

School of Music: Placement Auditions – Fall 2025

Flute: Prof. Julianna Eidle

Ensemble placement auditions will take place on August 24, 2025.

Excerpts 1-4 are required for all students interested in auditioning for SOM ensembles. **Sightreading will also be assessed.** Please prepare additional excerpts to be considered for more opportunities:

- Optional piccolo excerpt: Please prepare this if you would like to play piccolo in ensembles (if you don't have access to an instrument, but would like to work on piccolo this summer, let me know!)
- Optional chamber excerpt: Prepare this if you would like to be assigned to a chamber music ensemble this semester. You can either enroll in chamber music for credit or be placed in a group without enrolling. This is a great way to make music in a more soloistic setting AND have fun with friends!

Audition preparation advice:

- Listen, listen, listen! I have provided a number of sample recordings below, but you can find even more options through your own research.
 - Please note that pitch will vary from ensemble to ensemble: Many European groups tune to A=444 or 442. American ensembles mainly tune to A = 440 or 442. Please assume that WIU ensembles tune to A = 440. (In other words, you may be flat if you play along to European recordings without making any adjustments.)
 - To use the Naxos Music Library, follow the embedded links or access through the [WIU SOM Library Guide](#). You will need to log in with your WIU credentials. Click the box next to the track you would like to listen to, then click the big play button at the top of the page (you might need to scroll up.) I realize Naxos isn't quite as intuitive as Spotify, but you have access to fabulous recordings through this resource!
- Take it one step at a time. Focus on learning the excerpts well (with your best sound, clearest articulation, and most thoughtful interpretations) from the beginning, even if that means playing much below tempo. I love to practice excerpts extremely slowly, such as at half tempo.
- When picking a performance tempo, do not play faster than you can do so beautifully and successfully. This might mean you play slower than the indicated tempo goal – that is OK! Show the audition committee what you CAN do – I would rather hear something executed beautifully at a slower tempo than a messy jumble of notes “at tempo.”
- Counting rests: In general, if a rest is “short,” count through it in an audition. For longer rests, just take a short break before continuing to play after the rest. In this packet, I recommend counting through the rests in the Piazzolla but skipping the rests in the Mozart and Williams excerpts.

- Practice performing! As August gets nearer, consider practicing performing your audition for friends and family. Just like you practice your flute playing, performing also takes practice. This will give you a chance to get used to any different feelings you experience (pay attention to what happens physically and mentally!) Visualization is also a great preparation tool.
- Speak kindly to yourself! Recognize things that are going well in addition to areas for growth. I'm rooting for you to have a great time as you prepare these excerpts. I've tried to choose fun music – enjoy the process!
- If you have any questions, don't hesitate to reach me at j-eidle@wiu.edu. I will be offering optional virtual lessons in August – please keep an eye on your email for more information.

Excerpt	Sample Recording #1	Sample Recording #2	Sample Recording #3	Prof. Eidle's Goals	Your Goals (Please fill in!)
Ravel: <i>Bolero</i>	Detroit Symphony Orchestra, Järvi, 1992	Berlin Philharmonic Orchestra, Karajan, 1993	The West-Eastern Divan Orchestra, Barenboim, 2014	Exact rhythm (pay special attention to tied notes – subdivide!), wonderful breath control, even pitch, silky/controlled tone, phrasing	
JS Bach: <i>Orchestral Suite in B Minor, Badinerie</i>	Academy of St. Martin in the Fields, Marriner, 2024	Solisti di Zagreb, Galway, 2014	Berliner Barock Solisten, Pahud, 2001	Beautiful, expressive, and clear articulation; grounded rhythm; phrasing direction, absence of cracking	
Mozart: <i>The Magic Flute</i>	Metropolitan Opera, McBurney, 2022	Das Bayerische Staatsorchester, Sawallisch, 2008?	IU Opera Theater, Gibson, 2009	Elegant phrasing, graceful articulation, fantastic rhythm, micro-phrasing	
Williams: <i>War Horse (Dartmoor)</i>	Boston Pops Orchestra, Williams, 2012	Recording Arts Orchestra of Los Angeles, Williams, 2017	Wiener Philharmoniker, Williams, 2020	Freedom of sound (you can really sing and play with color!), proportionate rhythm, expressive cadenza	
OPTIONAL PICCOLO Borodin: <i>Polotsvian Dances</i>	London Symphony Orchestra, Doráti, 2010	Chicago Symphony Orchestra, Ozawa, 1984	Dallas Symphony Orchestra, New, 2023	Clear articulation and accents, solid middle register entrances, even intonation between keys	
OPTIONAL CHAMBER Piazzolla, <i>Histoire du Tango</i>	Pahud, 2013	Boyd, 2010	Hoepfner, 1996	Soloistic interpretation, dynamic contrast, hemiola in accents, evenness across registers	

BOLÉRO

MAURICE RAVEL
(1875-1937)

Bar 1 to [1]

Published tempo: ♩ = 72

*pretty
not too small*

drum like

As the flute is the first melodic instrument to be heard, play this theme with purity and simplicity. The character of this melody is lyrical and supple, but it must be in perfect rhythm with the snare drum. As with so many of these excerpts, the breaths must not interfere with the metronomic pulse of the rhythm.

1^{re} et 2^e FLÛTES

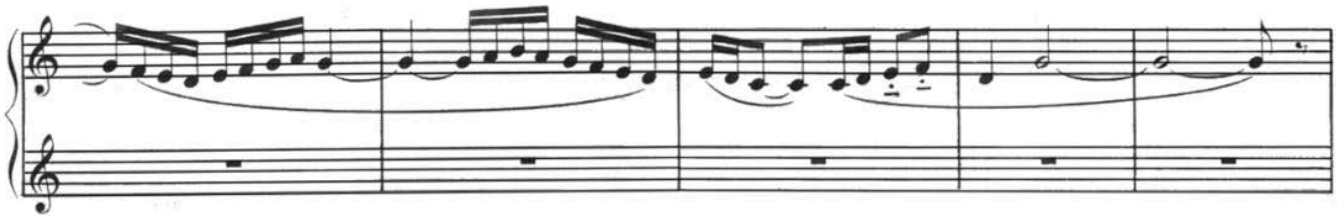
Tempo di Bolero moderato assai

Solo

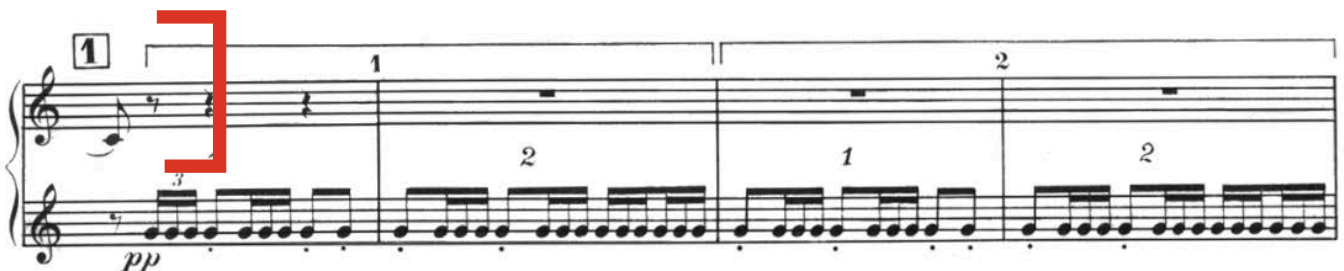


4

pp



1



pp

ORCHESTRAL SUITE NO. 2 IN B MINOR

JOHANN SEBASTIAN BACH, BWV 1067
(1685-1750)

Polonaise and Badinerie, complete

Suggested tempo for Polonaise: ♩ = c. 56

Suggested tempo for Badinerie: ♩ = c. 118-128



French court dances of the 18th century served as the basis for some of Bach's most inspiring flute writing. The Polonaise should be played in a stately, regal manner with the Double section following in a more lyrical, flowing style. Play the Badinerie with great rhythmic vitality, flair, and meticulous articulation without resorting to a hard 20th-century staccato. It is standard performance practice to slur from each trill to its resolution.

16 **Badinerie**

7

14

21

27

35

Fine

Excerpt 3: Mozart, The Magic Flute

THE MAGIC FLUTE

WOLFGANG AMADEUS MOZART, K. 620
(1756-1791)

Mozart's final opera, *The Magic Flute*, contains some of his most famous arias. The solo flutist has a leading role rivaling such iconic characters as The Queen of the Night and Papageno the bird catcher. I always feel a deep gratitude for the opportunity to perform this extraordinary masterpiece. The German title of the aria is translated "How Powerful Is Your Magic Tone!"

Excerpt 1: Act I, No. 8, Finale, bars 1-24 of "Wie stark ist nicht dein Zauberton!"

Suggested tempo: ♩ = 96-104

This delightful solo mirrors and embellishes the melody sung by the tenor. Keep the vibrato light, and your tone pure and singing. The solo should have a feeling of grace and humor, as on stage the character of Tamino is trying to charm wild beasts with the sweet sound of the "magic flute."

Although there is very little marked in regard to articulation, in performance it is traditional to judiciously add slurs to the printed version. It is advisable to listen to a variety of good recordings to arrive at an elegant and refined interpretation and performance.

**Andante.
Solo.**



JOHN WILLIAMS

Excerpt 1: Dartmoor 1912, bars 1-15

Both of these solos are very free and expressive. You can simply enjoy singing with simplicity and tenderness.

For inspiration and to add to your understanding of what the composer had in mind, we are so fortunate to be able to see and hear John Williams conduct this very solo in various recorded performances.

Excerpt 2: Dartmoor 1912, pickup to bar 131 through bar 144

The X where the Cadenza begins in bar 139 indicates “no time signature.”

130

3

Solo

135

ad lib.

mf

poco accel.

Cadenza - a piacere

take time

138

rit.

f

7

6

6

6

rall.

msfz

mf

6

rit.

morendo

OPTIONAL PICCOLO EXCERPT: Borodin, Polotsvian Dances

POLOTSVIAN DANCES

BORODIN

♩ = 152

ff

Fl. I

+ Picc.

ff

The image displays a musical score for the piece "Polotsvian Dances" by Borodin. The score is written for a piccolo (Picc.) and a flute (Fl. I). The tempo is marked as ♩ = 152, and the dynamics are *ff* (fortissimo). The score consists of five staves of music. The first staff is marked with a red bracket on the left. The second staff ends with a double bar line and a repeat sign. The third staff is marked with a red bracket on the right. The fourth and fifth staves continue the melodic line. The key signature is one flat (B-flat major or D-flat minor), and the time signature is 4/4. The music features a fast, rhythmic melody with many eighth and sixteenth notes, often beamed together. The score is presented on a white background with black musical notation.

Bordel 1900

Flûte

Molto giocoso ♩ = 180

f

ff

ff

p

ff

ff

10