Spring 2026 Flute Audition Packet Orchestra, Wind Ensemble & Symphonic Band

All Students must audition on flute AND piccolo All Music Majors must select the Orchestra, Wind Ensemble & Symphonic Band Packet

In your preparation process, listen to several recordings of professional ensembles so you can make educated decisions regarding style, tempo, dynamics, tone, etc. Have fun!

Flute	
Johann Sebastian Bach: St. Matthew	m.1 to m.19
Passion "Aus Liebe will mein Heiland	
sterben"	
Antonin Dvorak: Symphony No. 8 in G	mvt. IV, 8 before D to E
major	
Oscar Navarro: Downey Overture	M.165-end
Piccolo	
Benjamin Britten: The Young Person's	Allegro molto, m.1- E
Guide to the Orchestra	_

ST. MATTHEW PASSION

JOHANN SEBASTIAN BACH, BWV 244

(1685-1750)

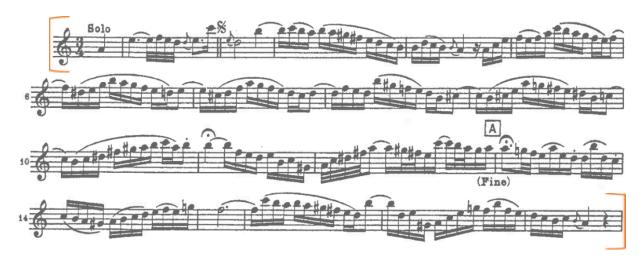
No. 58: "Aus Liebe will mein Heiland sterben," bars 1-19 Suggested tempo: $\downarrow = c. 50-58$

The following Bach arias are from two of the greatest pieces of sacred music ever written. In performing these arias, as in most of Bach's flute compositions, breath control is of the utmost importance. The tempo must remain steady without breathing gaps (listen to the basso continuo line). Be sure not to over-romanticize your performance with inappropriate rubato and excessive vibrato. The sound should be beautiful and warm with just enough vibrato to color the tone, and nuances should be played with subtlety and grace. It is advisable to add some slurs to this unedited version so that the flowing, lyrical quality of the piece is more apparent.

Text and translation of "Aus Liebe will mein Heiland sterben"

Aus Liebe will mein Heiland sterben, Von einer Sünde weiss er nichts, Dass das ewige Verderben Und die Strafe des Gerichts Nicht auf meiner Seele bliebe. Out of love would my Savior die for me, He who knows nothing of sin, That eternal ruin And the retribution of judgment May not weigh upon my soul.

Translation by Judith Lambert



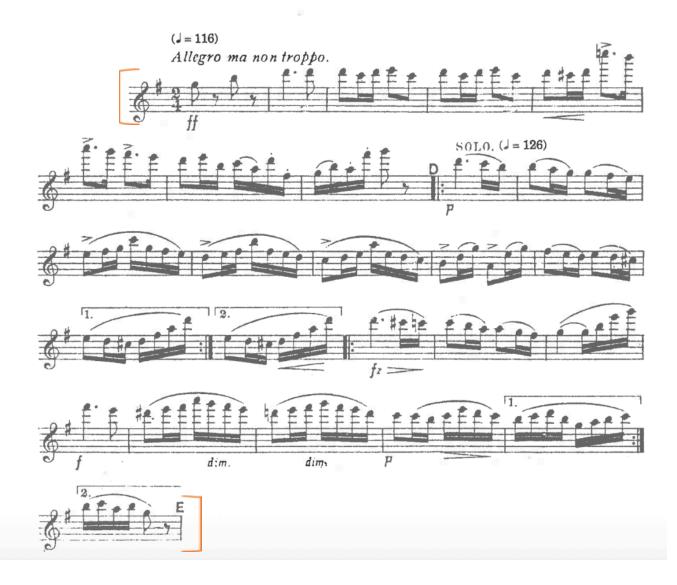
(piano accompaniment continues for I measure)

SYMPHONY NO. 8 IN G MAJOR

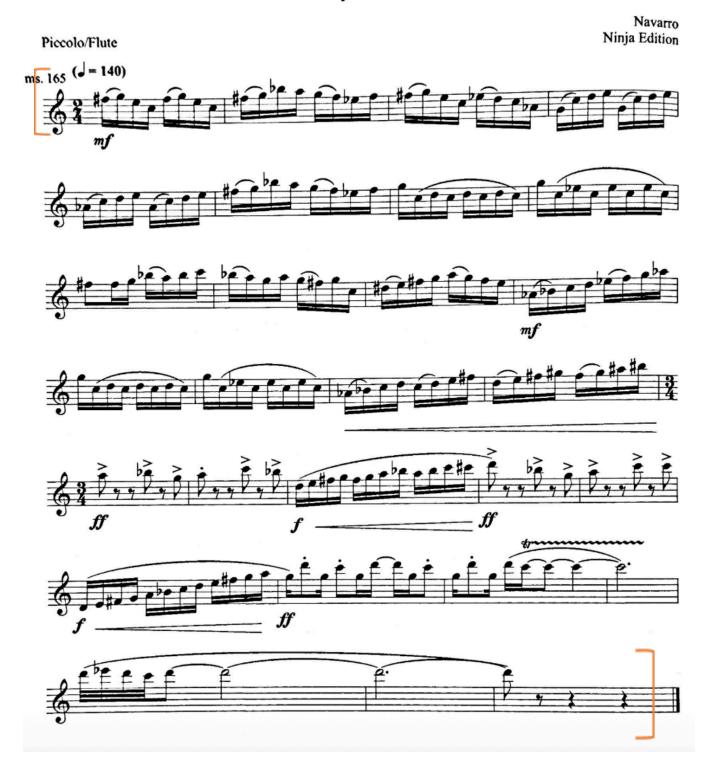
ANTONÍN DVOŘÁK (1841-1904)

Mvt. IV, 8 before [D] to [E] Published tempo: J = 116, then 126

In this glorious solo, the player should project the strong personality of an uninhibited virtuoso. Strive for a full and brilliant sound on all notes (including 16ths), steady rhythm, and clean technical execution. Regarding the p dynamic at the beginning of the solo at [D], I can only say I have never been asked to play this solo with anything less than an expansive, radiant sound. If you take a breath after the D at [D] and nine bars after [D], make sure that the D does not lose its vibrancy and color before the breath, as this will create an unpleasant gap in the phrase. You should be able to take a breath while the sound of the D is still vibrating in the air.



Downey Overture



1) BRITTEN, The Young Person's Guide to the Orchestra



Spring 2026 Flute Audition Packet Concert Band

Only Non-Music Majors can audition with Concert Band Excerpts

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Flute	
Paul Creston: Celebration Overture	Mvt.II, Andante: m. 95-106
Malcom Arnold: Scottish Dances	Mvt.II, Vivace: pick up to A to 9 after A
Piccolo	
Gould: Symphony for Band	Mvt.I, Epitaphs: m.128-138

Paul Creston, Celebration Overture: Mvt.II, Andante: m. 95-106

Celebration Overture: Andante



4 Scottish Dances- II



Gould, Symphony for Band: Mvt.I, Epitaphs: m.128-138 (Piccolo)

