Suíte for Orchestra, “Hagrid’s Friendly Bird,” bars 127-150

Published tempo: In “4” \( \frac{j}{4} = 154 \)

Perhaps this excerpt will become the Volière for the 21st century. So many of the challenges are similar in these two rapid virtuoso display pieces for the flutist.

The technical demands are very apparent and easy to understand. I would pay a great deal of attention to the contrast between the very clear, pointed attack on each staccato note, and the beautiful lyricism of the two-octave arpeggios and the smaller slurred note groupings. The accent markings give extra brilliance and stability to this exciting solo.

The accompaniment in the strings is unforgiving and unyielding. Solid, impeccable rhythm from the flutist, regardless of the technical difficulty of any particular passage, is essential for a truly exhilarating and exciting performance. The accent markings give extra brilliance and stability to this exciting solo.

Erratum:

Although the part matches the score in m.135, it appears that the slur on beat 2 should continue to the B.
PETITE SYMPHONIE

UNO REQUIRED FLUTE EXCERPT #2 (Letter E to End) CHARLES GOUNOD
(1818-1893)

Excerpt 1: Mvt. II, bars 1-29
Suggested tempo: \( \frac{j}{=} 56-60 \)

There were many times in my orchestral career when I would find myself completely in love with a flute solo. That was certainly the case playing the 2nd movement of the Gounod Petite Symphonie, a work written for Gounod’s dear friend Paul Taffanel (one of the icons of our flute history).

Large chamber works are increasingly finding their way into the programming of orchestras today – for outreach concerts and for adding variety to the concert experience. For me, an audition performance of this exquisite melody reveals volumes about the player.

Each of these two extended solo passages begins with graceful simplicity and gradually becomes more and more passionate and intense, and then concludes with a quiet loveliness.

I recommend practicing these passages first with the purest tone and no vibrato. Only when proper control of pitch and tone have been achieved at this level is it time to add appropriate dynamics and vibrato, step by step, to create the singing quality of a highly expressive aria.

Excerpt 2: Mvt. II, bars 60-89

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