J.S. Bach: St. Matthew's Passion, BWV 244
Flute I
Nr. 58 Arie (Aus Liebe will mein Heiland sterben)
Flute I
Hindemith: Symphonic Metamorphosis

The flute solo in the third movement is undoubtedly one of the most technically demanding passages in the entire orchestral literature. It gives us a chance to display our skills in finger dexterity, clarity of articulation, tuning, breathing discipline, dynamic balances (especially between the highest and lowest notes), and our sense of *bravura* style.

We must note immediately that the tempo for this solo is not what Hindemith has marked in the score ($\frac{c}{4} = 126-132$). Most conductors will do this around $\frac{c}{4} = 100$; in fact, Hindemith himself, conducting the Berlin Philharmonic in a recently reissued CD, just barely makes it to 100. Oddly, he follows the metronome markings of the other three
CAUCASIAN SKETCHES

No. 4: Procession of the Sardar

Mikhail Ippolitov-Ivanov, Op. 10
(1859-1935)

This should be played in a march-like tempo, but not too fast. Piccolo and Bassoon play in unison, so tuning is very important. Play in four-bar phrases, and observe dynamics carefully. Make a good crescendo on the
F♯ half-note 4 measures after A. Play the measure before B as mf, not f. This can best be accomplished using
this fingering for high G♯: c--c--.c.

The score is marked \( \frac{1}{4}=72 \), but it generally is played at \( \frac{1}{4}=92 \) or faster.

One beat before B, the internal slur is really a triplet brace and doesn’t imply a separate tonguing.

Allegro moderato, tempo marziale.

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EIGHT RUSSIAN FOLK SONGS

No. 7: Round Dance

Anatoli Liadov
(1855-1914)

This is a charming folk dance, so it must be played with spirit. The 16th-note passage before 4 must be played
smoothly with no break. Make a good crescendo on the trill and finish the 16th-note passage...