Excerpt 2: MT. II, bars 9-68

Andante (quasi Adagio)

Sing an expressive and precise quality of a highly expressive and intense, and then conclude with a quiet loveliness.

Each of these two extended solo passages begins with graceful simplicity and gradually becomes more and more revealing volumes about the player.

Large chamber works are increasingly finding their way into the programming of orchestras today — for orchestral concerts and for adding variety to the concert experience. For me, an audition performance of this exquisite melody was certainly the case playing the 2nd movement of the Gounod Petite Symphonie, a work written for Gounod's dear friend Paul Laffargue (one of the icons of our time history).

There were many times in my orchestral career when I would find myself completely in love with a flute solo. That is why...

Suggested tempo: 56-60

Excerpt 1: MT. II, bars 1-29

Petite Symphonie

Charles Gounod

(1818-1893)
F. MENDELSSOHN

SINFONIA in l' a minore (SCOTTI)

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Dance des Mirtilions

This radiant little dance is always a showcase moment for the flute section. Interestingly, the 3rd flute part is by far the most difficult, requiring expert articulation in the low register. The 1st flute should lead the section in the phrasing of each four-bar phrase by having the high F# lead into each downbeat of the next bar. There are a few places where there is a traditional cadence, such as bar 10, and bars 26-27 before the recapitulation. Incorporating those musical traditions into your audition performance shows experience and knowledge of the flutist’s role in the orchestra.

Suggested tempo: Moderato assai \( \approx 66-72 \)

Excerpt 2: Dance of the Mirtilions, bar 1 through [C]
Danse des Nègres Coulé
Second Movement

The movement also happens to be shockingly tempo in an allegro marked (Leonard Slatkin) has suggested a sharp dynamic articulation and rhythm, though ideal tempo for this piccolo solo, but for maintaining them somewhat calmer than printed. But I believe that it is the placement of the 32nd note scales, that is, having to start in bar 108, but that tempo necessitates a compromise. In some scores this is marked = 92 in some scores it is marked = 72 again tempo is an important consideration. The argument is that the 3rd and 4th bars of bar 3 constitute breathing in bar 3 but waiting until after the high F in bar 4. One conductor (Leonard Slatkin) has suggested not will further help that cause. As light a tonguing stroke as possible on the 8th. After each breath, especially in bar 3, to minimize interruption of the line. Using should be taken as quickly and as modestly as possible, to sustain you through the entire solo (at Mf 50), but they to

Breaths