FLÛTE

Daphnis et Chloé

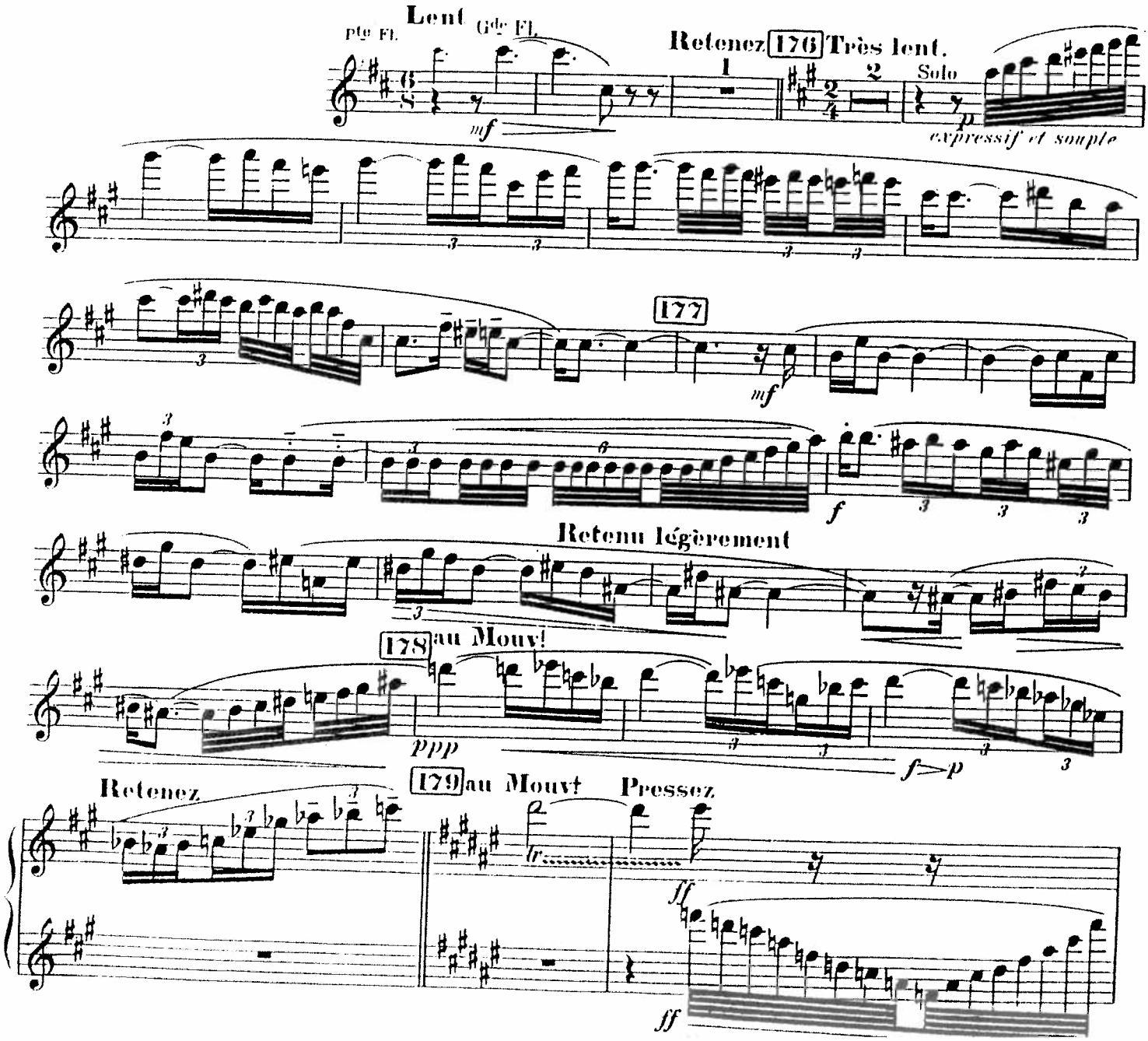
MAURICE RAVEL
(1875-1937)

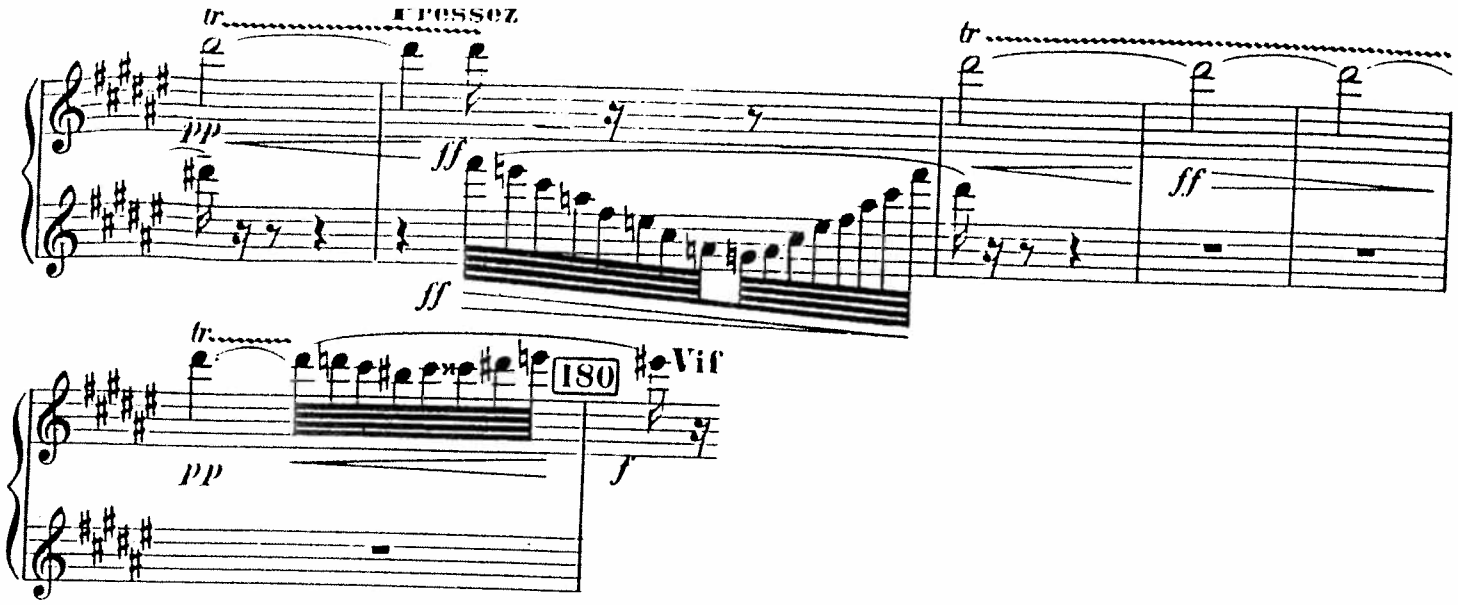
In this, the Pantomime section of the ballet, Daphnis and Chloé mime the love story of Pan and Syrinx. The flute solo is a favorite of all flutists because it gives us the opportunity to show the ultimate in expressiveness, projection of musical ideas, and a ravishing sound. By using tone colors, changing 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.

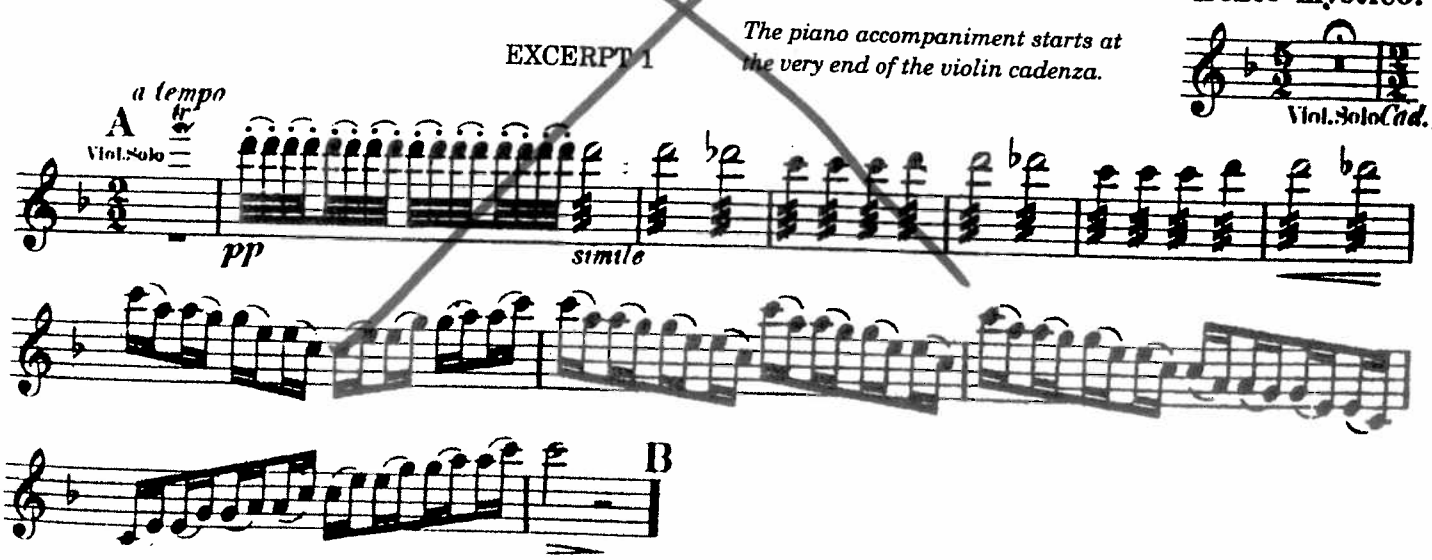
Russian Easter Overture

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 ♩ = 84.

EXCERPT 1

The piano accompaniment starts at the very end of the violin cadenza.

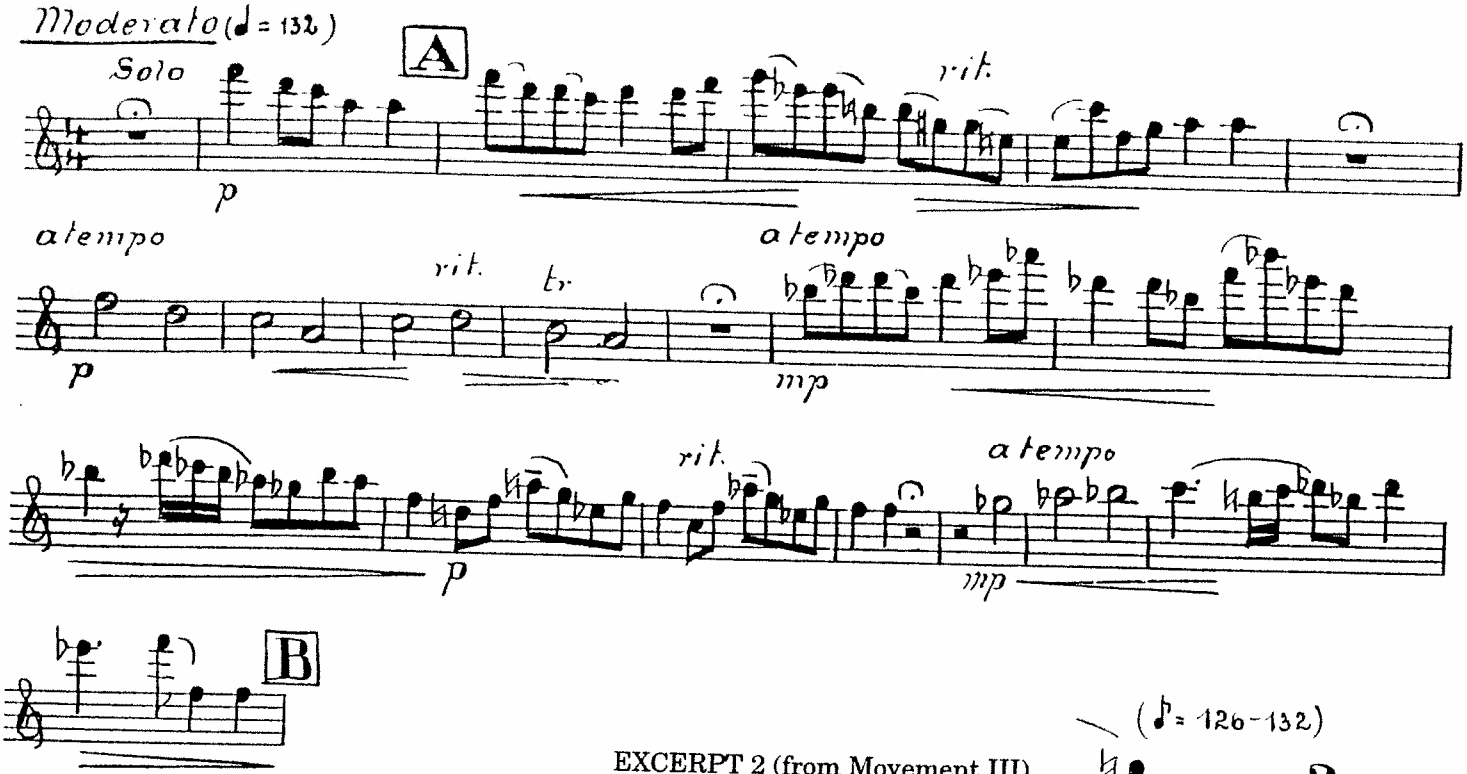


Symphonic Metamorphosis

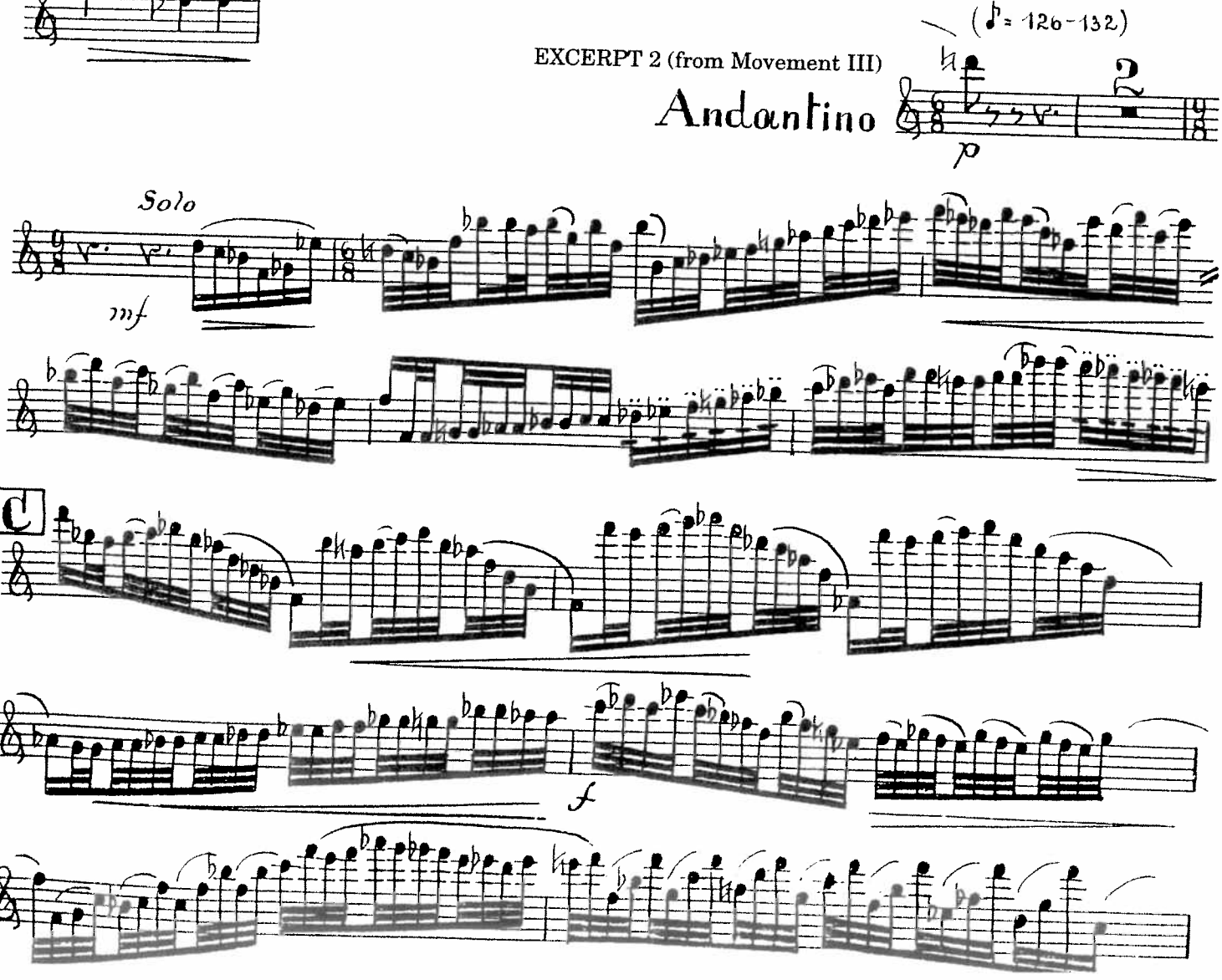
(Notes follow these excerpts on the facing page.)

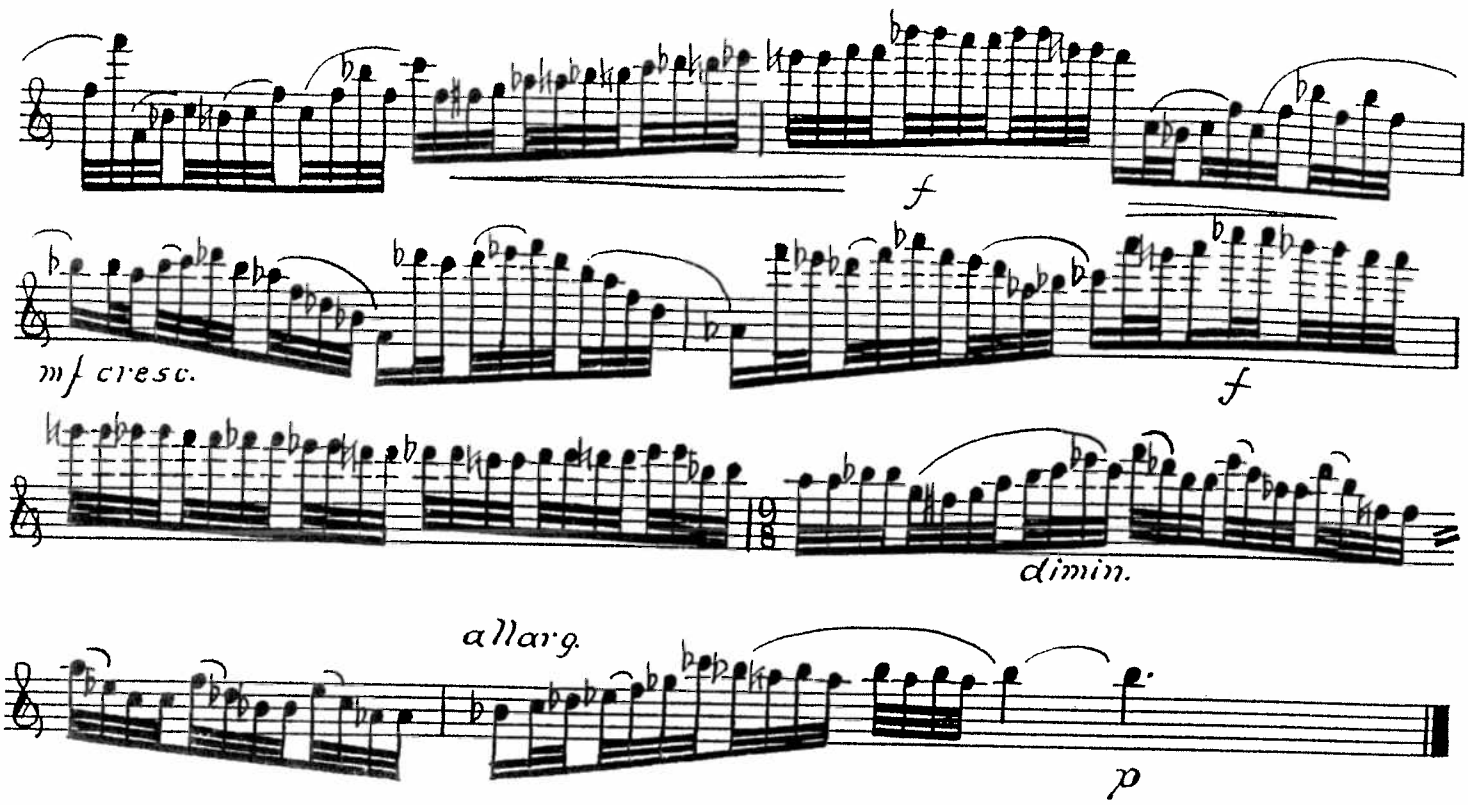
PAUL HINDEMITH
(1895-1963)

EXCERPT 1 - Turandot, Scherzo (Movement II)



EXCERPT 2 (from Movement III)





Hindemith always indicated dynamics and expression marks with great care. Let these markings inspire your performance to be musically captivating as well as accurate. These lovely solos should be played with charm, tenderness, and tonal finesse.

The Andantino movement of this exceptionally colorful orchestral score is written in the style of a lyrical and slow Siciliano. The phrase should always be supported with a flowing, cantabile line of legato tonguing that has a clear shape. On the 32nd notes, avoid a hard attack as well as a dry staccato. Strive instead for a smooth legato double tongue (*da ga* or *du gu*) that follows the line of the phrase.

The breaths must be taken without interrupting the rhythmic flow of the music. For this reason, I find it easier to breathe more frequently with small, quick breaths than to take less frequent, time-consuming big breaths. In the very last line of this excerpt, the first note is A♭ (not A) because this bar is continuing from the previous line.

Hindemith SYMPHONIC METAMORPHOSIS
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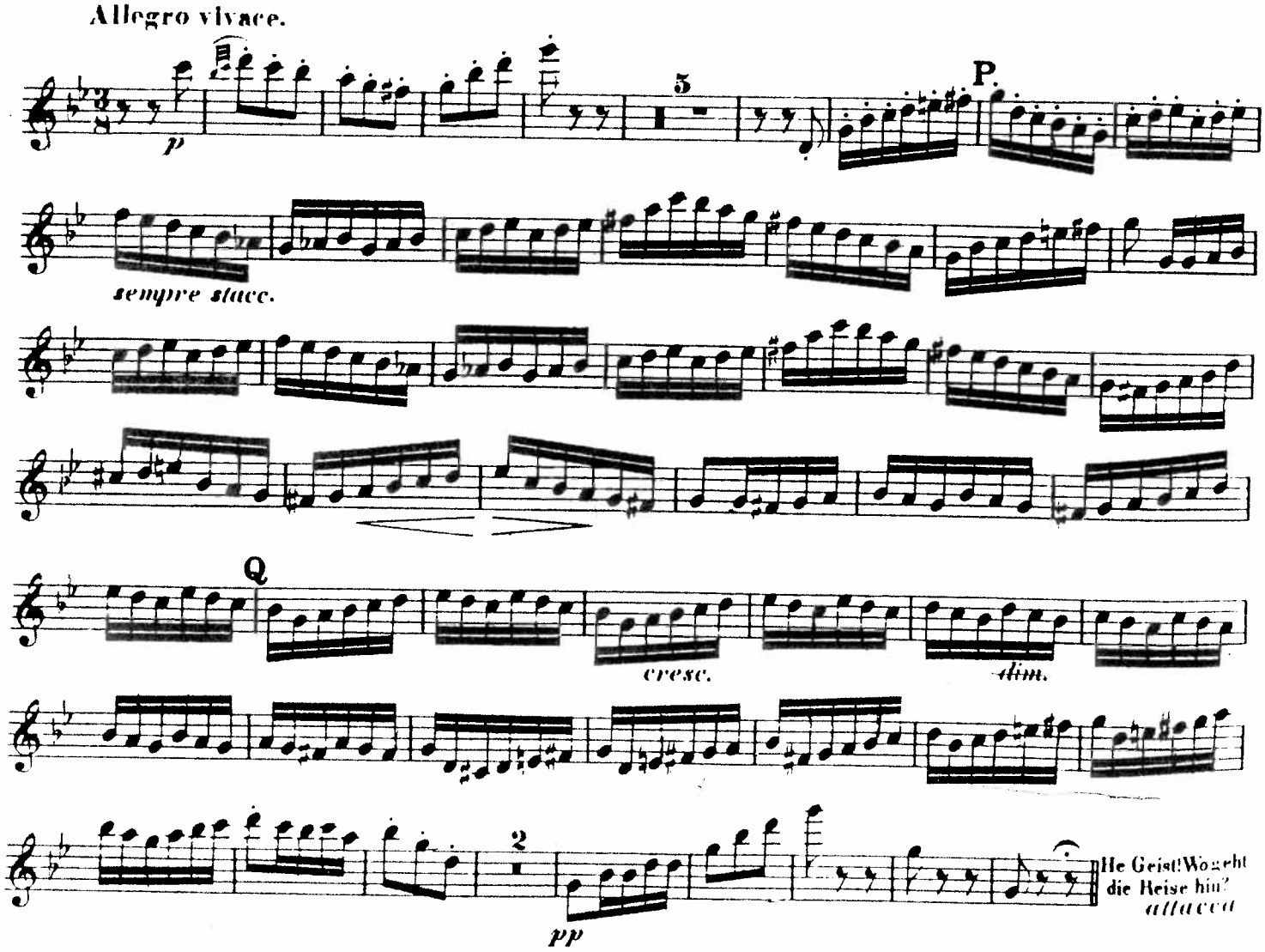
Incidental Music to *A Midsummer Night's Dream*

Scherzo

FELIX MENDELSSOHN, Op. 61
(1809-1847)

Accurate rhythm and clarity of articulation are the technical requirements of this excerpt. It is equally important to play expressively by playing long, well-shaped phrases, avoiding an accent on the first note of each bar. Maintain a steady tempo by practicing with a metronome to make sure you don't rush the notes before a breath, or take too much time for the breath. If you have difficulty with the breathing, play with a lighter sound until you feel more comfortable with the long phrases.

In an audition, you should breathe in the 9th and 20th bars after **P** just after the first eighth note. In an orchestral setting, with a greater need for projection, you can take a quick breath three bars after **Q** in place of the G, if necessary. Be sure to practice this excerpt in different tempi in preparation for an audition.



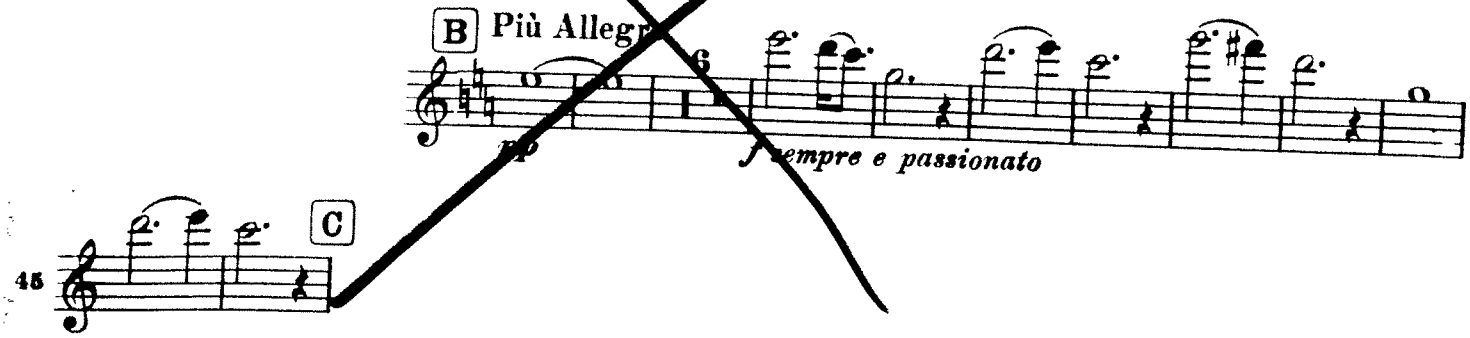
Symphony No. 1 in C Minor

Movement IV

JOHANNES BRAHMS, Op. 68
(1833-1897)

This solo should be played with a tone that carries tremendous power and intensity without sounding sharp and forced.

Erratum: The tempo marking should read **Più Andante** the **Più Allegro** is a mistake in the flute part.

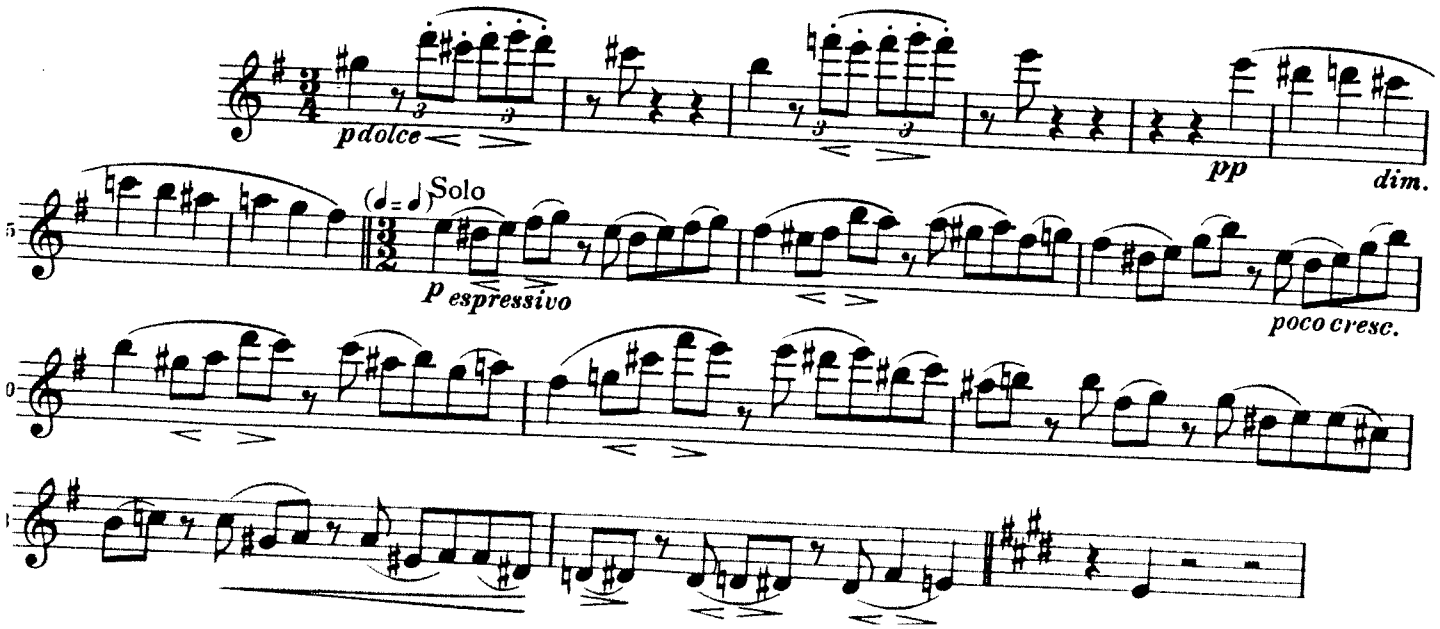


Symphony No. 4 in E Minor

Movement IV

JOHANNES BRAHMS, Op. 98
(1833-1897)

In this wonderful solo of the Romantic period, a large range of dynamics and tonal intensity should be utilized culminating in the climax in bar 101. The tone should always be rich (but refined) with carefully shaped phrases that support the overall architecture of the enitre solo.

Erratum: In bar 102, the second slur should begin on the preceding B and include all three notes, based on published scores and the composer's manuscript, a facsimile of which is presented on the facing page. Also note the absence of a ***p*** marking at 97 in the manuscript.

Allegro energico e passionato