Fall 2022

Flute Audition Excerpts

Please contact Christina Jennings at christina.jennings@colorado.edu with any questions or for additional information concerning audition materials.

CU Large Ensemble Flute Excerpts

Auditions are August 21st from 1-3:30
You will be sent a link to sign up online.

Everyone should prepare this packet of excerpts plus a solo of your choice. We will hear a few minutes from your solo and then proceed to the excerpts. Please listen to the complete movements/piece that these selections are from.

Mendelssohn Symphony #4 last movement. This is a triple tonguing excerpt. Pulse is minimum of half equals 80.

Daphnis and Chloe. Please listen to entire piece and be educated on appropriate tempi and general style. Be prepared on entire excerpt both parts.

Piccolo excerpt- please prepare this excerpt if you wish to be considered for piccolo parts this year.

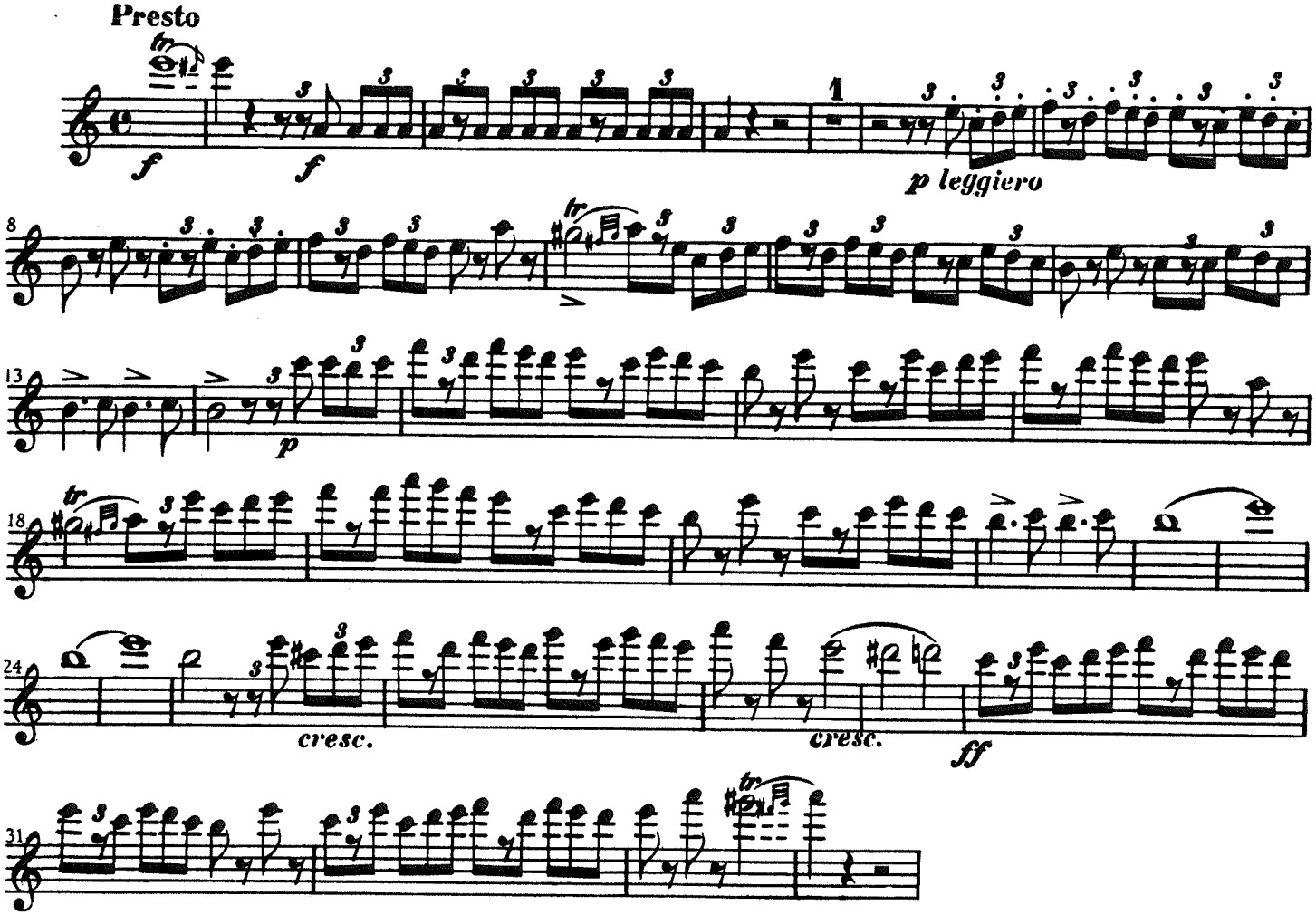
Allison Loggins-Hull: *Pray* is the last excerpt. This is an amazing piece for solo flute and electronics and I encourage you to purchase the music and learn the entire piece. You can purchase the score here and hear Ms. Loggins-Hull perform the piece here:
http://allisonloggins.com/compositions/#solos
For this audition please prepare A to the end of the page at 140 to the 8th note.

Symphony No. 4 in A Major, "Italian"

Movement IV - Saltarello

FELIX MENDELSSOHN, Op. 90
(1809-1847)

In this brilliant Italian dance movement, as in the previous excerpt, stability and clean articulation are of great importance. You can use the triple-tongue pattern *t-tkt-t, t-tkt-t* or *k-tkt-t, k-tkt-t*, or any other pattern that you find comfortable. If you play this symphony in an orchestra, be prepared for the tempo to be faster in the concert than you have practiced in the rehearsals — a good tip for preparation of all technical solos!



Classical Symphony

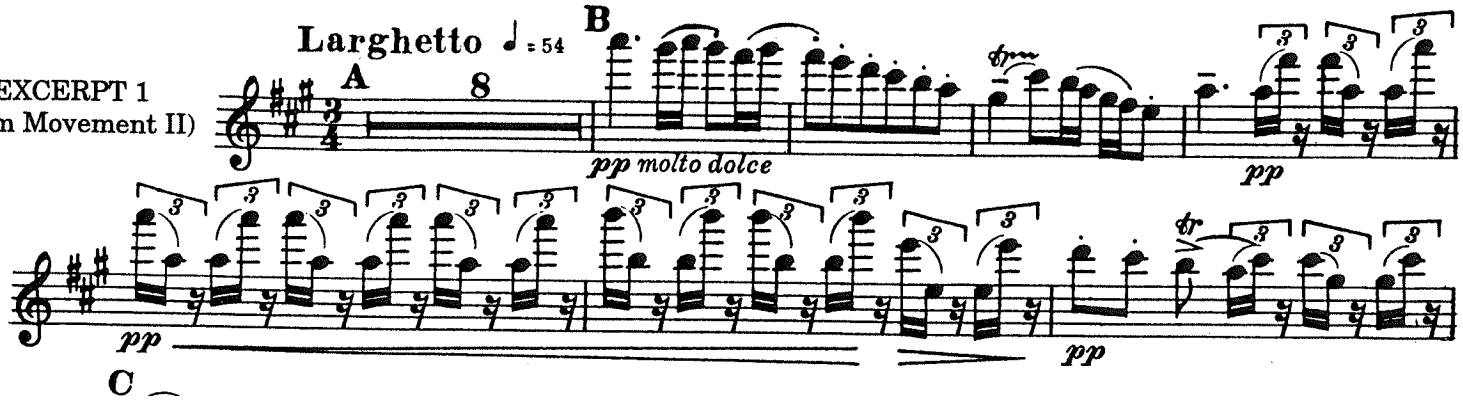
SERGEI PROKOFIEV, Op. 25
(1891-1953)

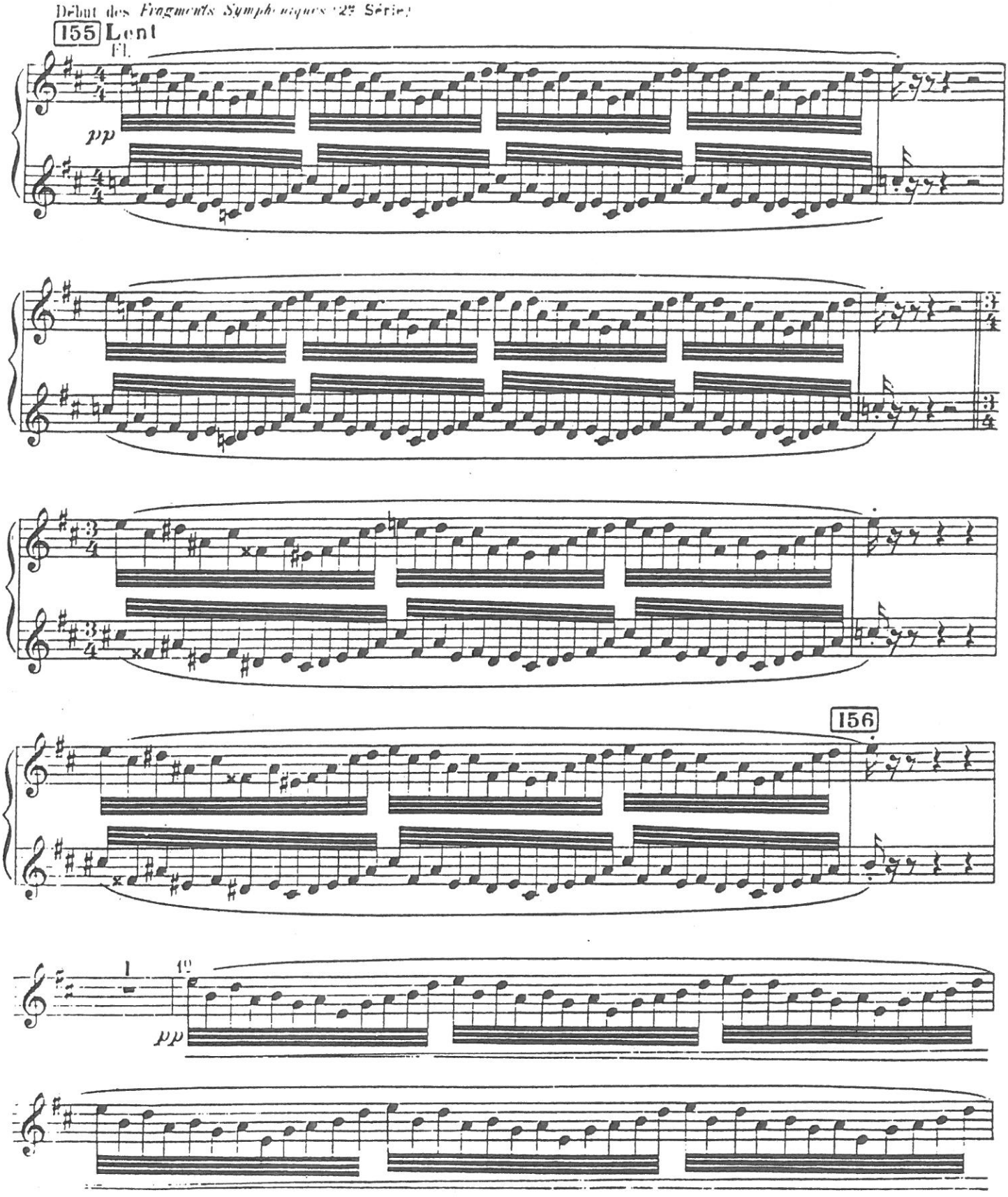
"I imagined how Haydn might have composed, had he lived to our day; he would have preserved his style and also would have absorbed something from new music. That was the kind of symphony I wanted to write; a symphony in classical style."

— Sergei Prokofiev
A Brief Autobiography

In movement II, play with a singing *dolce* quality in the upper register that adds color to the sound of the unison violins. Play the triplet passage with refined elegance and a feeling of continuity through the rests.

EXCERPT 1
(from Movement II)





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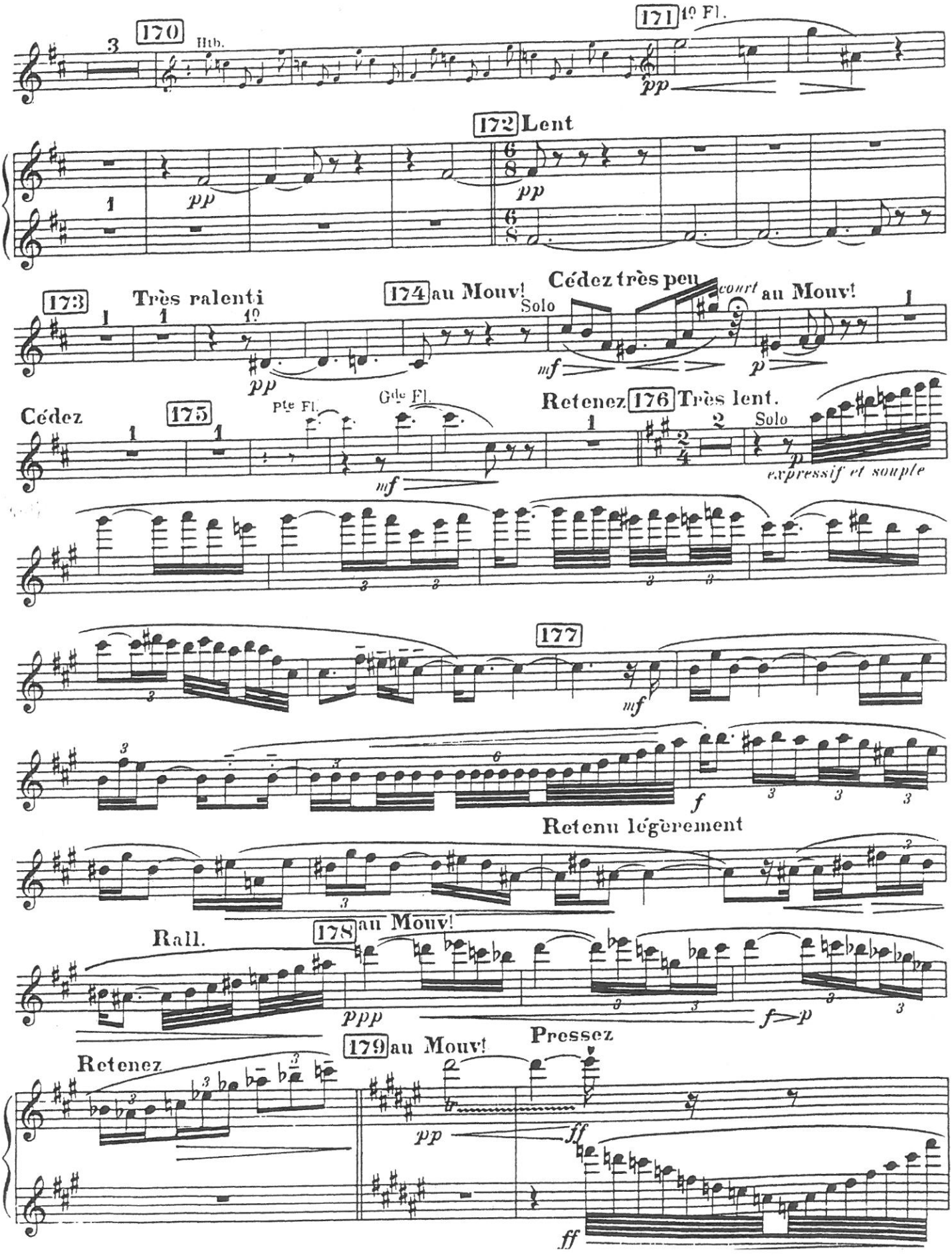
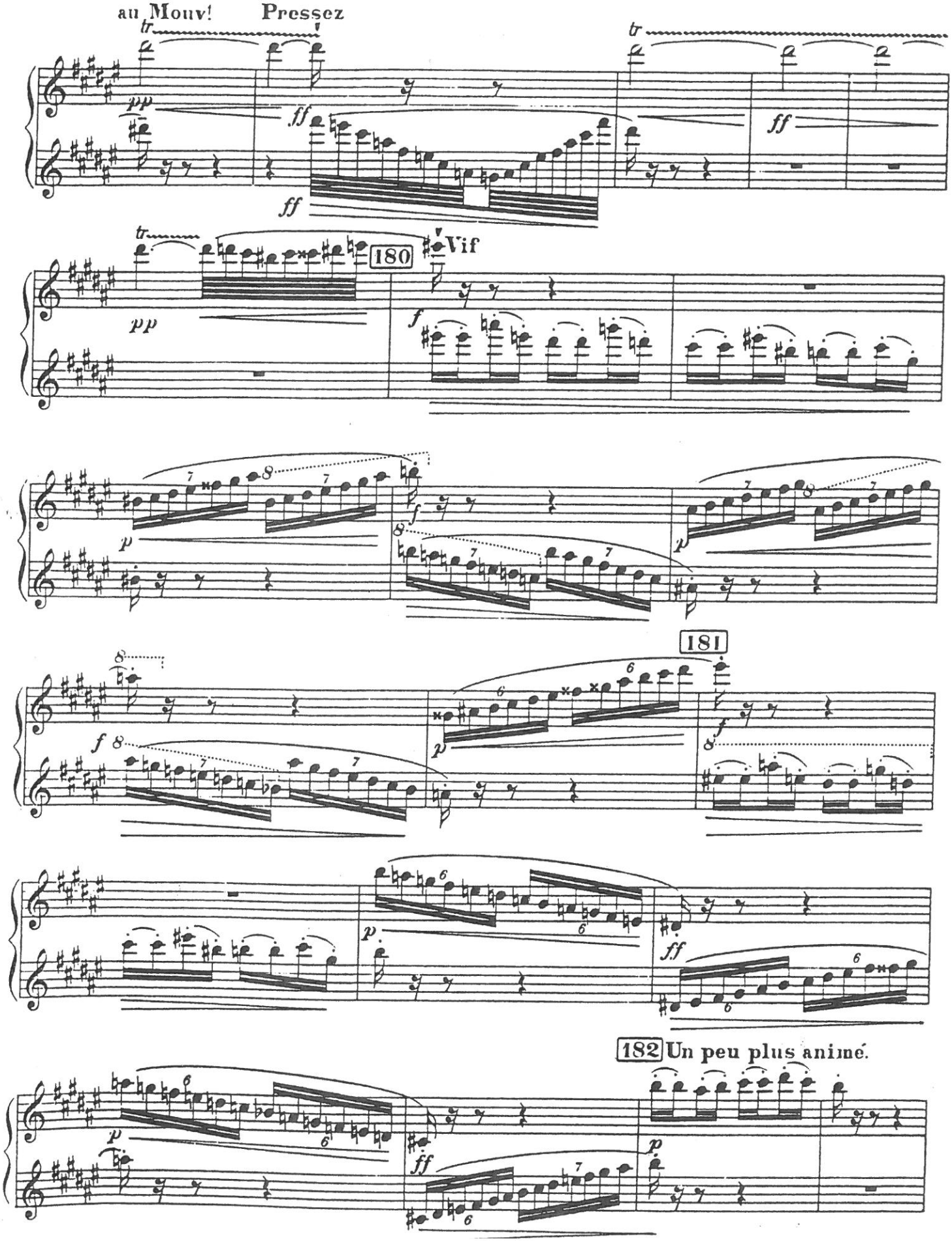
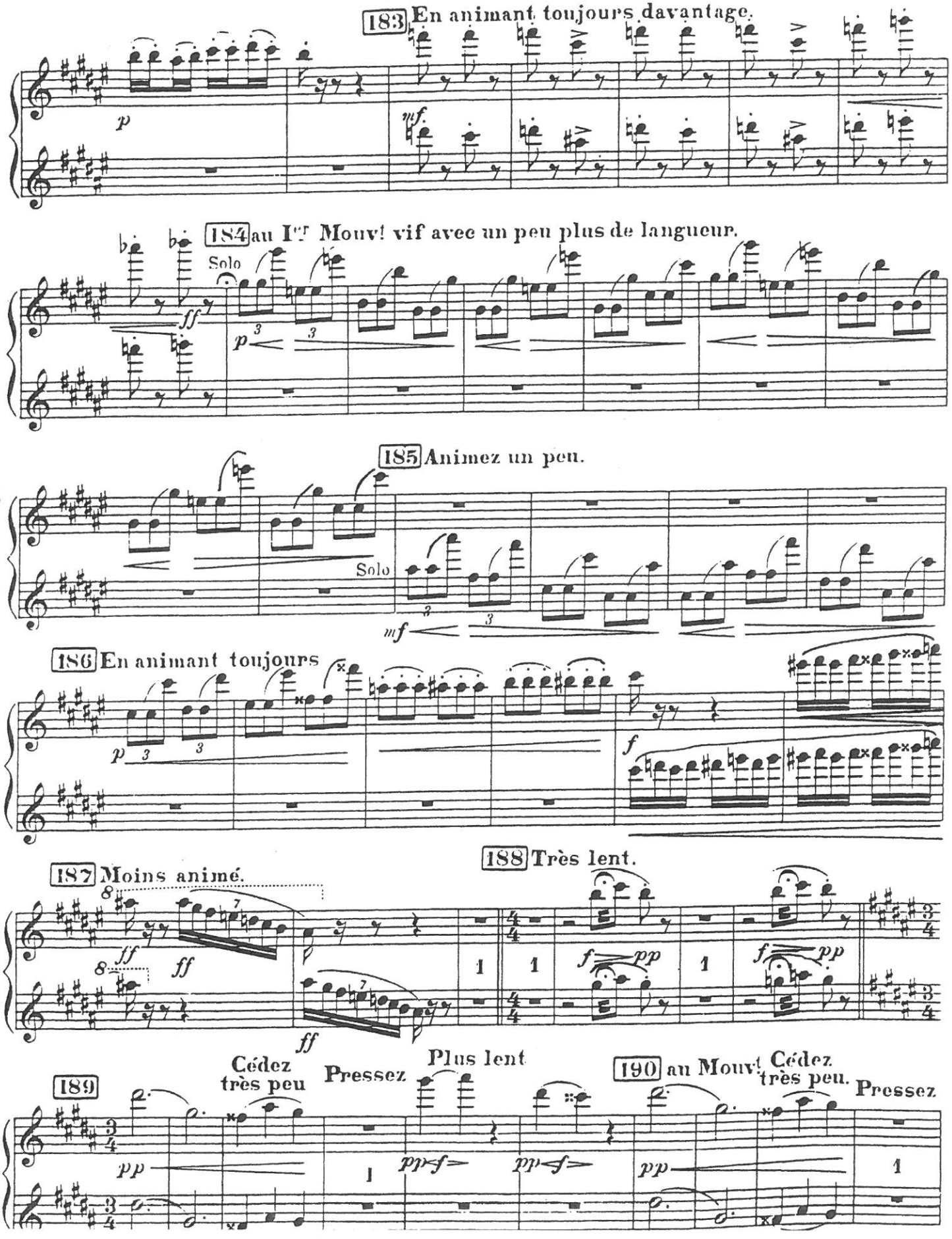

170
Hth.
171 1º Fl.
pp
172 Lent
pp
pp
173
Très ralenti
174 au Mouv!
Cédez très peu
Solo
court
au Mouv!
mf
p
pp
Cédez
175
Pte Fl.
Gde Fl.
Retenez
176 Très lent.
Solo
mf
p
expressif et souple
177
mf
f
Retenu légèrement
Rall.
178 au Mouv!
ppp
f
p
Retenez
179 au Mouv!
Pressez
pp
ff
ff


au Mouv!
Pressez
180
Vif
181
182 Un peu plus animé.


183 En animant toujours davantage.
184 au Iᵉʳ Mouvt vif avec un peu plus de langueur.
Solo
185 Animez un peu.
Solo
186 En animant toujours
187 Moins animé.
188 Très lent.
189
Cédez très peu
Pressez
Plus lent
190 au Mouvt
Cédez très peu.
Pressez

ASPEN MUSIC SCHOO
ASPEN, COLORADO

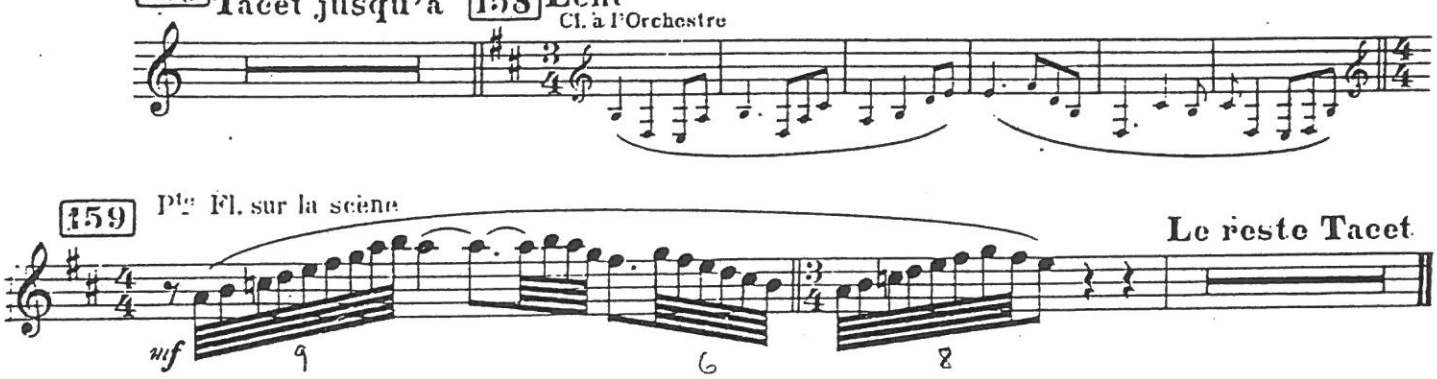
DAPHNIS ET CHLOÉ

SUITE II

Maurice Ravel
edited by Clinton F. Nieweg

PETITE FLÛTE sur la scène

1re et 2me PARTIES TACENT
3me PARTIE
Début des *Fragments Symphoniques* (2e Série)



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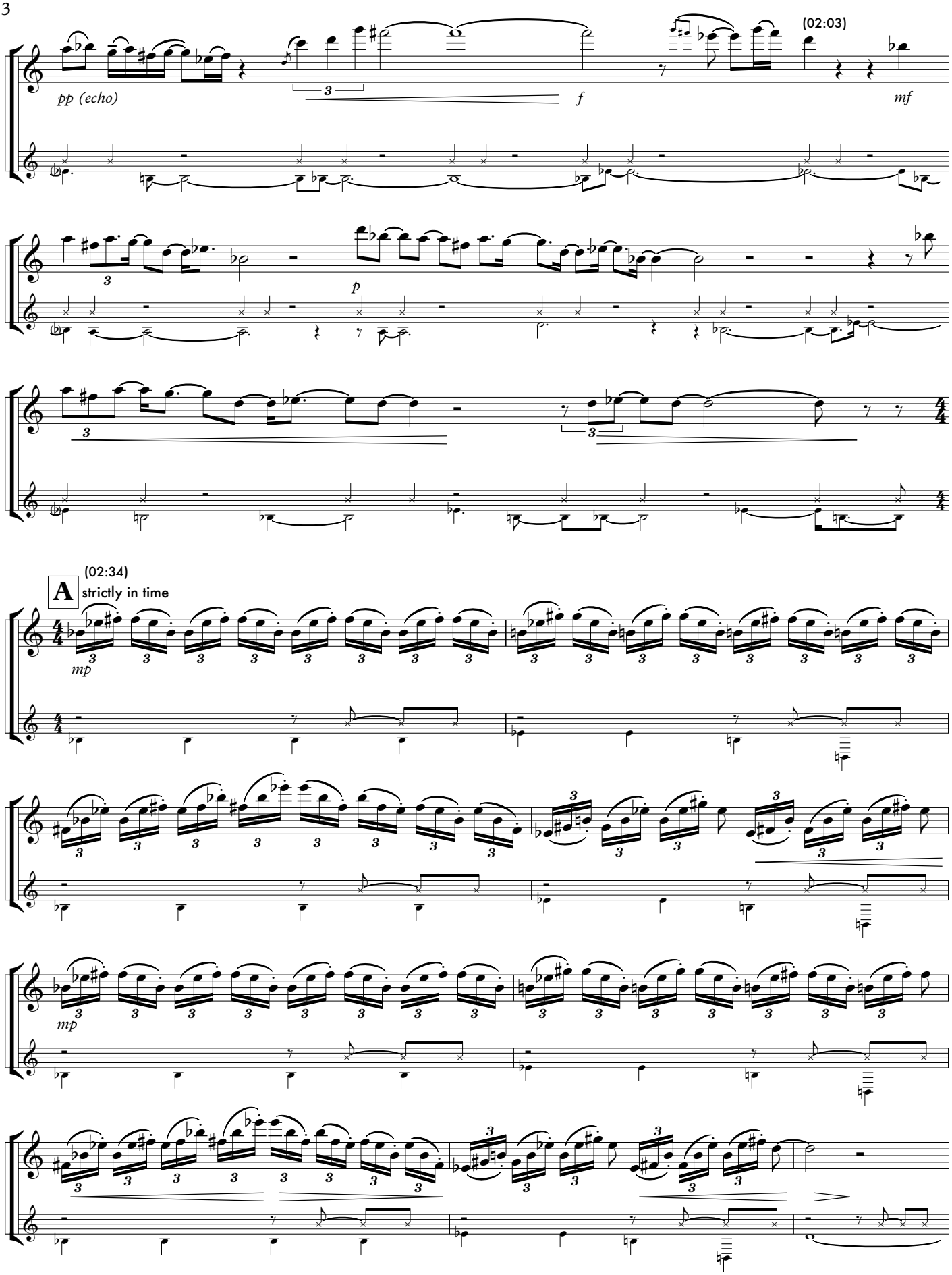
(02:03)
pp (echo)
f
mf
p
4/4
A
(02:34)
strictly in time
mp
mp