

DAYTON PERFORMING ARTS ALLIANCE



Live Round Principal Flute Audition Repertoire May 7th, 2025

SOLO

Mozart: Concerto in G, 1st movement exposition

EXCERPTS

Bach: St. Matthew Passion #58, "Aus Liebe will mein Heiland sterben"

Beginning until fermata after letter A.

Beethoven: Leonore Overture No. 3

mm. 1-36, mm. 328-360 (or 29 after E to 17 before F)

Beethoven: Symphony No. 3, movement IV

mm. 172-200 (4 before B to 13 before C)

Brahms: Symphony No. 4, movement IV

mm. 89-105

Debussy: Prelude to the Afternoon of a Faun

Beginning to No. 3

Dvorak: Symphony No. 8:

Movement IV, 8 measures before D to E

Frank: Elegia Andina (Cadenza)

*This will be mailed to candidates when selected for the live round.

Hindemith: Symphonic Metamorphosis

Movement 3: 8 measures before C to the end

Mendelssohn: Midsummer Night's Dream Scherzo:

pick up to 6 measures after O to the end.

Prokofiev: Peter and the Wolf:

Excerpt 1: Nos. 2-4, 6 measures after no. 4 to 3 measures after 5

Excerpt 2: no. 8 to 12 measures after 8,

Excerpt 3: pick up to 9 measures before 52 until 52.

Ravel: Daphnis and Chloe, Suite #2

3 measures after 176 to 2 measures after 179.

Rossini: William Tell Overture:

Andante after E until Allegro Vivace before H

Strauss: Till Eulenspiegel

#6 to 3 measures before 8, #33-34

Strauss: Salome, Dance of the Seven Veils

D through 3 measures before J

Williams: Hagrid's Friendly Bird

mm. 129-151

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

126 *mf stacc. brillante*

129

131

134

137

140

143

146 *mf*

The musical score for "Hagrid's Friendly Bird" is written in 4/4 time with a tempo of 154 beats per minute. It consists of ten staves of music, each starting with a measure number in a box: 126, 131, 134, 137, 140, 143, and 146. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The first staff (m. 126) begins with a dynamic marking of *mf stacc. brillante*. The key signature has one sharp (F#). The score includes various musical notations such as slurs, accents (>), and dynamic markings.

Quickly and playfully (L'istesso)

"The Snow Fight"

151 *sfz*

The musical score for "The Snow Fight" is written in 4/4 time. It begins at measure 151 with a dynamic marking of *sfz*. The score shows the first few notes of the piece, including a slur over the first two notes.