

No

2022 Associate Principal Flute Preliminary round
January 3, 2022

Candidate 4

I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

Nice

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

Nice start. Not convinced about rhythm

28 bars after E to 17 before F (bars 328-360)

Not as good. Rhythm? Control?

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

Nice color changes, vibrato, rhythm

MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo

Nice rhythm. Thanks for not rushing.

DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

Nice

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I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

too much vibrato
need to shape the 1st 4 bars more
pick on 2nd half of bar 11 (13th's)

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

loud notes go sharp

pick / too much vibrato
~~careful~~ w/ attacks don't let the vib. get in the way of attacks

28 bars after E to 17 before F (bars 328-360)

careful on attacks
last note goes flat

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

too much vibrato as it gets louder / higher

MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo

last 2 notes - fuzzy attacks
otherwise good

DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

take more time in opening
for long cresc. save some for the end
vib. doesn't have to happen all the time

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

pick 8 after B (A!) is out

if in general vibrato is too quick

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I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

A little pitchy - vibrato skews pitch

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

pitch on arpeggios # + strangled

28 bars after E to 17 before F (bars 328-360)

technical bobbles - cracks...

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

dull musically

MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo

clarity

DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

pitch + vibrato

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I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

pitch changes after breath

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

*Forced in upper reg.
Pitch.*

28 bars after E to 17 before F (bars 328-360)

not clean. bit frantic

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

*no dim or legato in descending scale
Forced sounding. last note flat*

MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo

OK

DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

Pitch sags after breaths

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

pitch changes

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I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

Don't feel *dolcissimo*...

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

cross too soon 24-25. Don't push
cross through each f 1/4th note m. 30.

28 bars after E to 17 before F (bars 328-360)

extra wise... more staccato at
beginning.

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)



MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo



DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

timing + pacing 2nd measure of
2 feels awkward. Longer line.

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

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I. Orchestral Excerpts

8 TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 – 12

13 BEETHOVEN: *Leonore* Overture No. 3

6 Beginning to Allegro, 32 bars before A (or bars 1-36) and
Pitch 6
7 28 bars after E to 17 before F (bars 328-360)

Q BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

Q MENDELSSOHN: *A Midsummer Night's Dream*

Scherzo - 12 bars before P to end of Scherzo

8 DEBUSSY: *Prélude à "L'après-midi d'un faune"*

Beginning to reh. 3

8 STRAUSS, R: *Tod und Verklärung*

2 bars after A to 6 bars before D

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I. Orchestral Excerpts

TCHAIKOVSKY: Piano Concerto No. 1

Mvt. II, Bar 5 - 12

Good - one crack

BEETHOVEN: Leonore Overture No. 3

Beginning to Allegro, 32 bars before A (or bars 1-36) and

opening scale c[#] sharp
too loud in pp m 20 →
pushes sharp in f
28 bars after E to 17 before F (bars 328-360)

good last D
a little wild in 342 →

BRAHMS: Symphony No. 4

Mvt. IV, 9 bars after D to 7 bars before E (or bars 89-105)

good 1st 4 bars
very lovely solo

MENDELSSOHN: A Midsummer Night's Dream

Scherzo - 12 bars before P to end of Scherzo

Good!

DEBUSSY: Prélude à "L'après-midi d'un faune"

Beginning to reh. 3

Too much rubato in too many
places

STRAUSS, R: Tod und Verklärung

2 bars after A to 6 bars before D

good intonation

No