

HOUSTON SYMPHONY

PRINCIPAL FLUTE AUDITION

October 6, 7, 8, 2025; November 18 & 19, 2025

Jones Hall Stage

The official tuning pitch of the Houston Symphony is A=442 Hz

Audition Repertoire List

I. SOLO REPERTOIRE

W.A. MOZART	Concerto in G Major	Mvt 1: Exposition
GLUCK	Menuet and Dance of the Blessed Spirits from Orpheus	Complete

II. ORCHESTRAL EXCERPTS

J.S. BACH	"Aus Liebe" from <i>St. Matthew Passion</i>	Beginning - mm.18
BEETHOVEN	Leonore Overture No. 3	Beginning - mm.24 mm.328 - mm.360
BIZET	<i>Entr'acte</i> from <i>Carmen</i>	Beginning - 11 bars after A
BRAHMS	Symphony No.4	Mvt IV: mm.89 - mm.105
DEBUSSY	Prelude a l'apres-midi d'un faune	Beginning - mm.4; 2 - 3
DVOŘÁK	Symphony No. 8	Mvt IV: D - E (take repeats)
HINDEMITH	Symphonic Metamorphosis	Mvt III: 5 bars before C - end
MAHLER	Symphony No. 9	Mvt I: mm. 377 - mm.390
MENDELSSON	A Midsummer Night's Dream	Scherzo: mm.328 - end
PROKOFIEV	Symphony No. 1, <i>Classical</i>	Mvt II: B - 1 after C Mvt IV: Beginning - D ; 4 before K - 9 after N
RAVEL	Daphnis and Chloe	155 - 156 176 - 2 after 179
ROSSINI	Overture to William Tell	mm. 181 - mm. 226
SAINT-SAENS	Carnival of the Animals	Volière (complete)
SHOSTAKOVICH	Symphony No. 6	Mvt I: 23 - 26 ; 27 - 1 before 28
SHOSTAKOVICH	Symphony No. 15	Mvt I: Beginning - 2 after 4
R. STRAUSS	Till Eulenspiegel's Merry Pranks	5 - 3 before 8 , 33 - 2 before 35
STRAVINSKY	<i>Petrouchka</i> (1947)	Beginning - 7 60 - 61

III. ENSEMBLE EXCERPTS (Finals Only)

Selected from repertoire listed under II. Orchestral Excerpts and these sections:

BEETHOVEN	Symphony No. 4	Mvt II: Pickup to E - mm.72
	Symphony No. 7	Mvt II: 1 before E - F
BRAHMS	Symphony No. 1	Mvt IV: pickup to mm.78 – 2 after D
DVOŘÁK	Symphony No. 7	Mvt I: 4 before D - F
MAHLER	Symphony No. 3	Mvt VI: 11 - 13

IV. POSSIBLE SIGHT READING

für Flöte und Orchester
KV 313 (285c)

Allegro maestoso

Bärenreiter-Ausgabe 6817

54

58 Tutti 2 Solo

63

66 tr

71 tr

77 Tutti f p tr Solo

83

86 tr

90 tr Tutti f p

96 f tr

100

103 Solo Tutti 1

Detailed description: This is a musical score for a transverse flute, spanning measures 54 to 103. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, trills (tr), and slurs. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions like 'Tutti' and 'Solo' are placed above the staff. Measure numbers are indicated at the beginning of each line. The piece concludes with a final measure marked with a '1'.

107 Solo

Tutti

f Solo

112

115 Tutti 1 Solo

121

124 tr

129 tr

132 tr

135 tr

139

144

148 Tutti f

152 Solo

157 tr

161 tr Tutti f

165

169

174 Tutti 2 Solo

180

183 tr.

187

193 Tutti 2 Solo tr

201

205 tr Tutti f

210

Cadenza *)

214

216

*) siehe Vorwort / see preface / v. préface

Dance of the Blessed Spirits

from 'Orpheus'

GLUCK

Lento dolciss.

Lento dolciss.

p dolce

A

f

B

p

C Lento

D

E

F

f *p* *f* *p*

D.C., senza repetizione, al fine

D.C., senza ripetizione, al fine

J.S. BACH: "Aus Liebe" from *St. Matthew Passion*

Beginning - mm.18

Nr. 58 Arie (Aus Liebe will mein Heiland sterben)

Solo

6

10

14

A

BEETHOVEN: *Leonore* Overture No. 3

Beginning - mm.24;

mm.328 - mm.360

Excerpt 1:

Adagio

11

ff *p dim.* *pp* *p*

19 *stacc.e pp*

23

Detailed description: This musical excerpt is for measures 19 through 23 of the Leonore Overture No. 3. It is in 3/4 time and begins with a treble clef. Measure 19 starts with a forte fortissimo (*ff*) dynamic, followed by a piano dynamic (*p*) and a *dim.* (diminuendo) marking. The melody consists of eighth and sixteenth notes, some beamed together. A repeat sign with first and second endings is shown in measure 21. Measure 22 has a piano (*pp*) dynamic, and measure 23 has a piano (*p*) dynamic. Measure 19 also features a staccato (*stacc.e*) marking and a piano-pianissimo (*pp*) dynamic. Measures 20 and 21 contain triplets of eighth notes. Measure 23 ends with a half rest.

Excerpt 2:

328 Allegro

cresc. *fp*

337 1

344

351 *pp*

Detailed description: This musical excerpt covers measures 328 through 360 of the Leonore Overture No. 3. It is in 3/4 time and begins with a treble clef. Measure 328 is marked 'Allegro' and features a crescendo (*cresc.*) and a fortissimo-piano (*fp*) dynamic. The melody is composed of eighth and sixteenth notes, with some beaming. Measure 337 includes a first ending bracket. Measure 344 features a triplet of eighth notes. Measure 351 starts with a piano-pianissimo (*pp*) dynamic and includes a sequence of eighth notes numbered 1 through 8. The excerpt concludes with a half rest in measure 360.

BIZET: *Carmen* Suite No. 1

Entr'acte

Beginning - 11 after [A]

Andantino quasi Allegretto. (♩ = 88.)



BRAHMS: Symphony No. 4

Mvt IV: mm.89 - mm.105

Allegro energico e passionato



DEBUSSY: Prelude a l'apres-midi d'un faune

Beginning - mm.4; 2 - 3

Excerpt 1:

Très modéré
1^o SOLO



p doux et expressif

2 1^o SOLO



p léger et expressif

Excerpt 2:

1^o



f *p*

3

DVOŘÁK: Symphony No. 8

Mvt IV: D - E

Allegro, ma non troppo ♩=126

D Solo

75

p

80

1. 2.

85

fz

90

dim.

p

1.

2.

E

HINDEMITH: Symphonic Metamorphosis

Mvt III: 5 bars before C - end

Solo

mf

C

f

mf

f

mf cresc.

f

dimin.

allarg.

p

MAHLER: Symphony No. 9

Mvt I: mm. 377 – mm.390

*Plötzlich bedeutend langsamer (Lento) u. leise.
Misterioso.*



MENDELSSOHN: *A Midsummer Night's Dream*

Scherzo: mm.328 - end

Allegro vivace



PROKOFIEV: Classical Symphony

Mvt II: [B] - 1 after [C]

II

Larghetto ♩ = 54

B

pp molto dolce *pp*

C

PROKOFIEV: Classical Symphony

Mvt IV: Beginning - 2 after [D]

Excerpt 1:

IV

Molto vivace $\text{♩} = 152$

1 5 2 3 3

pp *pp* *ff subito* *p*

pp *ff* *p* *f subito* *pp*

pp

p *f* *f*

PROKOFIEV: Classical Symphony

Mvt IV: 4 before [K] - 9 after [N]

Excerpt 2:

The image displays a page of musical notation for 'The Swan' by Camille Saint-Saëns. The score is written for piano and consists of seven staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *mf*, *cresc.*, *f*, *mp marcato*, *p*, *pp*, *ff*, *f subito*, and *pp* are indicated throughout the piece. Articulations like accents and slurs are also present. The score is divided into sections labeled K, L, M, and N. The notation is in a standard musical style with a clear focus on the melodic and harmonic development of the piece.

RAVEL: Daphnis and Chloe

155 – 156

Excerpt 1:

Début des *Fragments Symphoniques* (2^e Série)

155 Lent

Fl.

First system of the musical score, measures 155-156. The music is in 4/4 time, key of D major. The upper staff (Flute) begins with a *pp* dynamic. The lower staff (Piano) provides a harmonic accompaniment. Both staves feature a series of sixteenth-note runs.

Second system of the musical score, measures 155-156. The music continues with the same melodic and harmonic patterns as the first system.

Third system of the musical score, measures 155-156. The music continues with the same melodic and harmonic patterns as the first system.

Fourth system of the musical score, measures 155-156. The music continues with the same melodic and harmonic patterns as the first system. The measure number **156** is indicated in a box at the end of the system.

RAVEL: Daphnis and Chloe

176 – 2 after 179

Excerpt 2:

176 Très lent.
Solo
p
expressif et souple

177
mf

f

Retenu légèrement

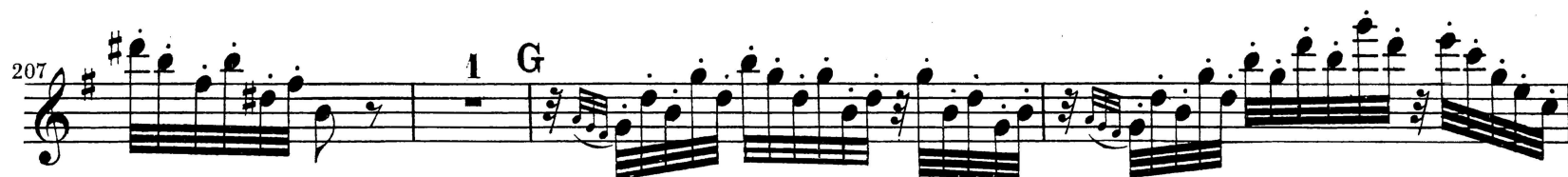
Rall. **178** au Mouv!
ppp *f* *p*

179 au Mouv! Pressez
Retenez
pp *ff*

ROSSINI: Overture to William Tell

mm. 181 – mm. 226

Andante (♩=76)



SAINT-SAENS: Carnival of the Animals

Volière

Moderato grazioso

Quatuor

FLÛTE

Basses

p

1

The musical score is written for a string quartet (Quatuor) and a flute (FLÛTE). The tempo is 'Moderato grazioso'. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 3/4. The flute part begins with a series of grace notes and a melody that continues throughout the movement. The string quartet (Quatuor) consists of two violins and two violas. The basses (Basses) are also indicated. The score includes a first ending marked with a '1' in a box. The dynamics include piano (*p*).

FLÛTE

3

2

10

10

3

4

ppp

SHOSTAKOVICH: Symphony No. 6

Mvt 1: [23] - [26]

This musical score is for the first movement of Shostakovich's Symphony No. 6, specifically measures 23 through 26. The notation is written on a single staff in treble clef with a key signature of one flat (B-flat). Measure 23 begins with a 'Solo' marking and a 'ppp' (pianissimo) dynamic. It features a series of eighth and sixteenth notes, some beamed together, and a trill. Measure 24 continues the melodic line with various note values and rests. Measure 25 is marked with a 'mf' (mezzo-forte) dynamic and includes a trill. Measure 26 concludes the section with a 'rit.' (ritardando) marking and a return to 'A tempo'. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 6, 7, 3).

SHOSTAKOVICH: Symphony No. 6

[27] - 1 before [28]

The image displays a musical score for Shostakovich's Symphony No. 6, specifically measures 27 and 28. The score is written for a flute, with a treble clef and a key signature of one flat (B-flat). Measure 27 is marked with a box containing the number 27, followed by the word "Solo" in a circle, and the tempo marking "A tempo". The measure begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The dynamic marking "ppp" is written below the first note. Measure 28 is marked with a box containing the number 28, followed by the word "Solo" in a circle, and the tempo marking "A tempo". The measure begins with a half note G4, followed by a quarter note A4, and a half note Bb4. The dynamic marking "ppp" is written below the first note. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 7, 3, 5, 4).

SHOSTAKOVICH: Symphony No. 15

Mvt I: Beginning - 2 after [4]

Allegretto 1 = 120

2

1

2

3

4

5

6

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R. STRAUSS: Till Eulenspiegel's Merry Pranks

[5] - 3 before [8]; [33] - 2 before [35]

Immer sehr lebhaft.

Excerpt 1:

Excerpt 1: Musical score for measures 5 to 28. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It features various dynamics including *ff*, *f*, *p*, *mf*, and *cresc.*. The tempo/mood is indicated as *Immer sehr lebhaft.* (Always very lively). The score includes fingerings (e.g., 5, 4, 8, 6, 1, 1, 7, 28) and articulation marks like *espr.* (spiccato).

Volles Zeitmass.
(sehr lebhaft.)

Excerpt 2:

Excerpt 2: Musical score for measures 33 to 35. The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It features various dynamics including *pp*, *cresc.*, *grazioso*, *f*, *p*, and *mf*. The tempo/mood is indicated as *Volles Zeitmass. (sehr lebhaft.)* (Full time measure, very lively). The score includes fingerings (e.g., 33, 2, 1, 34, 2, 1, 35) and articulation marks like *grazioso*.

A 2118

STRAVINSKY: Petrouchka (1947)

Beginning - 7

Vivace, $\text{♩} = 138$
Solo

f ben marc.

f

ff

cres - cen - do

ff

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TORONTO

B. & H. 16349

STRAVINSKY: Petrouchka (1947)

60 - 61

60 Lento, ♩ = 50

Solo (*Cadenza*)

Poco più mosso, ♩ = 60

The musical score for measures 60 and 61 of Stravinsky's Petrouchka. Measure 60 is marked 'Lento, ♩ = 50' and 'Solo (Cadenza)'. It begins with a piano (*p*) dynamic and a 2/4 time signature. The melody is written on a single staff in B-flat major. It features a series of eighth and sixteenth notes, with a five-measure rest indicated by a '5' over a bracket. The tempo changes to 'Poco più mosso, ♩ = 60' in the second half of the measure. Measure 61 continues the melody, marked 'a tempo'. It includes a 'più p' (piano) dynamic marking and a 'poco' (poco) marking. The time signature changes to 3/4 at the end of the measure.

61 a tempo,

The musical score for measure 61 of Stravinsky's Petrouchka. It is marked 'a tempo,' and begins with a piano (*p*) dynamic. The melody is written on a single staff in B-flat major. It features a series of eighth and sixteenth notes. The time signature is 3/4.

B. & H. 16349

BEETHOVEN: Symphony No, 4

Mvt II: Pickup to E - mm.72

64 Timp. *p* *cantabile* **E** 6

67 *cresc.* - - - - *sf* *p*

70 *cresc.* - - - - - *f*

BEETHOVEN: Symphony No. 7

Mvt II: 1 before E - F

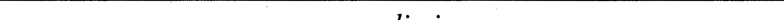
Allegretto ♩ = 76

[illegible]

161

The musical score for measures 161-170 is written in treble clef with a 3/4 time signature. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, often beamed together. Measure 161 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 162 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 163 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 164 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 165 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 166 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 167 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 168 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 169 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 170 has a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4.

169 

179 

BRAHMS: Symphony No. 1

Mvt IV: pickup to mm.78 - D

Allegro non troppo, ma con brio

The musical score is written for a single melodic line in treble clef, common time (C). It consists of three staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note runs with slurs. The second staff, starting at measure 84, continues the melodic development with slurs and a crescendo (*cresc.*) leading to a sforzando (*sf*) accent. The third staff, starting at measure 91, begins with a forte (*f*) dynamic and a crescendo (*cresc.*), followed by a trill (*tr*) on a note, and then a fortissimo (*ff*) dynamic. A large, bold letter 'D' is placed above the staff at the end of the third staff, indicating the end of the section.

DVOŘÁK: Symphony No. 7

Mvt I: 4 before D - F

Allegro maestoso ♩ = 66

ritard. D in tempo

fz *p dolce*

fp *p*

mf *p* *fp* *pp*

p *cresc.* *mf* *f* 3

p *pp* *fz* *p*

pp *mf* *f*

f *mp* *pp* F

Detailed description: This is a musical score for a single melodic line in G major, 4/4 time. The tempo is 'Allegro maestoso' with a metronome marking of 66 quarter notes per minute. The score consists of eight staves of music. The first staff begins with a half rest followed by a quarter note G, then a half note A, and continues with eighth and quarter notes. It includes dynamic markings *fz* and *p dolce*, and a 'ritard.' (ritardando) marking. The second staff continues the melodic line with various dynamics including *fp* and *p*. The third staff features a crescendo leading to *fp* and *pp*. The fourth staff has a *p* dynamic. The fifth staff, marked with an 'E' at the beginning, shows a crescendo from *p* to *f*, with a triplet of eighth notes. The sixth staff includes *pp*, *fz*, and *p* dynamics, with some notes marked 'tr' (trills). The seventh staff continues with *pp*, *mf*, and *f* dynamics. The eighth staff, marked with an 'F' at the end, starts with *f* and ends with *mp* and *pp* dynamics.

MAHLER: Symphony No. 3

Mvt VI: 1 before [11] - 4 after [12]

11 Sehr gesangvoll.
a tempo

12

(1. Flöte.)
ppp pp