic — with purity — but also with the world of magic; in mythology, Orpheus seduces the underworld playing the flute. In this excerpt from Gluck's Orpheus opera, the flute is extremely sensual, and, with its lyrical soaring, takes us from earthly pleasures to heavenly ones.

### **Gluck's "Dance of the Blessed Spirits"**

Emmanuel Pahud (EMI)

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## **James Galway, flutist**

Johann Joachim Quantz was a German flutist and flute maker who composed hundreds of sonatas and concertos for the instrument. Every time he wrote something, Frederick the Great, his student, would pay him a high sum, equivalent to the price of a cow for every concerto. He died immensely wealthy. This is the third movement of Quantz's Concerto in G, a piece I learned when I was a child.

### **Quantz's Concerto in G**

James Galway; Jörg Faerber conducting Württemberg Chamber Orchestra Heilbronn (RCA Victor)



## **Ian Anderson, Jethro Tull leader**

Twenty-odd years ago, I made the acquaintance of a protégé of the renowned flutist James Galway. The youngish upstart was Andrea Griminelli, who invited me to participate in a concert — an adventurous union for a serious classical soloist and a noisy, irreverent rock musician. I wrote, and we recorded, a duet, "Griminelli's Lament." We still perform it, and Andrea often does a beautiful piece written by his other pal, Ennio Morricone: "Gabriel's Oboe," the theme

from the movie “The Mission.” In this tune, Andrea combines his impeccable nuance and technique with a pop sensibility that many classical players lack.

### **Ennio Morricone’s “Gabriel’s Oboe”**

Andrea Griminelli



### **Corinna da Fonseca-Wollheim, Times writer**

Dai Fujikura, the composer of this haunting soliloquy for bass flute, likens it to “a plume of cold air which is floating silently between the peaks of a very icy cold landscape, slowly but cutting like a knife.” Listen to Claire Chase cast a spell with sounds that seem to belong to a different geological age, like gusts of wind strafing the mouth of a cave. Some notes splinter in two or dissolve into thin air, while, here and there, you can hear the ghost of a human voice channeled through the instrument.

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### **Dai Fujikura’s “Glacier”**

Claire Chase (New Focus)



### **Brian Lehrer, WNYC host**

Hubert Laws is best known as a jazz flutist, but he was classically trained at the Juilliard School and has long included interpretations of classical music in his repertoire. This joyful Bach arrangement, from his 1971 album “The Rite of Spring,” is great for people who like jazz but aren’t much into classical — or if you’re not into either, it could make you fall in love with both! Listen for the beautiful and original cadenza at the beginning, after which you will recognize Bach, sometimes in a jazz vein, sometimes straighter. (And if you have nine more minutes, check out [his haunting then soaring take](#) on Ravel’s “Boléro,” which starts with a rare bass flute passage and follows through with a blissful Chick Corea piano solo.)

### **“Brandenburg Concerto No. 3 (Second Movement)”**

Hubert Laws (CTI)



## **Brandon Patrick George, flutist**

C.P.E. Bach's flute concertos date from his tenure at the court of Frederick the Great, who was also a flutist, and they're brilliant representations of the Sturm und Drang movement of the 18th century, which sought to heighten the emotional impact of art. In the final movement of the Concerto in D minor, the orchestra surges violently, setting the stage for five minutes of unrelenting flute virtuosity, often interrupted by dramatic silences and startling harmonic twists. When I perform it, I love observing the audience's astonishment; it brews a storm unlike any other flute concerto.

### **C.P.E. Bach's Concerto in D minor**

Emmanuel Pahud; Trevor Pinnock conducting Kammerakademie Potsdam (Warner Classics)



## **Unsuk Chin, composer**

The piano, my instrument, was perfected in the 19th century; hence, it can be challenging for contemporary composers to reinvent it. It is different with the flute, which has not always been in wide use as a solo instrument. In his five Études, from 1974, Isang Yun expanded the possibilities of the flute by drawing inspiration from both contemporary Western approaches and traditional Korean music, including ancient instruments like the piri and daegeum.

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### **Isang Yun's Étude No. 5**

Yubeen Kim



## **David Allen, Times writer**

It's best to take the composer and conductor Pierre Boulez at his word: "The flute of the Faun brought new breath to the art of music; what was overthrown was not so much the art of development as the very concept of form itself." If Debussy's "Prélude à l'Après-midi d'un Faune" did, indeed, represent the start of musical modernity, what a start: sinuous, shapely, sensuous. The flute comes to the fore in music that enchants in its ebb and flow, that makes you fall in love with the orchestra, and the flute, all over again.

### **Debussy's "Prélude à l'Après-midi d'un Faune"**

Joshua Smith; Pierre Boulez conducting Cleveland Orchestra (Deutsche Grammophon)



## **Anna Clyne, composer**

I'm often drawn to the remarkable warmth of the flute's lower register — for example, the opening of Debussy's "Prélude à l'Après-midi d'un Faune" — and I particularly love the bass flute. Marcos Balter's "Pessoa," for six of them, shows off this instrument in an unusual and beautiful way: It weaves a sighing quality with vocalizing and pitches that bend, throat fluttering and key clicks that shift in stereo effect, and multiple pitches stacked to create resonant pads of sound.

### **Marcos Balter's "Pessoa"**

Claire Chase (New Focus)



## **Nicole Mitchell, flutist and composer**

No matter the style of the music or the cultural context it sings from, it's the flute's ability to pierce the heart that moves me most. "The Price of Everything," from ["Suite for Frida Kahlo,"](#) is one of my favorites from the phenomenal James Newton. He is celebrated as a jazz flutist, but, like many creative musicians, also has an active career composing for orchestras and classical ensembles. In this piece, he sings with his huge sound through the upper register with effortlessness and grace. In our times of strife, his brilliant playing and the piece's title remind us what's really important: to seek humanity in one another.

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### **James Newton's "The Price of Everything"**

James Newton Ensemble (Sledgehammer Blues)



## **James Schlefer, shakuhachi player**

Fresh out of college with a degree in flute performance and starting graduate school in music history, I first heard the shakuhachi at a house concert and knew I had to pursue that penetrating sound. But when I tried playing one that day, I could not make a noise. I borrowed a shakuhachi, found my first teacher and have devoted the last four decades to its study, performance and teaching. It is a rigorous tradition, remarkably compatible with Western classical music. A formative recording for me was Kohachiro Miyata performing "Honshirabe." It led me to the understanding that music is not only sound, but also silence.

## **“Honshirabe”**

Kohachiro Miyata (Nonesuch)



## **Claire Chase, flutist**

These exhilarating four minutes hooked me to this little tube of metal when I was 13, and they keep me hooked to this day. By turns aching, luring, wailing like a siren and bursting into lyricism, this is music that grabs the listener and refuses to let go. There is no solo flute piece like it. “Density 21.5” unfurled genre-dissolving possibilities for the instrument and its repertoire, inspiring performances by titans of avant-garde jazz and classical music alike; Harvey Sollberger’s 1975 rendition still shakes me with its honesty, brutality and grace.

## **Varèse’s “Density 21.5”**

Harvey Sollberger



## **Joshua Barone, Times editor**

You could put together a list of flute highlights drawing solely on Claire Chase’s “Density 2036,” her astonishing project to commission new solo programs each of the 23 years leading up to the centennial of Varèse’s “Density 21.5.” These premieres have already offered [an encyclopedic vision of the instrument](#) — sometimes even within a single piece, like Marcos Balter’s “Pan.” This is myth told through music, but it’s also a tour of the flute family (panpipes included, of course) and the possibilities of full-body performance, leading to the final “Soliloquy”: an ending at once chattering, claustrophobic and darkly sensuous.

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## **Marcos Balter’s “Pan”**

Claire Chase (Corbett vs. Dempsey)



## **Zachary Woolfe, Times classical music editor**

One of the most luscious flute solos in the repertory actually depicts the creation of the first flute. Near the end of the ballet “Daphnis et Chloé,” Daphnis is pretending to be the god Pan, who



formed reeds into pipes — panpipes! — to musically mourn the loss of a nymph he was pursuing. But in Ravel’s sultry score, the song that emerges is at least as seductive as it is melancholy. And even playful: This Pan can’t help but dance.

### **Ravel’s “Daphnis et Chloé”**

Emmanuel Pahud; Pierre Boulez conducting Berlin Philharmonic (Deutsche Grammophon)



### **John Corigliano, composer**

After the voice and the drum, is the flute our most ancient instrument? Blowing across a hollow tube creates a timbre that reaches deep within our souls. Our modern flute can do it all: rapid repeated notes, huge leaps, dynamics that range from a whisper to a scream. But even at its mildest, it’s that sound that makes the flute irresistible. The great Japanese composer Toru Takemitsu wrote his exquisite “Air” for solo flute in 1995. You hear every color of the instrument: intimate as a lullaby in its low register, ethereal as the wind on high.

### **Toru Takemitsu’s “Air”**

Robert Aitken (Naxos)



### **Seth Colter Walls, Times writer**

Anthony Braxton’s “Composition 23C” offers a memorable amalgam of musical languages. If at first the mutual appearance of trumpet and bass suggests a jazz combo, their melodic partnership with Mr. Braxton’s flute reveals clever misdirection. By traversing steady repetitions and gradually unfurling motifs in lock step, the group, with the added benefit of some improvised percussion, is playing a gloss on Minimalism. This was an aesthetic Mr. Braxton had early access to as a sometime member of the Philip Glass Ensemble. But the jaunty concision of his take on the style is its own singular, joyous experience.

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### **Anthony Braxton’s “Composition 23C”**

Anthony Braxton; Kenny Wheeler, trumpet; Dave Holland, bass; Jerome Cooper, percussion (Arista)



## **Anthony Tommasini, Times chief classical music critic**

In 1943, as World War II raged, Prokofiev took a break from his brash film score for “Ivan the Terrible” and wrote his Sonata for Flute and Piano in D. On the surface this piece may seem genial. But right in the first movement, after the flowing, lyrical main theme, the music goes through episodes of dark, wandering harmonies and unsettling turns. Soon after its premiere, the violinist David Oistrakh pressed Prokofiev to repurpose the piece for his instrument. But I much prefer how the bright, piercing tones of the flute in the original version stand out from — and even take on — the piano.

### **Prokofiev’s Flute Sonata**

Emmanuel Pahud; Stephen Kovacevich, piano (Warner Classics)



## **Kathinka Pasveer, flutist**

I met Karlheinz Stockhausen at the conservatory in The Hague in November 1982, when he was giving concerts and master classes. During that month I performed several of his works. One week after he left, I got a phone call asking if I would like to come to Kürten, Germany. Stockhausen wanted to write flute music for me, and “Kathinkas Gesang,” the second act of the opera “Saturday From Light,” was born. After that, he dedicated many works for flute to me. One is “Thinki” (his nickname for me), a birthday present in 1997.

### **Stockhausen’s “Thinki”**

Kathinka Pasveer (Stockhausen Foundation for Music)

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# 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<sup>o</sup> SOLO

*p doux et expressif*

*same color*

COR

1 1<sup>o</sup> FL. SOLO

*p*

3

2

2 1<sup>o</sup> SOLO

*p* cre - scen - do *f*

1

*p léger et expressif*

Cant

1<sup>o</sup>

1

more

The first system of the musical score consists of two staves. The upper staff contains a melodic line with several triplet markings (indicated by a '3' in a circle) and a dynamic marking of *p* (piano). The lower staff contains a bass line with some notes and rests.

The second system continues the musical piece. It features a complex melodic line in the upper staff with many slurs and ties, and a corresponding bass line in the lower staff.

The third system is characterized by dense triplet patterns in both the upper and lower staves. The upper staff has several triplet markings, and the lower staff also features triplet markings. The music is highly rhythmic and intricate.

The fourth system is a shorter section, marked with a circled '3' in the top right corner. It begins with a dynamic marking of *p* and shows a melodic line in the upper staff and a bass line in the lower staff.

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

Facsimile of Debussy's manuscript, sketch for beginning of *Prélude à l'après-midi d'un faune*

This block shows a facsimile of Debussy's original manuscript. It includes the title 'Prélude à l'après-midi d'un faune' written in cursive at the top right, dated 'Octobre 1899'. The manuscript features a dynamic marking of *Allegretto* and a key signature of three sharps (F#, C#, G#). The musical notation is handwritten and includes various markings such as slurs, ties, and a circled '3'.

# Symphony No. 8 in G Major

## Movement IV

ANTONÍN DVORÁK, Op. 88  
(1841-1904)

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm and clean technical execution. Regarding the *p* dynamic at the beginning of the solo at **D**, I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the **D** at letter **D** and nine bars after **D**, make sure that the **D** does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the **D** is still vibrating in the air.

(♩ = 116)  
*Allegro ma non troppo.*

*ff*

**D**

SOLO. (♩ = 126)

*p* 2nd time

1. 2.

*fz*

*f* *dim.* *dim.* *p*

1. 2.

**E**

Suite for Orchestra, "Hagrid's Friendly Bird," bars 127-150  
 Published tempo: In "4" ♩ = 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

The musical score for "Hagrid's Friendly Bird" is presented in a single staff with a 4/4 time signature. It begins at measure 126, marked with a box containing the number 129. The tempo is indicated as "In '4'" with a quarter note equal to a quarter note (♩ = ♩). The dynamics are marked as *mf* *stacc. brillante*. The score consists of several lines of music, with measure numbers 126, 131, 134, 137, 140, 143, and 146 indicated in boxes. The music features a mix of staccato notes and slurred groups, with various accidentals and dynamic markings throughout.

**Quickly and playfully (L'istesso)**

"The Snow Fight"

The musical score for "The Snow Fight" is presented in a single staff with a 4/4 time signature. It begins at measure 151, marked with a box containing the number 151. The dynamics are marked as *sf*. The score shows the beginning of a piece with a few notes and rests.