Royal Liverpool Philharmonic Orchestra Emerging Musicians Fellowship

Flute



First Round (video audition – in one take in the

following order)

BRAHMS Symphony No 1

Mvt 4– 1st Flute

MENDELSSOHN Symphony No 4 Mvt 4 – 2nd Flute

Up to 3-minute segment from a standard repertoire piece e.g. Mozart Flute Concerto, Prokofiev Flute Sonata or equivalent (unaccompanied)

Second Round (including excerpts from first round)

BEETHOVENLeonore Overture No $3 - 1^{st}$ FluteRAVELDaphnis et Chloé Suite $2 - 1^{st}$ FluteMENDELSSOHNSymphony No 4 Mvt $4 - 2^{nd}$ Flute *

BARTÓK Concerto for Orchestra Mvt 2 – 2nd Flute*

Same piece or movement as Round 1 (with provided accompanist)

Sightreading may be given

NB: A=440

Optional Piccolo

ROSSINI Semiramide Overture – *Piccolo* **RAVEL** Piano Concerto in G Mvt 1 – *Piccolo*

COLERIDGE-TAYLOR African Dance - *Piccolo*

Please prepare sections marked in brackets [] where indicated. If no brackets are marked please prepare entire excerpt.

*to be played alongside RLPO Musician

What we expect from the orchestral excerpts...

Attention to pitch and rhythm are essential. Additionally, each excerpt has got a short "Guidance Note" which highlights a specific musical detail that the panel is looking for in that extract. Applicants are encouraged to listen to different recordings of the pieces to understand suitable tempos and musical details; your performance should reflect an understanding of how your part fits with the rest of the orchestra and the excerpt into the piece overall.

BRAHMS

Symphony No 1 Mvt 4 – 1st Flute

Guidance Notes: "We're looking for a wide, open and expansive sound but not forced! We need a consistent pulse throughout this excerpt (but we don't need you to count the 5 bars rest – 1 is fine!) Think about your breath control and keep the sound and pitch right to note ends"



MENDELSSOHN

Symphony No 4 Mvt $4 - 2^{nd}$ *Flute*

Guidance Notes: "This needs light articulation, consistent pulse- even through the rests"



BEETHOVEN

Leonore Overture No 3 – 1st Flute

Guidance Notes: "First excerpt -Make sure the pulse you want for the triplets is consistent with the pulse you start – sub divide. Be careful in the opening phrase not to let the pitch drop as you come down the scale. Delicate and precise articulation in the triplets – like little diamonds"

"Second excerpt – Pulse throughout is paramount, especially when switching from quavers to triplets and back. Make sure to count the last note and not to go flat."





RAVEL

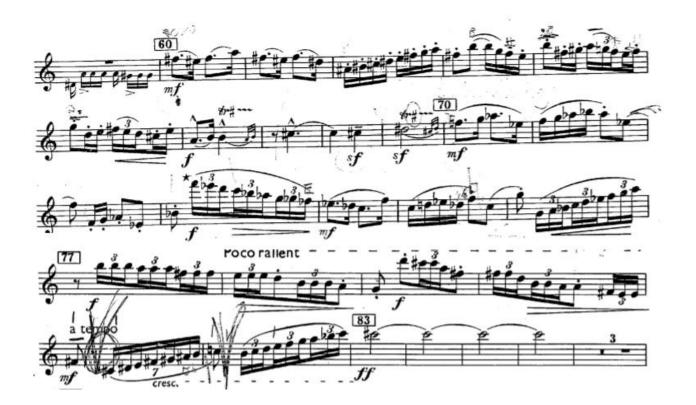
Daphnis et Chloé Suite 2 – 1st Flute

Guidance Notes: "Play this with an expressive, shimmery French sound. Hear the bass pizzicatos in your head. Search for the moments of magic and dare to take dynamic risks, especially to pp to achieve this."



MENDELSSOHN





ROSSINI

Semiramide Overture – *Piccolo*

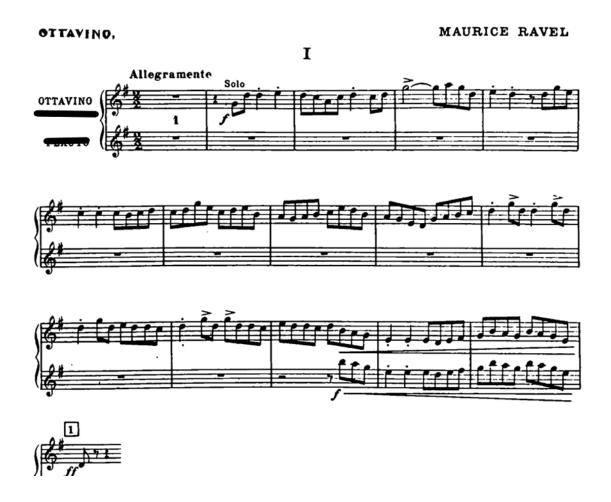
Guidance Notes: "First excerpt - make sure the tempo you choose at the start is maintained into bar 138 to the end. Keep the articulation as light and clear as possible" "Second excerpt- try to make this sound effortless and have that cheeky Rossini character"





RAVEL Piano Concerto in G Mvt 1– *Piccolo*

Guidance Notes: "Go for the G accents without being sharp and maintain a steady quaver pulse throughout. Aim for a rich sound that will carry all the way to the back of the hall"



COLERIDGE-TAYLOR African Dance – *Piccolo*

Guidance Notes: "Give this a dance- like character using the accents. Make sure to play the correct rhythm before H. Show us your rich f sound in the chromatic at the end"

