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Perspectives on Auditioning: An Examination of Professional Horn Players on Auditioning

Guglielmo Manfredi

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UNIVERSITY OF MIAMI

PERSPECTIVES ON AUDITIONING: AN EXAMINATION OF PROFESSIONAL HORN PLAYERS ON AUDITIONING

By

Guglielmo Manfredi

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

December 2011
The purpose of this essay is to give an in-depth analysis of the present-day audition process, focusing on European and American orchestras and United States service bands. The research achieved a familiarity with the preparation process and methods in order to provide a concrete understanding of how to best approach an audition. More importantly, it investigated the differences and similarities in audition repertoire, procedure, and requirements between European orchestras, American orchestras, and United States service bands, resulting in a comprehensive and global perspective on the study and fostering a more thorough understanding of the audition process as a whole. This study is designed to showcase an overview of valuable insights and resources from a multitude of perspectives combined into one single document, thus creating a source for future auditioning candidates.
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Chapter One

Introduction

The difficulties and challenges of auditioning for professional ensembles are undeniable today. The highly competitive nature of the audition process makes it imperative for an auditioning candidate to be very familiar with the inner workings of the procedure. In the earlier part of the twentieth century it was very common for orchestral musicians to be handpicked by the music director who often selected these musicians from a certain group of teachers.¹ In addition, the fact that in the 1950s and 1960s the majority of orchestral performers were male significantly limited the number of applicants for those positions.² By the 1970s and 1980s the advertising of positions in publications such as the International Musician and other union papers attracted an increased number of competitive applicants.³ As a result of this increase most orchestral auditions introduced the use of the screen, allowing performers of any gender and race to be evaluated equally and eliminating any conscious or unconscious prejudice on the part of the audition committee.

In today’s musical environment an annual average of five to six horn openings occur in major symphony orchestras in North America, a fairly limited number of postings in contrast to the over three hundred horn students who graduate from American


schools of music each year. Moreover some orchestras adhere to longstanding tradition; for example, the Wiener Philharmoniker prefers hiring musicians who received their musical training and playing style from the Viennese schools of music. Such a practice reduces the ability for musicians outside that specific school of thought to be able to succeed at auditions. In addition, the audition itself can be a very lonely, uncomfortable, sterile and unusual performance environment in which an artist may not be able to play his or her best. Understandably, then, such jobs can be very difficult to win. Thus today’s auditioning musicians have turned to the best in the business for aid and consultation.

Every horn player whose goal is to become an orchestral performer must tackle the process. Many artists, such as John Cerminaro, principal horn of the Seattle Symphony Orchestra, feel that auditioning in its current practice is very different from performing on stage for a live audience. There is not as much musical freedom as one would expect during a concert. The audition committee has a very limited amount of time to listen to each candidate, and considerations of expression, musicality and interpretation are often replaced by the need to assess one’s rhythmic accuracy and steadiness of tempo.

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6 Ibid.


8 Ibid. 36.
First and foremost, an important plan of action is for each performer to become familiar with the circumstances that occur in an audition setting. Knowing what to expect and being prepared for any surprises are key to a successful and gratifying audition performance. Once one is aware of the situation, preparing for the task ahead is a little more comfortable. Without a doubt accuracy is a must when facing the committee; therefore in order to win a position the performer must strive for absolute accuracy. So how does one achieve such perfection? How does one gain the edge that separates him or her from the rest of the auditioning candidates?

The research will center on the people who have achieved such expertise. Interviewing professional orchestral players in top-tier European orchestras, top-tier American orchestras and premiere American service bands and asking them how they approach the highly stressful, competitive and demanding audition process will be the foundation of the essay. This approach will allow comparison and contrast of different methodologies among different players, and of different approaches regarding the ensembles they have auditioned for.

**Purpose of the Study**

The purpose of this essay is to give an in-depth analysis of the present-day audition process, focusing on European and American orchestras and United States service bands. The research will achieve a familiarity with the preparation process and methods in order to provide a concrete understanding of how to best approach the audition. More importantly it will investigate the differences and similarities in audition repertoire, procedure and requirements between European orchestras, American orchestras and United States service bands, resulting in a comprehensive and global
perspective on the study and foster a more thorough understanding of the audition process as a whole.

**Need for Study**

The literature regarding the process is fairly limited. As the review of the related literature will show, most publications are based only on a single author’s opinions and point of view. This study is designed to showcase an overview of valuable insights and resources from a multitude of perspectives combined into one single document, thus creating a source for future auditioning candidates.

**Research Questions**

1. What research should be conducted before an audition (such as use of recordings, type of equipment etc.) by persons wishing to audition for American orchestras, European orchestras, and United States service bands?
2. What is the most prominent repertoire used for auditioning for American orchestras, European orchestras, and United States service bands?
3. How does one prepare for an audition, and how do preparation methods and approaches for auditions differ for American orchestras, European orchestras, and United States service bands?
4. How do audition procedures differ for American orchestras, European orchestras, and United States service bands?
Chapter Two

Review of Related Literature

Research-based publication on the audition process is a fairly recent phenomenon. Most articles that focus on this endeavor have been written in the last fifteen to twenty years. Though this specific research is designed to bring together hints and tips from a multitude of different artists, it is necessary to review the literature that has already been established. The research includes reasons why jobs are increasingly difficult to find and win as well as the type of musical and psychological preparation that is most often required at an audition. The review of literature investigated the following topics: an inside perspective on the auditioning process, what to expect, repertoire, mental and physical approaches to preparation for the audition.

An Inside Perspective on the Auditioning Process

The auditioning process has undergone a dramatic change since the days of Arturo Toscanini and Serge Koussevitzky in the 1930s and 40s when the candidate was often invited to audition by a conductor himself. It was common for these auditions to take place in the presence of the maestro alone. The conductor had supreme rule over the orchestra, and the players were handpicked in order to satisfy the maestro’s musical requirements.  

Today the process has developed into a much more political and complicated effort. With the rise of unions and unionized orchestras, the maestro has been forced to relinquish much authoritative power. In order to ensure a more democratic selection

process, audition committees comprised of members of the orchestra have been established to weigh the decision along with the conductor.\textsuperscript{10} The principal horn of the Seattle Symphony Orchestra, John Cerminaro, summarizes the audition process as a necessary combination of two evils.\textsuperscript{11} On one side is the totalitarian establishment of the maestro, and on the other is the musician-comprised committee with its safety-first orientation. The conductor is obviously interested in the player whom he or she prefers most; however, that view often conflicts with the wishes of the committee whose members can at times feel threatened by a newcomer’s ability and skill. Orchestra sections can be a very sensitive and complicated mix of musicians. The equilibrium among the different personalities within the section can be extremely fragile; thus there is a natural tendency to preserve the existing environment.\textsuperscript{12}

This situation can lead to a battleground scenario where both the committee and the maestro will not be able to find accord regarding a candidate, or, worse, will find a compromise which seldom results in the best option.\textsuperscript{13} Cerminaro finds this behavior in auditions disturbing and a cause of concern. He feels that in the past twenty years students have not been taught to play music but to win auditions. The deep-rooted and inner musical aspects of a player have been replaced by a middle-of-the-line

\textsuperscript{10} Ibid.45.


\textsuperscript{12} Ibid. 35.

\textsuperscript{13} Ibid. 36.
conservative approach fostered by the compromises that are so frequent between the committee and the maestro behind the panel.14

**Successful Audition Preparation and Expectations**

Success in the audition preparation process requires a clear understanding of what is expected from an auditionee. An aspect of auditioning that is often overlooked by performers is the application.15 The principal tuba of the Chicago Symphony Gene Porkorny suggests that the audition begins without even playing a note, and that a strong résumé is of paramount importance.16 The opinion is shared by Malinda Finch Klecker who says that the audition begins with the résumé and that an applicant must be mindful of deadlines.17 Patricia McCarty, associate principal violist of the Boston Symphony, agrees with this assertion, stating that for the committee to even consider a candidate to be eligible the résumé must highlight the achievements of the performer. A résumé should be typed, neatly organized, and truthful; additionally, it should include the following: any experience playing in professional orchestras either as a full time member or as a substitute, any participation in summer programs, education, teachers, competitions, prizes and chamber music experience.18 If the search committee views the auditionee as possibly suitable for the position but is not fully satisfied with the application content, an

14Ibid. 35.


audio or video tape of a performance may be requested in order to complete the screening process.\textsuperscript{19}

The first thing to do when one finds out about an audition is to collect all the recordings, and if possible, scores of all the requested literature. Feeling comfortable with the melodic and harmonic structure of a piece will expedite the technical and musical work in the practice room. One should strive to mimic the style and musical ideas presented in the recordings.\textsuperscript{20} While listening and studying the scores of the requested literature, one should pay careful attention to dynamics and gain an average understanding of tempos.\textsuperscript{21}

After executing the necessary research, the second aspect of preparation is to practice.\textsuperscript{22} The first thing to do is to develop playing strength and endurance so that one is able to play a minimum of four hours a day. Once the endurance is in place one must memorize the repertoire.\textsuperscript{23} It is imperative that one practice so that the material is played absolutely flawlessly the first time it is performed. Such performance is achieved through great attention to details and repetition. During the preparation period, it’s beneficial to perform mock auditions in front of colleagues and teachers in order to become acquainted with the various distractions that may present themselves at an
Since the audition will not resemble one’s most comfortable practice space, one should try to perform the audition in many different acoustical rooms whether live, or dry and dead, in order to be prepared for whatever may be presented on the audition day.\(^{25}\)

As a general rule, most orchestras around the world will have the candidates perform behind a screen for rounds leading up to semi-finals and finals.\(^{26}\) This practice is used in order to avoid any sort of prejudice and discrimination that may occur voluntarily or involuntarily on the part of the committee; it helps protect the orchestra management from lawsuits. A committee will generally be comprised of musicians who play the same instrument or same genre as well as a few outsiders. A brass audition will mainly have a large complement of the brass section with perhaps the concertmaster and a few woodwind principals.\(^{27}\)

Most auditions, whether for orchestra or service band, are comprised of multiple rounds, a procedure which allows the committee to carefully select their ideal candidate for the position.\(^{28}\) The first round will be performed quite certainly behind the screen. During the first part of the audition the candidate will be asked to play a solo work usually a W.A.Mozart concerto or a Richard Strauss concerto.\(^{29}\) At the completion of the


\(^{27}\) Ibid.40.


The second round, also most often behind a screen, allows the remaining candidates to showcase their ability to interpret a piece and their musical prowess. The committee will typically then eliminate another half of the remaining candidates, leading to the semi-final and final rounds. Finally the auditionees will most likely perform in front of the committee without the screen, and usually the bulk of the orchestral repertoire will be tested.\(^32\)

Understanding both the repertoire most commonly asked at an audition as well the reason for the selection of such repertoire is a fundamental steppingstone in preparing for the audition. Audition lists can be very detailed in their description where measure numbers are marked or very vague where just the piece is mentioned, and one must be prepared to play anything in the part.\(^33\) Another aspect about the repertoire list and


\(^{32}\) ibid.38.

auditioning in general that a hornist needs to be aware of is that in the United States the excerpts are the part of the audition weighed most heavily.\textsuperscript{34}

Due to the nature, the historical development and the literature of the instrument, a slightly different approach and type of player is required for each of the four positions. Thus, the need for a customized repertoire list is essential to facilitate the committee’s understanding of a performer’s strengths and ability for that particular job opening.\textsuperscript{35}

The principal is the leader, and ideally should undoubtedly be the best player of the section.\textsuperscript{36} The qualities that are most required in a principal horn are smoothness of sound, especially in the middle and high registers; an extreme control and fluidity of dynamics ranging from soft to loud; and an ability to demonstrate a technical command of the instrument. Most importantly, the principal should always inspire the section both musically and emotionally.\textsuperscript{37}

After a careful examination of principal horn audition lists of eleven American orchestras which held a principal horn audition in the past twenty years, a compilation of the ten most requested excerpts and literature was made in order to gain an overview.\textsuperscript{38}

\begin{flushright}
\textsuperscript{34} Howard Wall, “Views From the Other Side of the Screen,” The Horn Call 30, no.3 (2000):41.*note: this article is comprised of four sections written by four separate authors.
\textsuperscript{36} Howard Wall, “Views From the Other Side of the Screen,” The Horn Call, 30, no.3 (2000):41.
\textsuperscript{37} David Krehbiel, “Views From the Other Side of the Screen,” The Horn Call, 30, no.3 (2000):41.
\end{flushright}
Table 2.1 The Ten Most Requested Principal Horn Excerpts

<table>
<thead>
<tr>
<th>Composition</th>
<th>Number of Orchestras</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>10</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>10</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>10</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>10</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>10</td>
</tr>
<tr>
<td>Wagner Siegfried's Call</td>
<td>10</td>
</tr>
<tr>
<td>Beethoven 7th Symphony</td>
<td>9</td>
</tr>
<tr>
<td>Brahms 3rd Symphony</td>
<td>9</td>
</tr>
<tr>
<td>Mendelssohn Nocturne</td>
<td>9</td>
</tr>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>9</td>
</tr>
</tbody>
</table>

The audition repertoire was taken from the following orchestras: The Buffalo Philharmonic, the Chicago Symphony, the Cincinnati Symphony, the Colorado Symphony, the Detroit Symphony, the Honolulu Symphony, the Los Angeles Philharmonic, the National Symphony Orchestra, the Philadelphia Orchestra, the San Francisco Symphony, the Saint Louis Symphony.

The second horn position is arguably the most difficult one to perform and requires a very special talent. A good second horn player’s first priority is to match exactly with the principal horn on every musical aspect that is required. The fourth horn of the New York Philharmonic, Howard Wall, believes the second horn player requires the most flexibility within the section. This opinion is supported by Randy Gardner, former second horn of the Philadelphia Orchestra, who calls the second hornist “the chameleon of the horn section” due to the need to play with finesse, comfort and control.

---

in all registers.40 A survey of eleven American second horn auditions identified the ten most frequently asked excerpts at a second horn audition:41

Table 2.2 The Ten Most Requested Second Horn Excerpts

<table>
<thead>
<tr>
<th>Number of Orchestras</th>
<th>Second Horn Excerpts</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Beethoven 3rd Symphony</td>
</tr>
<tr>
<td>9</td>
<td>Beethoven 7th Symphony</td>
</tr>
<tr>
<td>9</td>
<td>Strauss Don Quixote</td>
</tr>
<tr>
<td>8</td>
<td>Shostakovich 5th Symphony</td>
</tr>
<tr>
<td>8</td>
<td>Tchaikovsky 4th Symphony</td>
</tr>
<tr>
<td>7</td>
<td>Beethoven 9th Symphony</td>
</tr>
<tr>
<td>7</td>
<td>Beethoven Fidelio</td>
</tr>
<tr>
<td>7</td>
<td>Mahler 1st Symphony</td>
</tr>
<tr>
<td>7</td>
<td>Strauss Ein Heldenleben</td>
</tr>
<tr>
<td>7</td>
<td>Wagner Das Rheingold</td>
</tr>
</tbody>
</table>

The audition repertoire was taken from the following orchestras: the Buffalo Philharmonic, the Chicago Symphony, the Chicago Lyric Opera, the Cleveland Orchestra, the Dallas Symphony, the Detroit Symphony, the Houston Symphony, the Los Angeles Philharmonic, the New Mexico Symphony, the Oregon Symphony, the San Antonio Symphony.

The third horn position is the leader of the second pair of horns. This musician needs to have the abilities of a principal horn but must also be extremely sensitive to the section as well. David Krehbiel comments that a third horn player is “sort of a part-time first horn” and needs to be a team player first.42 Much of the repertoire that is asked at a

40 Randy Gardner, “Views From the Other Side of the Screen,” The Horn Call, 30, no.3 (2000):39-41..


third horn audition is similar to the principal list; however there is significant literature important to be aware of. A survey of eight American orchestras’ third horn auditions identified the seven most frequently asked excerpts:

Table 2.3 The Seven Most Requested Third Horn Excerpts

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Number of Orchestras</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>7</td>
</tr>
<tr>
<td>Brahms Piano Concerto no.2</td>
<td>7</td>
</tr>
<tr>
<td>Mendelssohn 3rd Symphony</td>
<td>6</td>
</tr>
<tr>
<td>Berlioz Romeo and Juliet</td>
<td>6</td>
</tr>
<tr>
<td>Mahler 3rd Symphony</td>
<td>6</td>
</tr>
<tr>
<td>Brahms 1st Symphony</td>
<td>5</td>
</tr>
<tr>
<td>Brahms 4th Symphony</td>
<td>4</td>
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</tbody>
</table>

The audition repertoire was taken from the following orchestras: the Columbus Symphony, the Grant Park Symphony, the Hartford Symphony, the Metropolitan Opera, the New Jersey Symphony, the San Diego Symphony, the San Francisco Symphony.

Finally the fourth horn is the anchor of the section. The requirements most often asked from a fourth horn player are great control in the middle to extreme low ranges of the instrument, an acute sense of intonation, an unwavering dynamic prowess, and an excellent fluidity and flexibility in the lower registers. A survey of nine American orchestras’ fourth horn auditions identified the ten most frequently asked excerpts.

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43 Ibid.41


Table 2.4 The Ten Most Frequently Requested Fourth Horn Excerpts

<table>
<thead>
<tr>
<th>Number of Orchestras</th>
<th>Shostakovich 5th Symphony</th>
<th>Beethoven 9th Symphony</th>
<th>Mahler 1st Symphony</th>
<th>Strauss Don Quixote</th>
<th>Strauss Don Juan</th>
<th>Strauss Ein Heldenleben</th>
<th>Beethoven 3rd Symphony</th>
<th>Mendelssohn 3rd Symphony</th>
<th>Brahms 4th Symphony</th>
<th>Mahler 3rd Symphony</th>
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</table>

The audition repertoire was taken from the following orchestras: the Boston Symphony, the Chicago Symphony, the Columbus Symphony, the Honolulu Symphony, the Metropolitan Opera, the Los Angeles Philharmonic, the Philadelphia Orchestra, the Pittsburgh Symphony, the San Antonio Symphony.

Further analysis of the data provided a clearer understanding of the repertoire required for each different horn position. Table 2.5 gives a comprehensive summary of the most frequently asked literature in horn auditions, thus identifying the most common excerpts for each horn position.
<table>
<thead>
<tr>
<th>Orchestral Excerpt</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven Fidelio</td>
<td>7</td>
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<td></td>
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<tr>
<td>Beethoven 3rd Symphony</td>
<td>9</td>
<td>6</td>
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<tr>
<td>Beethoven 7th Symphony</td>
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<tr>
<td>Beethoven 9th Symphony</td>
<td>7</td>
<td>8</td>
<td></td>
<td></td>
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<tr>
<td>Brahms Piano Concerto no.2</td>
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<td>7</td>
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<td></td>
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<tr>
<td>Brahms 1st Symphony</td>
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<tr>
<td>Brahms 3rd Symphony</td>
<td></td>
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<tr>
<td>Brahms 4th Symphony</td>
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<td>Bruckner 4th Symphony</td>
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<td>Berlioz Romeo and Juliet</td>
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<td>Mendelssohn Nocturne</td>
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<tr>
<td>Mendelssohn 3rd Symphony</td>
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<tr>
<td>Mahler 1st Symphony</td>
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<tr>
<td>Mahler 3rd Symphony</td>
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<td>Mahler 5th Symphony</td>
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<td>Shostakovich 5th Symphony</td>
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<tr>
<td>Strauss Ein Heldenleben</td>
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<td>10</td>
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<td>Strauss Till Eulenspiegel</td>
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<tr>
<td>Strauss Don Quixote</td>
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<tr>
<td>Tchaikovsky 4th Symphony</td>
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<td>Tchaikovsky 5th Symphony</td>
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<tr>
<td>Wagner Siegfried's Call</td>
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<td>10</td>
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<tr>
<td>Wagner Das Rheingold</td>
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Auditioning for American Service Bands

When discussing job and audition possibilities, a subject often ignored yet of paramount importance is the employment in military service bands. As the competition for orchestral positions is becoming more intense, musicians are turning to service bands for employment, thus raising the competition level to new heights. Emily Justiniano, a hornist in the United States Air Force band, gives an important insight into the proceedings and requirements for excelling in a military band audition, touching on the similarities and the differences between an orchestral audition and a band audition.46

According to Justiniano, in the case of the United States Air Force service band audition the candidate is required to play up to thirty minutes, a performance which usually entails the bulk of the prepared work. Additionally, each auditionee is asked to play in a chamber group and perform scales, both major and minor. The audition excerpt list is different from most orchestral excerpt lists, generally being of shorter length and focusing on band repertoire rather than orchestral. Justiniano also emphasizes the importance of never taking a service band audition lightly. Many great musicians, assuming the job was easy to win, have come into the audition underprepared and left disappointed.47

Brent Phillips, a former trombonist of “The President’s Own” Marine band, comments that the audition process in the preliminary rounds does not differ greatly from an orchestral one, but does present challenges in the final rounds that are often times not


47 Ibid.
taken into account. In the first rounds the standard orchestral repertoire is presented with a few band-specific works. However, in the final rounds, ninety percent of the audition is sight-reading, which according to Phillips is not common in professional orchestral auditions.48

**Mental and Physical Approach to the Audition**

Once a performer gains an understanding of what is expected from an audition, the preparation process can begin. Due to the stressful nature of the audition it is essential to prepare both physically and mentally in order to overcome the fear and nerves that most players experience during the audition. Richard Decker believes that nervousness is a normal mental state during an audition and that most players experience some sort of performance anxiety, but being physically and mentally confident in one’s preparation is the first step to succeeding at the process.49 The same opinion is expressed by Malinda Finch Kleucker. Recognizing that everyone gets nervous for an audition, she gives very practical advice in her article on how to become more comfortable with the notion of being nervous.50 She strongly suggests using a technique called visualization to achieve a comfortable level of relaxation. Visualization is a technique that involves imagining a comfortable or safe place where one feels relaxed and at peace. She believes that practicing visualization every time one feels nervous leads to replaying negative symptoms associated with performance anxiety with feelings of calmness and control.51


Jeff Nelsen, former hornist of the Canadian Brass quintet and now professor of horn at Indiana University in Bloomington, compiled a comprehensive set of preparation steps called “Fearless Auditioning” focusing on the mental and physical aspects of such an endeavor. He emphasizes the importance of being fully in the present moment and of turning one’s focus away from self and toward the overall mission. Nelsen, Melinda Finch Kleucker, and John Ericson, professor of horn at Arizona State University, compare the audition preparation process to an athlete’s preparing for a competition, where both the psychological and physiological aspects need to be nurtured.

With the mental aspects taken care of, Nelsen is careful to connect that part of the individual’s wellbeing to the physical side, insisting that “Relaxation and a healthy body will do wonders to positively feed the mind.” William VerMuelen adds that he encourages his students to give themselves positive affirmations before an audition such as “I feel strong, I feel confident, I feel relaxed.” He also compares the physical preparation to that of a short-distance runner who has to give his best in a very short time. The player must “develop the ability to focus fast, change concept and playing style immediately, and be virtually perfect for the few measure of each excerpt.” In order to achieve this, he says, a strong and healthy physical wellbeing is essential to assist the mind in the task at hand. Douglas Hill suggests that most of the physical and mental issues that impede good performance are related to tension. He advises focusing on five controllable components: relaxation, motivation, concentration, imagination and


autosuggestion. It is imperative to internalize these concepts in order for them to be effective. Even though the five components intertwine, the two most important ones are: relaxation, the physical aspect that aids the mental and autosuggestion which is the mental aspect that helps the physical.\(^{55}\)

Gene Pokorny believes that being a successful musician requires taking care of the mental, physical and social aspects of life.\(^{56}\) He suggests that it is better to be a human who happens to be a musician than the other way around. The performer develops, he says, by feeding the intellect with deep literature and new concepts and challenging the body with routine exercise.\(^{57}\)

Often, performers become so wrapped up in the practicing and the goal ahead that they forget to take time to enjoy the present day. Jeff Nelsen’s students are often encouraged to “have a life,” to go out and have fun with friends and enjoy the present.\(^{58}\) This attitude not only builds a strong base for a healthy life but also eases the nerves and the overwhelming sense of urgency that can tire and wear an individual out right up to the day of the audition. More importantly, the experiences that one is exposed to in life will translate and add depth to the performing and musical endeavor.\(^{59}\)


\(^{57}\) Ibid.


\(^{59}\) Ibid.
Summary and Implications

In today’s audition scene the overabundance of talented musician applying for those jobs allow for a greater competition for orchestral and service band positions as a result those position become more difficult to win. Therefore it is imperative to have a careful and complete understanding of the approach to and preparation for the auditions. In order to present a clearer picture regarding audition preparation, careful research on repertoire and different views on the auditioning process has been made in this chapter.
Chapter Three

Method

Overview

The purpose of this essay has been to give an in-depth analysis of the present-day audition process and preparation for horn in major symphony orchestras and military bands. As part of the means of accomplishing this purpose, hornists who have won positions at major symphony orchestras (as described by the League of American Orchestras and in Europe\textsuperscript{60}) were interviewed. The objective of these interviews was to collect firsthand accounts on how to adapt to and approach different audition situations. In addition to major orchestras in the United States and Europe, the research expanded to include audition procedures and preparation for United States premiere service bands, an often overlooked source of employment for musicians.

Participants

Participants in this study were horn players from major symphony orchestras in the United States and Europe and from major United States service bands. Major orchestras were defined as organizations operating with a budget above six million dollars per year, and groups listed in the top twenty orchestras by \textit{Gramophone}.\textsuperscript{61} This definition was used to ensure quality control by selecting ensembles employing fulltime musicians with the highest standards of performance. Orchestras which have a higher operating budget are able to afford the highest caliber of musicians. Participating


musicians from these ensembles gave firsthand accounts of the auditioning process. In addition to the major symphony orchestra sections, the horn sections of Washington D.C. premiere military bands such as the West Point Academy band, the Coast Guard band, the Naval Academy Band and the Pershing’s Own Band were interviewed. The reason for including the latter was that auditions for these groups are just as challenging and demanding as major orchestral auditions, and the procedure may be quite different.

The horn players who responded to the interview process are found in Table 3.1.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vladimiro Cainero</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td>Nick Caluori</td>
<td>West Point Academy, D.C. USA</td>
</tr>
<tr>
<td>Shane Clare</td>
<td>Pershing’s Own, D.C. USA</td>
</tr>
<tr>
<td>Claudio Dozio</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td>Carlo Durando</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td></td>
<td>Orchestra della Svizzera Italianana, Switzerland</td>
</tr>
<tr>
<td>Douglas Hill (Retired Member)</td>
<td>Madison Symphony, USA</td>
</tr>
<tr>
<td>Mark Houghton</td>
<td>Fort Worth Symphony, Fort Worth USA</td>
</tr>
<tr>
<td>Roger Kaza</td>
<td>St. Louis Symphony, St Louis USA</td>
</tr>
<tr>
<td>Andrea Leasi</td>
<td>Arena di Verona Opera, Verona Italy</td>
</tr>
<tr>
<td>Jesse McCormick</td>
<td>Cleveland Orchestra, Cleveland USA</td>
</tr>
<tr>
<td>Brian Nichols</td>
<td>Coast Guard Band, D.C. USA</td>
</tr>
<tr>
<td>Adriano Orlandi</td>
<td>Maggio Musicale Fiorentino, Florence Italy</td>
</tr>
<tr>
<td>Aimee Hoover Page</td>
<td>Coast Guard Band, D.C. USA</td>
</tr>
<tr>
<td>David Peel</td>
<td>Radio City Orchestra, New York USA</td>
</tr>
<tr>
<td>Geoffrey Pilkington</td>
<td>Kennedy Center Opera D.C. USA</td>
</tr>
<tr>
<td>Daniele Sala</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td></td>
<td>Arena di Verona, Verona Italy</td>
</tr>
<tr>
<td>William Scharnberg</td>
<td>Dallas Opera, Dallas USA</td>
</tr>
<tr>
<td>J.D. Shaw (Former Member)</td>
<td>Rochester Philharmonic USA</td>
</tr>
</tbody>
</table>

Table 3.1 Cont.

<table>
<thead>
<tr>
<th>Kerry Turner</th>
<th>Luxemburg Philharmonic, Luxemburg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabio Uscidda</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td>Nathaniel Willson</td>
<td>Naval Academy, Annapolis USA</td>
</tr>
</tbody>
</table>

Participants were contacted by e-mail via the personnel managers of the orchestra or ensembles to which they belonged. Another method for contacting the musicians was to consult International Conference of Symphony and Opera Musicians directory which contains e-mail addresses of musicians whose orchestras are members of ICSOM.

**The Interview Process**

Due to the hectic working and performing schedules of the subjects, the interviews were conducted primarily via e-mail. Since the research not only focused on American ensembles but also included European orchestras, the use of e-mail enabled and facilitated a more reliable and speedy source of information. Most importantly, an interview conducted by e-mail allowed the respondents to complete the questionnaire at their leisure and convenience. The e-mails are the record of the interview’s primary gathering method and function as a transcript of where the information was collected.63 The transcripts were kept as records of the individual’s opinion on the subject matter.64

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63 Barbara W. Sommer, Mary Kay Quinlan *The Oral History Manual* (Walnut Creek, Altamira Press, 2002), 75.

The format of the questionnaire, as suggested in the Oral History Manual\textsuperscript{65} and the Oral History Association,\textsuperscript{66} consisted of a series of open-ended questions. The reason for using an open-ended questionnaire was to allow the interviewees to answer the questions from their perspective and personal experience.\textsuperscript{67} The live interviews were recorded using a Zoom H4 version 1 digital recorder.

The researcher, in consultation with members of the doctoral committee and through extensive research in auditioning, decided to include questions in the areas of audition procedures, preparation and repertoire. The three sections of the interview examined the perspectives of professional hornists on how performers auditioning for positions should approach and engage the required audition repertoire, and on auditioning procedures. As seen in table 3.2. the questions were formulated as follows:

\begin{center}
\textbf{Table 3.2. Formulated Questionnaire.}
\end{center}

\begin{center}
\begin{tabular}{l}
\textbf{Audition Preparation:}  \\
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?  \\
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?  \\
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?  \\
4) If available, do you listen to recordings of the orchestra you audition for?
\end{tabular}
\end{center}

\textsuperscript{65}Barbara W. Sommer, Mary Kay Quinlan \textit{The Oral History Manual} (Walnut Creek, Altamira Press, 2002), 75.


\textsuperscript{67}Ibid.
Repertoire:

1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

Table 3.1 American Orchestral Audition List

<table>
<thead>
<tr>
<th>Principal Horn</th>
<th>Second Horn</th>
<th>Third Horn</th>
<th>Fourth Horn</th>
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</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Beethoven 3rd Symphony</td>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovich 5th Symphony</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Beethoven 7th Symphony</td>
<td>Brahms Piano Concerto 2</td>
<td>Beethoven 9th Symphony</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Strauss Don Quixote</td>
<td>Mendelssohn 3rd Symphony</td>
<td>Mahler 1st Symphony</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovich 5th Symphony</td>
<td>Berlioz Romeo and Juliet</td>
<td>Strauss Don Quixote</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Tchaikovsky 4th Symphony</td>
<td>Mahler 3rd Symphony</td>
<td>Strauss Don Juan</td>
</tr>
<tr>
<td>Wagner Siegfried’s Call</td>
<td>Beethoven 9th Symphony</td>
<td>Brahms 1st Symphony</td>
<td>Strauss Ein Heldenleben</td>
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</tbody>
</table>

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

Procedure:

1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance (such as rhythm, sound, musicality, style, etc.)?

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

3) How are auditions run in the ensemble that you currently perform in (how many rounds, use of a screen, use of accompanist etc.)?
4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

Equipment:

1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
2) Do you feel that different excerpts require a different instrument (descant as opposed to a double horn etc.)?
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

Tenure:

1) Is tenure awarded in your orchestra?
2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
3) How long is the probationary process for a new member of the orchestra?
4) What suggestions would you give to a new member in order to successfully achieve tenure?

Content Collection and Analysis

Once the e-mails were returned to the interviewer and the live interviews transcribed, they were carefully reviewed and compared with each other and with the research that has already been done as seen in chapter two. For each question that appeared in the interview, similar and contrasting themes were carefully identified and recorded.68 The following content analysis steps were taken:69


1) The transcripts were read thoroughly and analyzed for content in order to achieve familiarity with the data at hand, and to find common and contrasting themes.

2) Different categories were created as common and contrasting themes occur, such as repertoire, audition procedures, etc.

3) Each response was assigned a category, coded and tabulated in order to achieve a clear picture of the data.

4) Once the data had been categorized and coded, an analysis was done on what had been found regarding the subjects and themes.

5) As the data was studied, analyzed and categorized, related, unrelated and contrasting trends and patterns were identified.

6) Finally once the patterns and trends were identified, the write-up included a descriptive essay which incorporated the various responses and comments from the interviewees.

**Conclusion**

The ultimate goal of this doctoral essay’s method was to achieve a comprehensive overview of different auditioning perspectives from hornists both in the United States and Europe. Having a plethora of methods and ideas to select from can be very instructive and will enable a performer to prepare more efficiently for the next audition at hand.
Chapter Four

Results

The purpose of this essay is to give an in-depth analysis of the present-day audition process focusing on European and American orchestras and United States service bands. The research makes possible a familiarity with the preparation process and methods that can lead to a concrete understanding of how to approach an audition. More importantly it investigated the differences and similarities in audition repertoire, procedure and requirements between European orchestras, American orchestras and United States service bands. This introduced a comprehensive and global perspective on the study and fosters a more thorough understanding of the audition process. The results of the study are organized by the research questions as follows:

1. What research should be conducted before an audition (such as use of recordings, type of equipment etc.) by persons wishing to audition for American orchestras, European orchestras, and United States service bands?
2. What is the most prominent repertoire used for auditioning for American orchestras, European orchestras, and United States service bands?
3. How does one prepare for an audition, and how do preparation methods and approaches for auditions differ for American orchestras, European orchestras, and United States service bands?
4. How do audition procedures differ for American orchestras, European orchestras, and United States service bands?

Researchable Audition Knowledge

In order to better prepare for the audition, it is important to understand the research that should be conducted prior to the preparation period. Researchable knowledge investigated included use of recordings, repertoire, change in equipment required for different repertoire, and type of equipment used by the artists interviewed.
Research concerning the use of recordings that highlight the repertoire requested at the audition greatly improves one’s audition success. All of the interviewed professional hornists agree that recordings are fundamental in the preparation process. Jesse McCormick and William Scharnberg suggest studying as many recordings as possible in order to become familiar with an “average” in style and tempo, especially in excerpts that one may not know well. As an emphasis on the importance of recordings, Scharnberg says to spend at least as much time listening to those recordings as time spent practicing. Recordings will enable the candidate preparing for the audition to hear the excerpt or concerto in context with the orchestra and the musical idea that it is intended to represent. More importantly, Nick Caluori says listening to recordings allows for a practice session without “beating up your lip,” thus always keeping the musician engaged even though not physically practicing. Most of the interviewees suggested preparing a CD or an Ipod type device with the selected recordings of the music requested at the upcoming audition so that there is always an opportunity to listen to the repertoire throughout the day. Douglas Hill and Nathaniel Willson recommend making use of internet sites such as www.hornexcerpts.org, as a reference to get acquainted with the most popular orchestral excerpts. Hill also states that by listening to entire compositions one is able to become familiar with the overall style or voice of each composer, knowledge which in turn enables a performer to achieve an advanced musical maturity. This acquired musical maturity is a fundamental factor which enables a candidate to impress a committee over a performer who may only have great “chops” and extraordinary technique.
The majority of the respondents agree that listening to any available recordings of the ensemble for which one intends to audition is a very good starting tool. Geoffrey Pilkington compares the listening of audition repertoire the same as listening to a favorite popular song. He insists that it is of paramount importance to be very well acquainted with recordings. A substantial issue that one may encounter is finding such recordings, unless the orchestra one intends to audition for is a top-level group. It should be noted, however, that the interviewees all state that this type of research should be used only as a tool and that a candidate not modify one’s playing characteristic to fit in a specific mold or sound for which the orchestra may be known for. Jesse McCormick mentions that he uses this technique merely as a guide, since recordings may be old or may have been recorded by different conductors with different music interpretations. Nathaniel Willson says that he would not want to adjust his personal style of musicality or sound for each audition, and would rather be true to himself.

Another way to use recordings is to implement them during the practice session itself. Adriano Orlandi suggests playing along with the recordings of the orchestral excerpts or solos. In addition he makes use of a DVD called IVASI which allows a player to practice orchestral parts while watching it on video. These methods allow gaining a confident understanding of the musical surrounding and works on intonation and rhythm.

**Equipment Needs**

The candidates were asked if they believed that different passages or excerpts for an audition required an equipment change such as the use of descant horns in high horn auditions. The answers and opinions are different and contrasting. Certainly most agree that different instruments do aid in different situations. However, it is necessary to
understand that though a descant horn may help a player in some of the higher passages it can also be an inconvenience. According to Daniele Sala, switching from a large bore double horn to a small bore descant horn can be very dangerous due to the significant change in playing technique. No matter the manufacturer, the very nature of the two different instruments and how they are built does affect one’s playing style. Jesse McCormick is emphatic in stating that “different excerpts never require an equipment change. Descant or triple horns do not make the impossible possible. They are aids to make easier what you can already do with a normal horn.” Shane Clare, David Peel and Vladimiro Cainero share the opinion that switching to a cold horn between is generally a bad idea and they comment that everything in the standard repertoire can be played on a double horn. In the already stressful audition setting, changing instruments can add too many variables that may interfere with one’s performance rather than helping. Clare and Willson point out that a few excerpts may require an equipment change but only in extreme conditions. Such excerpts are Haydn’s Symphony No. 31, Handel’s Giulio Cesare, Bach’s Brandenburg Concerto and Ravel’s Piano Concerto.

Carlo Durando, Vladimiro Cainero and Roger Kaza suggest that one should be familiar with the use of descant and triple horns especially early in one’s career, though they should not be used as a crutch. Some of the literature mentioned above, mainly from the Baroque era, does ask for a sound which is more clarion, lighter and smaller achievable with the use of descants and triple horns. Scharnberg says that if one is able to transport the various instruments, one should use them at an audition. Kaza insists that “it is silly trying to be a hero and playing high tessitura licks on a double horn when your
competitors will have a descant.” He continues to say to “find one or borrow one for the audition.”

**Equipment Requirements**

Another aspect that was investigated was whether an auditioning candidate should be aware of the type of instrument that the orchestra uses in order to better adapt to the style and sound that the horn section produces. In the responses everyone stated that there are no specific requirements in their orchestras as far as instruments are concerned. Everyone agrees that the committee’s interest is hiring the most talented player, not an instrument. Vladimiro Cainero and Jesse McCormick confirm that the primary objective of an audition is to hear the most competent artist possible; equipment can be changed later. In accordance with Cainero and McCormick, Roger Kaza points out that in the St. Louis Symphony, the horn section tends to perform with middle-of-the-road brass built horns, but equipment can always be modified. In his experience as an orchestral musician he recalled only one orchestra that asked for a specific brand of instrument at an audition. It was an orchestra that played Conn-style horns, though he did not specify which one it was. However, he describes this as an anomaly and says it is very rare to see a requirement of that sort at an audition. Douglas Hill strongly believes that it is necessary to perform on an instrument that one feels comfortable with and helps produce the sound one wishes to hear.

Different instruments have their idiosyncrasies and it is essential to perform on one that suits the player the best. Hill suggests experimenting with equipment should an ensemble favor a particular brand; however, if that choice does not satisfy the performer then it is much more convenient to use an instrument that allows performing to be fun.
Once hired, the newcomers may put themselves at the mercy of the principal player, who may suggest changing instrument in order to facilitate blend and color, but other than that it seems to be pretty standard that the bottom line is all about how well one plays at the audition.

Adriano Orlandi notes, however, that one should be aware that the country one auditions in may have a specific tradition that may influence the choice of instrument. In his experience in Germany he had to audition on an Alexander-made horn. He also mentions that in England it would be best for a candidate to present at an audition with a Paxman-built horn. While in Austria he was required to play on a Vienna-style instrument. Orlandi also says that this prescription does not apply to countries such as Italy, France or the United States. He insists, however, that one must be mindful of where one may go to audition.

The table below summarizes the different type of equipment used by the interviewed performers and the ensemble where they currently perform.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th>Mouthpiece</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vladimiro Cainero</td>
<td>Lewis</td>
<td>Farkas MC</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td>Nick Caluori</td>
<td>Lawson Classic</td>
<td>Lawson S660</td>
<td>West Point Academy Band</td>
</tr>
<tr>
<td>Shane Clare</td>
<td>Paxman 20L</td>
<td>Alexander 8</td>
<td>Army Field Band D.C.</td>
</tr>
<tr>
<td>Claudio Dozio</td>
<td>Paxman 20L</td>
<td>Schilke 30</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td>Adriano Orlandi</td>
<td>Paxman 20L</td>
<td>Laskey 75G</td>
<td>Maggio Musicale Fiorentino</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(For performances in Germany Alexander 1103 or 103)</td>
</tr>
<tr>
<td>David Peel</td>
<td>Paxman Triple</td>
<td>Stork Custom</td>
<td>Radio City Music Hall</td>
</tr>
<tr>
<td>Carlo Durando</td>
<td>E.Schmid Triple</td>
<td>Bach 10</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Orchestra della Svizzera Italiana</td>
</tr>
<tr>
<td>Douglas Hill</td>
<td>N/A/</td>
<td>N/A</td>
<td>Former Madison Symphony</td>
</tr>
<tr>
<td>Mark Houghton</td>
<td>E.Schmid Triple</td>
<td>N/A</td>
<td>Fort Worth Symphony</td>
</tr>
<tr>
<td>Roger Kaza</td>
<td>E.Schmid Triple</td>
<td>Chambers D.C. cup</td>
<td>St. Louis Symphony</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(Other horns based on repertoire)</td>
</tr>
</tbody>
</table>
Table 4.1 cont.

<table>
<thead>
<tr>
<th>Artist</th>
<th>Instrument</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>D.C.Brian Nichols</td>
<td>Yamaha/Schmid N/A</td>
<td>Coast Guard Band D.C.</td>
</tr>
<tr>
<td>Aimee Hoover Page</td>
<td>Yamaha 667 Farkas MDC</td>
<td>Coast Guard Band D.C.</td>
</tr>
<tr>
<td>William Schambert</td>
<td>E.Schmid Double Alexander 107</td>
<td>Dallas Opera</td>
</tr>
<tr>
<td></td>
<td>Paxman Bb and High F</td>
<td></td>
</tr>
<tr>
<td>Daniele Sala</td>
<td>Alexander 1103 Schilke 30</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Arena di Verona</td>
</tr>
<tr>
<td>Geoffrey Pilkington</td>
<td>E.Schmid Double</td>
<td>Kennedy Center Opera</td>
</tr>
<tr>
<td></td>
<td>E.Schmid Triple Vintage Conn 8D</td>
<td></td>
</tr>
<tr>
<td>Fabio Uscidda</td>
<td>Alexander 1103 Paxman</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td></td>
<td></td>
<td>La Scala di Milano</td>
</tr>
<tr>
<td>Andrea Leasi</td>
<td>E.Schmid Triple</td>
<td>Arena di Verona</td>
</tr>
<tr>
<td>Kerry Turner</td>
<td>Large Bore Schmid 11</td>
<td>Luxemburg Philharmonic</td>
</tr>
<tr>
<td></td>
<td>For Orchestra Triple for solo</td>
<td>American Horn Quartet</td>
</tr>
<tr>
<td>Jesse McCormick</td>
<td>Conn 8D Stork C 10</td>
<td>Cleveland Orchestra</td>
</tr>
<tr>
<td>Nathaniel Willson</td>
<td>Conn 8D Stork C10</td>
<td>Naval Academy Band D.C.</td>
</tr>
</tbody>
</table>

**Audition Repertoire**

The second research question focuses on the type of repertoire that is most frequently asked at auditions, including the differences between American orchestras, European orchestras and United States service bands. As mentioned in chapter three, the excerpts list presented below was the result of an extensive research from audition lists from major American orchestras. There is no European orchestra list here because getting such a list most often requires applying for the audition resulting in the payment of substantial application fees. Below is a table indicating the six most requested excerpts in American orchestral auditions.
Table 4.2 American Orchestral Audition List

<table>
<thead>
<tr>
<th>Principal Horn</th>
<th>Second Horn</th>
<th>Third Horn</th>
<th>Fourth Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Beethoven 3rd Symphony</td>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovich 5th Symphony</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Beethoven 7th Symphony</td>
<td>Brahms Piano Concerto 2</td>
<td>Beethoven 9th Symphony</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Strauss Don Quixote</td>
<td>Mendelssohn 3rd Symphony</td>
<td>Mahler 1st Symphony</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovich 5th Symphony</td>
<td>Berlioz Romeo and Juliet</td>
<td>Strauss Don Quixote</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Tchaikovsky 4th Symphony</td>
<td>Mahler 3rd Symphony</td>
<td>Strauss Don Juan</td>
</tr>
<tr>
<td>Wagner Siegfried’s Call</td>
<td>Beethoven 9th Symphony</td>
<td>Brahms 1st Symphony</td>
<td>Strauss Ein Heldenleben</td>
</tr>
</tbody>
</table>

Regarding the audition list there are some significant differences in opinion among the participants, especially between those in US orchestras and European orchestras. David Peel, Jesse McCormick, Aimee Page, Mark Houghton and Roger Kaza all believe that the excerpt list presented is a very standard example of the literature requested at an orchestral audition. Nathaniel Willson, while agreeing that these lists are common, believes that the use of excerpts such as the Siegfried’s Call only shows strength in the high register whereas other excerpts such as Beethoven 7th Symphony or the Ravel Piano Concerto in G show high register control as well as strength. Shane Clare also would omit the Siegfried’s Short Call and add Beethoven’s 7th Symphony. Houghton notes that the list, even though is common, does not emphasize enough on the softer and more delicate aspects of playing, especially in the principal horn part.

Kerry Turner and Vladimiro Cainero, who perform in European orchestras, both note that the list is mostly from the late Romantic Period and does not properly show the ability to play pre-Beethoven style. Turner, an American himself, also explains that unlike Europe, American orchestras do not play as much Baroque music or music from
the early Classical era but tend to focus on more Romantic and Twentieth Century music. He would replace Bruckner 4th with perhaps a more delicate Mahler 9th Symphony. He also disagrees with the importance of Beethoven 3rd in the second horn list and would rather see Schoenberg’s Kammersymphonie.

Cainero comments that even though the lists are good, he would prefer more music from the 1800s such as Beethoven’s Overture to Fidelio or Beethoven’s 8th Symphony. Since in Europe it is common for many orchestras to double in both the symphonic repertoire and the opera, one needs to be a more flexible horn player as a whole. William Scharnberg would add for principal horn Beethoven 2nd Symphony and Beethoven 4th Symphony as well as the Pavane for a Dead Princess by Maurice Ravel.

Cainero would put more emphasis on works such as Rossini operas like Il Turco in Italia or the Barber of Seville. However he feels that the second and fourth horn lists are very well balanced. He also explains that in Europe, especially in Italy, Germany and France, the second and fourth horn positions are often interchangeable. This means that the audition is usually posted for low horn and not for second horn or fourth horn. This posting requires the candidate to be able to perform both the second horn position as well as the fourth. In the United States, however, orchestras will actually post an audition for a specific position as seen in the audition lists.

An aspect that was revealed during the interviews was the introduction of etudes in auditions. Carlo Durando and Adriano Orlandi said that it has become very common in European orchestras to require etudes such as Oscar Franz or Kopprasch at an audition instead of a concerto. Therefore it is important to familiarize oneself with how to practice etudes.
Excerpts

The research also focused on why certain orchestral excerpts are chosen over others. The excerpts are intended to reveal one’s playing strength, endurance, tone quality, range, articulation, style, dynamic control, intonation, rhythm and musicality. Due to the labor-intensive and time-consuming nature of an audition, one needs to be able to demonstrate all of the above mentioned qualities in a fast and concise manner. Most of these excerpts, according to Nathaniel Willson, are very demanding technically such as Strauss’s Till Eulenspiegel, musically such as Tchaikovsky 5th Symphony, in endurance and control such Bruckner’s 4th Symphony, or in range and flexibility such as Strauss’s Don Quixote. These examples may divide a strong player with good fundamentals from a weaker or less advanced player. Shane Clare affirms that some of the excerpts can be tricky and may look simple on paper but should not be taken lightly. For example, as Bruckner 4th Symphony is an excerpt that is designed to show high delicate playing and may look innocuous at first but it is vital for the performer to understand how to turn it into moving music.

Due to the nature of the various horn positions, different attention is required for principal, second, third and fourth. According to McCormick the principal horn list is intended to show one’s ability in the high range, solo playing (loud, fast, lyrical, and exposed), endurance and leadership. Orlandi believes that the principal horn needs to be in charge of the section and demonstrate leadership and that is why those excerpts are chosen. The second horn list focuses more on a wider range of the instrument, the ability to effectively assist the principal player in duet playing, blending with the section and “acrobatic” playing meaning the ability to be versatile. In addition it is imperative that
the second horn shows extreme sensibility to intonation, and careful attention needs to be
applied especially in the lower range of the horn. Third horn needs to be very proficient
in the high register without taking over the section. Finally the fourth horn needs to
specialize in the low end of the instrument.

On the following pages there are tables with comments from respondents showing
their focus on each of the excerpts. These insights are intended to show and explain what
type of detail should an aspiring candidate should focus on for each individual excerpt.

Table 4.3

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>William Scharnberg</th>
</tr>
</thead>
</table>

**Principal Horn**

- Bruckner 4th Symphony  | Accuracy, wide slurs.                                  
- Mahler 5th Symphony    | Soloistic playing                                      
- Strauss Ein Heldenleben | Wide range, strong heroic playing                     
- Strauss Till Eulenspiegel | Rhythm and range                                  
- Tchaikovsky 5th Symphony | Long expressive solo that tests endurance           
- Wagner Siegfried’s Call  | High loud, rhythm and style                            

**Second Horn**

- Beethoven 3rd Symphony  | Strong accurate quick low playing and loud Bb          
- Beethoven 7th Symphony  | Accurate loud, high and rhythmic playing               
- Strauss Don Quixote     | Difficult low range parts, show rhythmic accuracy and range  
- Shostakovich 5th Symphony | Strong even low range                                  
- Tchaikovsky 4th Symphony | Loud middle range                                      
- Beethoven 9th Symphony  | Long low and high solo                                 

**Third Horn**

- Strauss Till Eulenspiegel | Rhythm and range                                      
- Brahms Piano Concerto no.2 | Finesse and style                                    
- Mendelssohn 3rd Symphony  | Very difficult loud technical playing                
- Berlioz Romeo and Juliet  | Difficult 3rd horn part                               
- Mahler 3rd Symphony       | Very loud tutti playing, and style                   
- Brahms 1st symphony       | Tone and expression                                  
- Fourth Horn               |                                                        

<table>
<thead>
<tr>
<th>Score</th>
<th>Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Consistency in long low playing and high solo playing</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Wide range, strong heroic playing</td>
</tr>
<tr>
<td>Mahler 1st Symphony</td>
<td>Soft controlled low playing</td>
</tr>
<tr>
<td>Strauss Don Juan</td>
<td>Loud and controlled tutti playing</td>
</tr>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Long solo which goes from low horn playing to delicate high playing</td>
</tr>
</tbody>
</table>

Table 4.4
Excerpt J.D Shaw

Principal Horn

<table>
<thead>
<tr>
<th>Score</th>
<th>Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Poise, control, assuredness of attack and consistency of time</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Soloistic poise at loud dynamics, style, varied tonal colors</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Flexibility across wide tessitural ranges, endurance and control</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Style, clarity and artistic timing across odd rhythmic shifts</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Supreme musicality and control, attention to timing detail</td>
</tr>
</tbody>
</table>

Second Horn

<table>
<thead>
<tr>
<th>Score</th>
<th>Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven 3rd Symphony</td>
<td>Classical style, rhythmic consistency and power in low register</td>
</tr>
<tr>
<td>Beethoven 7th Symphony</td>
<td>The ability to match principal horn in style, timing and power</td>
</tr>
<tr>
<td>Strauss Don Quixote</td>
<td>Flexibility in varied tessitural ranges consistency of timing and rhythm</td>
</tr>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>Consistency of tone at high dynamic levels in low register</td>
</tr>
<tr>
<td>Tchaikovsky 4th Symphony</td>
<td>The ability to match the 1st horn in power and style</td>
</tr>
<tr>
<td></td>
<td>Flexibility in low register</td>
</tr>
</tbody>
</table>

Third Horn

<table>
<thead>
<tr>
<th>Score</th>
<th>Excerpt</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Style, clarity and artistic timing across odd rhythmic shifts</td>
</tr>
<tr>
<td>Brahms Piano concerto no.2</td>
<td>Beauty, timing, and poise as the “other” principal horn</td>
</tr>
<tr>
<td>Mendelssohn 3rd Symphony</td>
<td>Articulative prowess at high tempos, artistry and timing</td>
</tr>
<tr>
<td>Composition</td>
<td>Artistic Qualities</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Berlioz Romeo and Juliet</td>
<td>Control of high register at extreme soft dynamics, timing</td>
</tr>
<tr>
<td>Mahler 3rd Symphony</td>
<td>Power, style and artistry</td>
</tr>
<tr>
<td><strong>Fourth Horn</strong></td>
<td></td>
</tr>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>Consistency of tone at high dynamic levels in low register</td>
</tr>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Artistry and timing control of extreme low register</td>
</tr>
<tr>
<td>Mahler 1st Symphony</td>
<td>Tonal control and smoothness in extreme low register</td>
</tr>
<tr>
<td>Strauss Don Quixote</td>
<td>Flexibility in varied tessitural ranges consistency of timing and rhythm</td>
</tr>
<tr>
<td>Strauss Don Juan</td>
<td>Style, artistry articluative clarity and power</td>
</tr>
</tbody>
</table>

**Table 4.5**

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Nathaniel Willson</th>
</tr>
</thead>
</table>

**Principal Horn**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Artistic Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Tone Quality, accuracy of rhythm in subdivisions and rests and the ability to crescendo evenly</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Strength of the player, musical/stylistic approach and tone quality in loud passages</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Evenness of tone over wide range, correct rhythmic subdivision and musical approach</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Clarity of tone and articulation, range tone quality, rhythm and tuning</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Tone quality, soloistic expression, musicality</td>
</tr>
<tr>
<td>Wagner Siegfried’s Call</td>
<td>Technical ability, loud tone quality, fearlessness (musical approach)</td>
</tr>
</tbody>
</table>

**Second Horn**

<table>
<thead>
<tr>
<th>Composition</th>
<th>Artistic Qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven 3rd Symphony</td>
<td>Technical ability, clarity of tone and articulation, ability to cover the range of the horn, rhythm</td>
</tr>
<tr>
<td>Beethoven 7th Symphony</td>
<td>High range ability flexibility, loud tone quality, tuning and rhythm</td>
</tr>
<tr>
<td>Strauss Don Quixote</td>
<td>Flexibility, evenness of tone, strength in the low register, rhythm</td>
</tr>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>Low range strength and tone quality, tuning, rhythm evenness of tone</td>
</tr>
<tr>
<td>Tchaikovsky 4th Symphony</td>
<td>Loud mid-range tone quality, clarity of articulation, tuning</td>
</tr>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Soloistic ability, flexibility, tone quality and tuning</td>
</tr>
</tbody>
</table>
## Third Horn

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Clarity of tone and articulation, range tone quality, rhythm and tuning</td>
</tr>
<tr>
<td>Brahms Piano Concerto no.2</td>
<td>Tone quality and rhythmic accuracy</td>
</tr>
<tr>
<td>Mendelssohn 3rd Symphony</td>
<td>Technical ability, clarity (in 2nd Mvt) and soloistic ability</td>
</tr>
<tr>
<td>Berlioz Romeo and Juliet</td>
<td>Focus on high range ability and clarity</td>
</tr>
<tr>
<td>Mahler 3rd Symphony</td>
<td>Loud playing, control and ability to match</td>
</tr>
<tr>
<td>Brahms 1st Symphony</td>
<td>Musicality and soloistic ability</td>
</tr>
</tbody>
</table>

## Fourth Horn

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>Low range strength and tone quality, tuning, rhythm, evenness of tone</td>
</tr>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Soloistic ability, flexibility, tone quality and tuning</td>
</tr>
<tr>
<td>Mahler 1st Symphony</td>
<td>Extreme low range ability and tone quality and tuning</td>
</tr>
<tr>
<td>Strauss Don Quixote</td>
<td>Flexibility, evenness, strength in the low register</td>
</tr>
<tr>
<td>Strauss Don Juan</td>
<td>Loud tone quality and control, section playing and tuning</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Strength in low register, flexibility, tone quality, rhythm and tuning</td>
</tr>
</tbody>
</table>

### Table 4.6

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Fabio Uscidda</th>
</tr>
</thead>
</table>

## Principal Horn

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Control in soft entrances and smoothness of the slurs</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Technique in the opening section of the trio and evenness of sound and slurs in the loud passages</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Power and smoothness in the transition from low to high horn playing</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Clarity in articulation and the ability to change from staccato to accented</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Sound and how connected one can play the musical phrases</td>
</tr>
<tr>
<td>Wagner Siegfried’s Call</td>
<td>Technical ability and accuracy on the high C</td>
</tr>
</tbody>
</table>

## Second Horn

<table>
<thead>
<tr>
<th>Symphony</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beethoven 3rd Symphony</td>
<td>Clarity and tempo. Avoid rushing.</td>
</tr>
<tr>
<td><strong>Beethoven 7th Symphony</strong></td>
<td>Intonation and adapting to the principal horn</td>
</tr>
<tr>
<td><strong>Strauss Don Quixote</strong></td>
<td>Clarity and smoothness in the low register</td>
</tr>
<tr>
<td><strong>Shostakovich 5th Symphony</strong></td>
<td>Power in the low register without breaking the sound and how one can switch from loud low playing to soft and controlled high playing</td>
</tr>
<tr>
<td><strong>Tchaikovsky 4th Symphony</strong></td>
<td>Clarity of attacks in the loud spectrum of the horn</td>
</tr>
<tr>
<td><strong>Beethoven 9th Symphony</strong></td>
<td>Intonation and smoothness and consistency of sound</td>
</tr>
</tbody>
</table>

**Third Horn**

| **Strauss Till Eulenspiegel** | Matching the articulation of the principal horn |
| **Brahms Piano Concerto no.2** | Musicality |
| **Mendelssohn 3rd Symphony** | Technical ability |
| **Berlioz Romeo and Juliet** | Clarity on soft and high playing |
| **Mahler 1st Symphony** | Loud playing and the ability to match to the section |
| **Brahms 1st Symphony** | Tone quality, soloistic ability, rhythm and tuning |

**Fourth Horn**

| **Shostakovich 5th Symphony** | Power in the low register without breaking the sound and how one can switch from loud low playing to soft and controlled high playing |
| **Beethoven 9th Symphony** | Intonation and smoothness and consistency of sound |
| **Mahler 1st Symphony** | Smoothness in the low register, soft playing and intonation. |
| **Strauss Don Quixote** | Clarity and smoothness in the low register |
| **Strauss Don Juan** | Technique and flexibility |
| **Strauss Ein Heldenleben** | Powerful low range, controlled sound flexibility and intonation |
Table 4.7

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Shane Clare</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Principal Horn</strong></td>
<td></td>
</tr>
<tr>
<td>Bruckner 4th Symphony</td>
<td>High delicate playing, and to see how one can make music out of a simple 3 note phrase</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Power, range and overall technical command</td>
</tr>
<tr>
<td>Strauss Ein Heldenleben</td>
<td>Power, range and overall technical command</td>
</tr>
<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Exposed low range</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Musicality</td>
</tr>
<tr>
<td>Wagner’s Siegfried’s Call</td>
<td>Power, range and overall technical command</td>
</tr>
<tr>
<td><strong>Second Horn</strong></td>
<td>(low horn lists tend to focus on technical aspects, needs to demonstrate the ability to play in all the ranges equally well)</td>
</tr>
<tr>
<td>Beethoven 3rd Symphony</td>
<td>Technical ability, range and agility</td>
</tr>
<tr>
<td>Beethoven 7th Symphony</td>
<td>Technical ability, range and agility</td>
</tr>
<tr>
<td>Strauss Don Quixote</td>
<td>Power and tuning in the low register</td>
</tr>
<tr>
<td>Shostakovich 5th Symphony</td>
<td>Power and tuning in the low register</td>
</tr>
<tr>
<td>Tchaikovsky 4th Symphony</td>
<td>Power and tuning in the low register</td>
</tr>
<tr>
<td>(Overall special attention needs to be attended to tuning in the low register)</td>
<td></td>
</tr>
<tr>
<td>Beethoven 9th Symphony</td>
<td>Chamber like playing, background playing and absolute solo playing in low to high registers</td>
</tr>
<tr>
<td><strong>Third Horn</strong></td>
<td></td>
</tr>
<tr>
<td>Solo in the third horn part are rarer, but still very important. When playing the Brahms excerpts the third horn should act as a principal and be in charge of the section</td>
<td></td>
</tr>
<tr>
<td><strong>Fourth Horn</strong></td>
<td></td>
</tr>
<tr>
<td>Same as second horn.</td>
<td></td>
</tr>
</tbody>
</table>
Concertos

Taking into consideration that the entirety of the audition needs to be played at the highest level, during the research it became apparent that the attention of the committee was placed on different repertoire depending on the location or the ensemble. Auditions are most often comprised of a solo piece, which most commonly will be a standard concerto, and of orchestral excerpts. In the United States, for both orchestral and service band auditions, the attention by the committee is given to the orchestral or band excerpts. Kaza suggests that the solo is almost a warm-up, and should be used as a confidence boost. If a solo is played well, it will make the candidate feel more at ease for the remainder of the audition. This opinion is shared by Douglas Hill, who considers the solo as an opportunity for a candidate to “stretch out” and get a feel for the space in which the audition is taking place. Shaw is very emphatic and states that “Excerpts are king.” However if the player can really “sing” through the solo portion, then the committee may be more likely to take that person more seriously as he or she perform the more substantive orchestral excerpts. Both Hill and Page feel that the solo’s importance in an audition is primarily for the principal spot, because they will be featured more often as a soloist.

In contrast, the candidates that perform in European orchestras all agree that the solo is the more predominant aspect of an audition. Excerpts are still very much a part of the process, but in many cases they are only asked during the final round. Vladimiro Cainero and Carlo Durando say that the solo is what enables the performer to advance all the way to the final round. William Scharnberg from the Dallas Opera says, “In the US the solo sets the tone of the audition, but excerpts are what eliminate candidates, while in
Europe the emphasis is on the solo playing.” Therefore it is imperative that the player is able to portray a solid representation of his overall playing in his solo so as to be able to compete in the final where the excerpts are performed. Adriano Orlandi states very clearly not to take the excerpts lightly and that the audition should be considered important in its complete form. However, he explains that in his experience having played with many great American hornists, the difference in preparation and philosophy towards the audition process is significant. In Europe, more specifically in Germany, where Orlandi has performed for most of his career, the audition panel is more concerned to hear a player in his or her entirety. In American orchestras, on the other hand, he feels that the committee is specifically looking to hear a great player who will fit the section that he or she is auditioning for. In Germany and Italy he suggests that it is taken for granted that one knows the excerpts. Therefore that is the reason why Orlandi feels that overall in Europe the audition panels listen more closely to how one interprets the concerto, while in the United States how one approaches the requested orchestral excerpts carries more weight.

**Audition Preparation**

The third research question posed by the study was how to successfully approach the audition process. The time frame that is required in order to prepare for an audition as well as the daily time spent preparing the audition varies. According to the responses there was a consensus based on whether one is already performing in a professional ensemble and thus has those responsibilities to attend to or is still a student preparing for that first employment. According to David Peel, a good preparation time for an audition is four weeks. However, William Scharnberg and Aimee Hoover Page point out that if
one is already employed it is imperative that one maintains the standard in that present ensemble and not sacrifice the quality in that group in order to win another position. “Do you want to lose the job you now have in order to audition well for a job you might not win?” This is contrasted by Shane Clare who considers preparing for an audition to take priority over anything else and proceeds to point out that auditions require very dedicated and disciplined practice.

All the interviewed candidates agree that a solid daily warm-up and fundamental routine are essential and an integral part of one’s daily practice in order to successfully start the preparation process. Once again this varies from whether one is already employed or not. Preparing for an audition is a process which needs to start from the basic fundamentals of horn playing, Nathaniel Willson explains that fundamentals are key to winning an audition, because in most cases the committee is interested in a fundamentally sound performer. The most common reasons for eliminations are rhythm, tuning and accuracy, which are not literature issues but are fundamental playing issues. Shane Clare standardizes the warm-up routine as the date of the audition approaches in order to recreate the exact conditions of the audition day. In the case of Jesse McCormick the primary goal at the beginning of the preparation period is improving one’s endurance. In the event of a high horn audition he suggests to run through different types of solo pieces which often require a strong high range, while in the case of a low horn audition works such as the Bach Cello suites are recommended to build a strong low range.

Douglas Hill actually encourages a more detailed approach to a daily routine making sure it covers all ranges, dynamics and a full variety of articulations. Etude work
would be considered less important. Kerry Turner suggests dividing the audition excerpts in groups of five or six and taking time out of the day to play them straight through to simulate the audition process. Nick Caluori splits his daily practice time into three evenly spaced sessions. The first session includes the warm up/fundamental session immediately followed by excerpt study taking advantage of the physical and mental “freshness,” thus encouraging a more productive practice session. The second and third sessions include excerpts that are more audition-ready as well as etudes to avoid becoming too involved with the audition list. Moreover it is important to end a practice session by performing excerpts that are played well in order to foster confidence and psychologically get ready for the following practice session.

As one becomes more familiar with one’s daily routine, the next step is to understand what needs preparation. Adriano Orlandi says, “Oftentimes audition lists can be very long and intimidating, and quite frequently not very clear and accurate on what music one is expected to play” and thus it can be easy to become overwhelmed. He encourages asking the orchestra manager or to try and contact the players in the horn section in order to understand exactly what is expected from the audition ahead of time. Frequently an audition list will have a specific excerpt from a larger work; however Fabio Uscidda highlights that one should not be surprised to find either a longer portion of the excerpt requested or that the committee will ask to continue playing. Daniele Sala and Fabio Uscidda also encourage playing the entire audition material for as many friends or fellow horn players as possible in order to simulate the feeling of excitement and nervousness, and to get used to playing continuously with external distractions.
Everyone concurs that it is important to be familiar with the whole part, although the majority of the candidates think that preparation should be focused primarily on the required excerpt. Carlo Durando states that in Europe the orchestras management will send copies of the parts and the specific “cuts” that will be used at the audition. Therefore it is important to learn the musical context that the “cuts” are in and not spend time in preparing music that will not be heard at the audition. This line of thought is shared by Aimee Hoover Page who also suggests worrying only about the excerpt itself. However, both Kerry Turner and Jesse McCormick state that they would recommend that one not only needs to know the whole part but be very familiar with it. This approach is shared by Nathaniel Willson, who suggests having the complete horn part and if possible the same edition one would find at the audition. The danger of focusing only on the excerpts is that they are “stripped out of context.” Therefore, this requires a consistent familiarity with the preceding sections of the excerpts as well as the following parts. Finally, Jesse McCormick and J.D. Shaw reveal that oftentimes the sight-reading portion of the audition is really another section of the requested literature. By being familiar with the complete part, the sight-reading portion may be easier.

**Insight and Suggestions on Preparation**

All the interviewed professional hornists agree that the auditions they have performed have been learning experiences especially when the candidate failed to win. Kerry Turner points out that it is very difficult to win a job before three or four tries and that the audition process itself is a very unnatural process and one needs to get accustomed to it before even beginning to play at his or her best. The general consensus is that after an unsuccessful audition, the player has to be very critical and search for the
reasons that thwarted a successful audition. Jesse McCormick is emphatic and says that he learned more from his failures than successes. Adriano Orlandi says that the minute he steps out from the audition room after a failed audition, he immediately begins analyzing what he did wrong and begins working on improving those issues that prevented his success. One must also be aware that there are many components involved in winning an audition that may be out of one’s control and as Nathaniel Willson suggests it also involves a little bit of luck.

The interviewed candidates advise not to be afraid to ask the committee for comments after the audition. Carlo Durando, Vladimiro Cainero and Adriano Orlandi all feel that it is important to ask questions such as “What can I do better?” or “Do you have any suggestions for me?” and avoid asking “How did I do?” because that question implies that the auditioning candidates did not have a very good idea on how they performed. Auditions for an orchestra in Europe are recorded most of the time, to ensure protection for the committee, and Durando advocates that it is perfectly normal to ask for a copy. Brian Nichols points out that many times feedback from the committee is essential. Oftentimes the committee will hear issues in a candidate’s playing that may need improvement.

**Audition Procedures**

The fourth research question investigated the audition procedures for the various ensembles, American orchestras, U.S. service bands and European orchestras. The purpose was to analyze the differences that one may encounter when auditioning for one of these ensembles. Regardless of the type of ensemble the research identified that the audition process usually comprises three rounds, two of which are behind a screen and
the final usually in person. Another aspect that one may need to be aware of is that many orchestras and service bands audition by invitation only; therefore it is imperative for the candidate to secure the invitation before making travel arrangements.

The candidates who have participated in military band auditions all concur that the demands of the committee generally are similar to the ones of an orchestral audition. Playing aspects such as great sound, great rhythm and pitch are essential for one to succeed in an audition. There are some significant differences that one needs to be aware of before preparing for the audition. David Peel suggests that the process is similar to the one for an orchestral audition but that the concerned repertoire is mostly focused on band literature. He points out that there is a lack of recordings of the repertoire and therefore one needs to do more in-depth research to gain a better understanding of what is expected from the music. This opinion is shared by seasoned military band veterans Aimee Hoover Page, Brian Nichols and Shane Clare. Nathaniel Willson also expresses his concern on the matter by stating that “the main difference is that there are band excerpts that are requested that are unfamiliar to most horn players.” William Scharnberg believes that due to the nature of the ensemble, a military band may ask for a louder sound for a prolonged period of time, suggesting that a candidate may need to focus on stamina in his or her preparation.

Both Willson and Shaw indicate that another aspect of a military band audition which differs from the orchestral audition process is a stronger emphasis on sight-reading. Willson suggests that in an orchestral audition the “sight-reading” portion is often asked with material that is generally fairly familiar, whereas at a band audition the “sight-reading” is deliberately chosen to be unfamiliar so that the committee can truly
observe how one reacts reading a piece for the very first time. Finally an aspect that one needs to be aware of before auditioning for a military band is that there are background checks, drug tests and physical examinations involved before being eligible to enter the group. Some require a candidate to pass boot camp before the contract begins. Most ensembles also require duties additional to concert band. Those may be marching duties or administrative duties of different kinds.

Depending on the location of the orchestra, the use of the accompanist differs. In the United States generally for both orchestral and service bands audition there is no accompanist. In Europe the accompanist is standard and one can expect to perform the concerto in the later rounds with the accompanist. Cainero and Uscidda explain that in their experience they had to play the concertos in the second and sometime third round as well. Orlandi warns that in some instances the accompanist may actually interfere with one’s performance. He insists that the candidate must be prepared for that inconvenience and be assertive and not allow any pianist’s mistakes to hinder the performance. In addition, Cainero and Orlandi point out that it is fairly common in Europe to have the auditioning candidate perform alongside members of the horn section in the final rounds on selected excerpts. Moreover, Cainero mentions that he prefers to stand in front of a candidate and conduct him or her on passages so as to identify one’s ability to adapt to the requests of a conductor or colleague. Orlandi says that at the last audition he took at the Maggio Musicale Fiorentino, he played all of the rounds without a screen. There was a committee but no screen.

Another difference between American orchestral auditions and some European auditions (mainly in Germany and Switzerland) is that while in the United States the
committee is usually comprised of a number of orchestral members, in Germany and Switzerland in particular the audition will take place in front of the whole orchestra. In order for a candidate to advance to the following round, the orchestra needs to achieve a vote consisting of fifty percent plus one.

**Audition Expectations**

Fundamental aspects such as rhythm, sound, and intonation are of crucial importance, and as Kaza states, one’s playing needs to represent a complete “package.” In the research, some differences of opinions regarding expectations were noted, which coincidentally relate to the location of the ensemble. According to Peel and Shaw the most important qualities are accuracy and timing. Shaw goes on to specify that in the first round he listens for accuracy, timing and consistency of tone, while in the final round he is interested in one’s artistry, poise, power and control. McCormick also divides his requirements based on the audition rounds. In the first round he listens for basic rhythm, accuracy, sound, articulation and range. In the second round he likes to hear a general ability in extreme dynamics, range, acrobatics and musicality, and finally in the third round he searches for which player would best complement the section based on his or her performance. Willson and Clare also agree with Kaza by emphasizing that the common reason for one’s elimination is the lack of strong fundamentals.

Players that perform in Europe also feel that playing fundamentals mentioned above are important, but they seem to prioritize one’s sound quality over rhythm or accuracy. Durando says that “a horn player with a great and polished sound can always defend themselves in an audition,” and the same opinion is shared by Turner who also prioritizes sound and listens for a player who has no weak notes. Cainero also
emphasizes sound, but he wants to hear a candidate with a great sound and a logical approach to the literature.

**Ensemble Tenure**

As Professor Craig Morris suggested, the audition process does not terminate with the audition itself, but continues until one achieves tenure. This award comes when an ensemble for which the newcomer performs is fully satisfied with playing skill and musicianship. As a result, a candidate needs to be aware of the requirements for achieving tenure. Most ensembles will generally have a trial or probationary period before offering tenure. On the following page is a table showing the length of the probationary period.

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Probationary Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arena di Verona</td>
<td>6 Months</td>
</tr>
<tr>
<td>Cleveland Orchestra</td>
<td>1.5 Years</td>
</tr>
<tr>
<td>St. Louis Symphony</td>
<td>1.5 Years</td>
</tr>
<tr>
<td>Radio City Hall</td>
<td>Yearly Contracts</td>
</tr>
<tr>
<td>Luxemburg Philharmonic</td>
<td>1 Year</td>
</tr>
<tr>
<td>Dallas Opera</td>
<td>3 Years</td>
</tr>
<tr>
<td>Dallas Opera</td>
<td>3 Years</td>
</tr>
<tr>
<td>Carlo Felice Orchestra</td>
<td>6 Months</td>
</tr>
<tr>
<td>Maggio Musicale Fiorentino</td>
<td>6 Months</td>
</tr>
<tr>
<td>Coast Guard Band</td>
<td>By Seniority</td>
</tr>
<tr>
<td>Naval Academy</td>
<td>Enlistment lasts 4 years if military requirements are met</td>
</tr>
<tr>
<td>Pershing’s Own Band</td>
<td>Enlistment lasts 4 years.</td>
</tr>
<tr>
<td>Kennedy Center Opera</td>
<td>1.5 Years</td>
</tr>
<tr>
<td>Madison Symphony</td>
<td>1 Year</td>
</tr>
<tr>
<td>Orchestra della Svizzera Italian</td>
<td>N/A</td>
</tr>
</tbody>
</table>
**Tenure Committee**

Different ensembles have different procedures regarding the inner workings of the tenure committee. Below are examples in committee’s makeup, a list presented to give a comprehensive understanding of the various possibilities and situations that one may encounter when working for a particular ensemble.

**Table 4.5 Tenure Committee Composition**

<table>
<thead>
<tr>
<th>Ensemble</th>
<th>Tenure Committee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland Orchestra</td>
<td>Orchestra members advise but final decision is left to the conductor</td>
</tr>
<tr>
<td>St. Louis Symphony</td>
<td>Orchestra members advise but final decision is left to the conductor</td>
</tr>
<tr>
<td>Radio City Hall</td>
<td>N/A</td>
</tr>
<tr>
<td>Luxemburg Philharmonic</td>
<td>Horn section, principal brass and wind players, concertmaster, principal strings</td>
</tr>
<tr>
<td>Dallas Opera</td>
<td>Elected players committee in conjunction with the conductor</td>
</tr>
<tr>
<td>Carlo Felice Orchestra</td>
<td>Principal parts advise but final decision is left to the administrative body</td>
</tr>
<tr>
<td>Maggio Musicale Fiorentino</td>
<td>Principal parts advise but final decision is left to the administrative body</td>
</tr>
<tr>
<td>Coast Guard Band</td>
<td>N/A</td>
</tr>
<tr>
<td>Naval Academy Band</td>
<td>Sign up for four years, evaluation committee but final decision is left to the commanding officer</td>
</tr>
<tr>
<td>Madison Symphony</td>
<td>Principal brass and wind players in conjunction with the conductor. Player maybe asked to re-audition at the end of the probationary period.</td>
</tr>
<tr>
<td>Arena di Verona</td>
<td>Principal parts advise but final decision is left to the administrative body</td>
</tr>
<tr>
<td>Orchestra della Svizzera Italiana</td>
<td>Principal parts, whole orchestra and musical director</td>
</tr>
</tbody>
</table>

**Achieving Tenure**

Besides stressing the highest standard of performance, in regard to achieving tenure, all of the interviewed artists, focused particularly on behavior and fostering a healthy relationship with colleagues. Collegiality is an often overlooked facet of playing and not one that many people really take into account. Aimee Hoover Page advises
becoming acquainted with the working environment and being respectful of those who have seniority. This opinion is shared by Jesse McCormick who stresses to be always aware of one’s surroundings. Carlo Durando and Vladimiro Cainero add that one needs to know one’s place within the section and perform his or her job at the best of ability without interfering with his or her colleagues. Douglas Hill says: “Show up to all rehearsal and performances early, play in tune with great rhythm, be prepared for all rehearsals. Be a wonderfully friendly colleague and treat others the way you would want to be treated. Pay attention to the conductor, smile a lot and care about the music.” Shane Clare says that musicians who have a “diva” attitude can find themselves looking for work again and again. William Scharnberg and Kerry Turner concur with the statements previously mentioned but also add that it is essential to dress nicely and look professional (no backwards caps and t-shirts with holes). Scharnberg also says never to use drugs or alcohol while performing with the ensemble.

**Discussion**

The purpose of this study was to examine the inner workings of professional auditions and different preparation methods with the aid of performers who have achieved such standards. Every respondent stressed different preparation methodologies and perspectives on how to prepare for an audition. The research compared audition expectations between American orchestras, European orchestras and U.S. service bands as well as the requirements in the requested repertoire.

In order to successfully begin the preparation process, it is necessary to understand the type of research one must do to successfully prepare. The research found that all of the interviewees use recordings to familiarize themselves with the requested
repertoire and gain an understanding of the overall structure of the piece in question. The use of recordings also allows active practice even without the instrument, thus maximizing efficiency in the preparation process. Emphasis was put on listening to multiple recordings in order to gain an understanding of an average musical concept. Previous research, as noted in chapter two, supported this advice: Richard Decker and Richard Chenoweth recommend using recordings to find acceptable standards for different tempi, rhythms and accepted interpretation.

Other suggestions not found in previous research but resulting from this research were use of websites such as www.hornexcerpts.org, the use of technology such as the IVASI system and the use of devices such as mp3 players. Finally an aspect of the use of recordings that was not found in previous research was to play with the recording in order to perfect intonation and rhythm.

Another aspect that was researched was the use of equipment, whether different ensembles require a specific make and model of instruments and whether different type of instruments such as descant horns should be used. As far as the use of descant horns, the consensus was that the repertoire usually requested at an audition can all be performed with a double horn. Changing instrument during the already stressful audition process is generally not recommended and may actually interfere with performance.

Concerning the type of make and model of the instrument, in previous research Agrell and Pugh suggested that one should be aware of the preferences in sound quality of ensembles one wishes to audition for, and adjust playing style and equipment accordingly. The majority of these interviewed for this project disagreed with this view.

The consensus was that one needs to perform and audition with the instrument that makes
the performer feel the most comfortable and enables him or her to play at the highest possible level; changes can always be made afterwards.

Previous research on repertoire confirms the statement from the interviewed musicians that in the United States orchestras the audition repertoire focuses more on the Romantic period literature. Though the repertoire is similar to the orchestral one, United States service band auditions place a great deal of importance on the candidate’s ability to sight-read. In Europe, the research suggests orchestras seem to include more repertoire that center in the early Baroque and Classical era. The repertoire that is requested at an audition varies according to the position one is auditioning for, the ensemble one is auditioning for and the region one is auditioning in. Another aspect that requires consideration is that in Europe orchestras often double both as an opera orchestra as well as a symphonic ensemble. Works such as Rossini’s operas and Mozart operas are to be expected at an audition. In addition, in Europe the tendency of the committee is to place a greater importance on the solo piece as opposed to the excerpts, contrary to the customs of the American ensemble where the excerpts are key to winning the audition. Thus the repertoire introduced at an audition may also come from the lyric opera literature. Service bands repertoire is similar to an American orchestral list, though the addition of band literature is included which is often unfamiliar and may require a more detailed study as opposed to a familiar orchestral excerpt.

In order to successfully prepare for an audition the interviewed hornists all agree that a solid daily warm-up and fundamental routine are essential and an integral part of one’s daily practice. The most common reasons for elimination from an audition, especially in the early rounds, is the lack of strong fundamentals such as sound, rhythm
and intonation. The majority of the interviewed hornists suggest standardizing a daily fundamental routine in order to cover all the ranges, dynamics and articulations that will be required in the practicing of the literature. This procedure is also done in order to practice recreating the conditions that one may encounter at the audition. In addition to beginning with a daily routine, reading different solos especially at the beginning of the preparation period was suggested. This technique is designed to develop a performance endurance that will be required during the audition. Finally, dividing the daily practice session into three evenly-spaced sessions was advised: first session to be done in the morning, including the daily routine and some excerpt work in order to take advantage of the mental freshness, and the second and third sessions split up during the rest of the day where the literature requested at the audition is practiced.

During the sessions where one works on the literature one must take the time from detailed work to run through the program in its entirety in order to simulate the audition process. This element of the research is in agreement with previous literature by Klecuker, VerMuelen and Chenoweth who strongly encourage performing mock auditions in front of teachers or colleagues. The research in chapter four brought to light aspects such as how to prepare oneself for an audition while being a student as opposed to when one is already engaged in a professional ensemble: an aspect not found in the research in chapter two. If one is already playing in a professional orchestra, it is important to balance the work schedule with the audition practice sessions, while if one is a student they may be able to have more time to focus on the audition preparation.

It became apparent that auditions in all three ensembles are usually comprised of three rounds, two of which are behind a screen to ensure anonymity and the final round
without the screen. In American orchestras one can expect to play concertos without an accompanist and the emphasis of the audition lies more with the orchestral excerpts. In Europe the solo pieces are accompanied with the piano, and it is not uncommon to perform them in later rounds, while the bulk of the excerpts are reserved for the final round. In addition, upon successfully reaching the final round one can expect to play with horn players from the orchestras or be conducted by the principal on parts of selected excerpts.

Some differences have been noted in the audition procedures between American orchestras, European orchestras and United States service bands. The more evident ones are the use of the accompanist, sight-reading and committee involvement. In American orchestras and service bands the accompanist is rarely employed at an audition, while in European orchestras the use of the accompanist to help with the solo portion is very common. Another aspect of the audition process that found differences is the sight-reading portion. During the research it became apparent that in both American and European orchestral auditions the sight-reading portion is usually taken from different parts of the requested literature or from fairly standard orchestral repertoire. As previously noted in articles by Justiniano and Phillips, service bands however place a great deal of importance on the sight-reading portion of the audition, and the material selected is deliberately chosen to be unfamiliar in order to truly test one’s ability to read material for the very first time.

Finally an aspect of the audition procedure that found contrasting answers was the composition of the committee. In American orchestras the committee is generally made up of a selected group of musicians from the ensemble; in Europe it is common to
audition in front of the whole orchestra. In addition, most of the previous articles and
literature that were relevant to auditioning focused only on how to prepare and how to
win an audition, without mentioning that the audition still continues even after winning
the job. Therefore they failed to mention what is expected from a newly hired candidate.
The present research, in contrast, analyzed this aspect and revealed that it takes more than
just great playing skill to effectively win and maintain a position in a professional
ensemble but that attitude, great work ethic and an ability to establish successful working
relationships with colleagues are essential to one’s career.
Chapter Five

Summary

The purpose of this essay was to analyze the present-day audition process focusing on European orchestras, American orchestras, and United States service bands. The research centered on the preparation process and methods the interviewed artists used, thus providing an understanding of how to efficiently approach an audition. In addition, by investigating the differences and similarities between the various ensembles the essay was able to introduce a comprehensive and global perspective on this topic.

The literature regarding the process is fairly limited. Publications are mostly based on single opinions and points of view. This study was able to reveal a combination of valuable insights and suggestions from a multitude of sources, therefore offering a comprehensive resource for future auditioning candidates.

As presented in the previous chapters the following research questions were investigated:

1. What research should be conducted before an audition (such as use of recordings, type of equipment etc.) by persons wishing to audition for American orchestras, European orchestras, and United States service bands?
2. What is the most prominent repertoire used for auditioning for American orchestras, European orchestras, and United States service bands?
3. How does one prepare for an audition, and how do preparation methods and approaches for auditions differ for American orchestras, European orchestras, and United States service bands?
4. How do audition procedures differ for American orchestras, European orchestras, and United States service bands?

Participants were contacted via e-mail, by telephone, or by researching their contact information via the personnel manager of the orchestra or ensemble each is a
member of. Another method for contacting the musicians was the International Conference of Symphony and Opera Musicians directory which contains e-mail addresses of musicians whose orchestra is a member of ICSOM. The participants who agreed to take part in this study are shown in table 5.1

Table 5.1 List of Interviewed Participant and Ensembles

<table>
<thead>
<tr>
<th>Artist</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vladimiro Cainero</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td>Nick Caluori</td>
<td>West Point Academy Band</td>
</tr>
<tr>
<td>Shane Clare</td>
<td>Pershing’s Own Army Band D.C.</td>
</tr>
<tr>
<td>Claudio Dozio</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td>Carlo Durando</td>
<td>Carlo Felice Orchestra, Genova Italy</td>
</tr>
<tr>
<td></td>
<td>Orchestra della Svizzera Italiana, Lugano Switzerland</td>
</tr>
<tr>
<td>Douglas Hill</td>
<td>Former Madison Symphony</td>
</tr>
<tr>
<td></td>
<td>University of Wisconsin</td>
</tr>
<tr>
<td>Mark Houghton</td>
<td>Fort Worth Symphony</td>
</tr>
<tr>
<td>Roger Kaza</td>
<td>Saint Louis Symphony</td>
</tr>
<tr>
<td>Andrea Leasi</td>
<td>Arena di Verona, Verona Italy</td>
</tr>
<tr>
<td>Jesse McCormick</td>
<td>Cleveland Orchestra</td>
</tr>
<tr>
<td>Brian Nichols</td>
<td>Coast Guard Band D.C.</td>
</tr>
<tr>
<td>Adriano Orlandi</td>
<td>Maggio Musicale Fiorentino, Florence Italy</td>
</tr>
<tr>
<td>Aimee Hoover Page</td>
<td>Coast Guard Band D.C.</td>
</tr>
<tr>
<td>David Peel</td>
<td>Radio City Hall, New York</td>
</tr>
<tr>
<td>Geoffrey Pilkington</td>
<td>Kennedy Opera, Washington D.C.</td>
</tr>
<tr>
<td>J.D. Shaw</td>
<td>Boston Brass, Former Rochester Philharmonic</td>
</tr>
<tr>
<td>Daniele Sala</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td></td>
<td>Arena di Verona, Verona Italy</td>
</tr>
<tr>
<td>William Scharnberg</td>
<td>Dallas Opera Orchestra</td>
</tr>
<tr>
<td>Kerry Turner</td>
<td>Luxemburg Philharmonic</td>
</tr>
<tr>
<td></td>
<td>American Horn Quartet</td>
</tr>
<tr>
<td>Fabio Uscidda</td>
<td>Carlo Felice Orchestra</td>
</tr>
<tr>
<td>Nathaniel Willson</td>
<td>Naval Academy Band</td>
</tr>
</tbody>
</table>

Due to the different places of residence and the hectic working and performing schedules of the interviewed artists the interviews were conducted primarily via e-mail. However some of the artists were able to meet in person and participate in a live
interview. This allowed for a more personal and interactive process. As suggested by the Oral History Manual and the Oral History Association, the format of the questionnaire consisted of a series of open-ended questions which enabled the candidates to thoroughly express their different opinions on the subject matter without having the restraints that a multiple choice interview may have had. Even though the data collection might have been easier with a multiple choice questionnaire, the open-ended questions allowed the researcher to be much more comprehensive and truly explore the different methodologies and approaches that each individual artist uses during the audition process.

The researcher, in consultation with members of the doctoral committee and extensive research in auditioning, included questions in the areas of audition preparation, repertoire, procedure, equipment and a final section on tenure. The five sections of the interview examined the perspectives of professional hornists on how performers auditioning for positions should efficiently approach and engage the required audition repertoire, and auditioning procedures.

Once the e-mails and consent forms, which apply to the live in-person interviews, were returned to the interviewer, they were carefully reviewed and compared using the following method:

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70 Barbara W. Sommer, Mary Kay Quinlan The Oral History Manual (Walnut Creek, Altamira Press, 2002), 75.

1. The transcripts were read thoroughly and analyzed for content in order to achieve familiarity with the data at hand, and to find common and contrasting themes.
2. Different categories were created as common and contrasting themes occur, such as repertoire, audition procedures etc.
3. Each response was assigned a category, coded and tabulated in order to achieve a clear picture of the data.
4. Once the data was categorized and coded, an analysis was done on what was found regarding the subjects and themes.
5. As the data was studied, analyzed and categorized, related, unrelated and contrasting trends and patterns were identified.
6. Finally, once the patterns and trends had been identified, the write-up included a descriptive essay which incorporated the various responses and comments from the interviewees.

**Conclusions**

The following conclusions were reached based on analysis of data collected in the study:

1. The type of research that one conducts before an audition needs to be thorough and extensive. The use of recordings to familiarize oneself with the repertoire is essential to expedite the preparation process. In addition it is necessary to listen to a multitude of different recordings of the same literature in order to gain a comprehensive outlook on the different interpretations of the same music. The recordings selected should be full orchestral ones and the excerpt specific ones should be only used as a guide. Once a performer has gained an overall understanding of the requested literature, then it becomes easier to implement one’s musical attributes to the music. Also, recordings enable an auditioning candidate to thoroughly understand the importance of the requested excerpt within the context of the larger ensemble.

2. Another aspect the research investigated was equipment needs. Even though different countries and orchestra may have a specific type of instrument in
their musical tradition, such as Alexander-built horn in Germany and Paxman-built horns in England, it is important to understand that what a committee listens for is how well one plays the instrument. Therefore trying and perhaps changing instruments in order to emulate a specific sound that may interfere with one’s personal preference are discouraged. Lastly the repertoire that is frequently asked for audition should not require the use of alternate instruments such as descant horns. It is highly recommended to use only one instrument at the audition in order to diminish the variables that may arise during the process.

3. The repertoire that is requested at an audition varies between the position one is auditioning for, the ensemble one is auditioning for and the region one is auditioning in. In American orchestras the repertoire favors the Romantic era, while in Europe the consensus of the interviewed candidates is that the repertoire includes more music from the Baroque and early Classical era. In Europe, ensembles often double both as an opera orchestra as well as a symphonic ensemble; thus the repertoire introduced at an audition may also come from the operatic literature. Service band repertoire is similar to an American orchestral list, though likely included will be band literature which is often unfamiliar and may require more detailed study than familiar orchestral excerpts.

4. Even though all the interviewed candidates used their own individual audition preparation methods, a constant that became apparent was the daily focus on fundamental aspects of playing. The detailed daily routine work that makes
horn playing consistent is of key importance to an efficient preparation towards an audition. Ultimately, for many of the interviewed candidates, the playing aspects that committees focus on are fundamentals such as rhythm, intonation and evenness of sound, all issues that need daily attention and care. A player without strong fundamentals will not be successful at auditions. In addition to the fundamental groundwork, the interviewed candidates all take great care in researching and understanding the required literature to expedite the preparation process. Aspects such as listening to the pieces, acquiring complete parts as opposed to excerpt books, and detailed work on the selected excerpts are all integral parts for a successful preparation.

5. In American orchestras, European orchestras, and U.S. service bands, it became apparent that auditions are usually comprised of three rounds, two of which are behind a screen to ensure anonymity and the final round without the screen. In American orchestras one can expect to play concertos without an accompanist and the emphasis of the audition lies more with the orchestral excerpts. Service band auditions, though similar in nature to the orchestral ones, place more emphasis on one’s ability to sight-read and the repertoire focuses more on band literature. In Europe the solo pieces are accompanied with the piano, and it is not uncommon to perform them in later rounds, while the bulk of the excerpts are reserved for the final round. In addition, upon successfully reaching the final round one can expect to play with horn players from the orchestras or be conducted by the principal part on selected excerpts.
Recommendations for further research

The topic of auditioning is consistently evolving, thus leaving endless possibilities for further research. As presented in this doctoral essay, audition expectations and procedures in different countries present significant differences. More detailed research focusing only on a specific country such as Germany, Italy or the USA would be of interest. For example, during the research it became clear that for auditions in Europe, many orchestras focus on both the opera literature as well as the symphonic repertoire. Research that explains why such orchestras double in both genres and how the tradition developed would be of invaluable significance to an aspiring musician. In addition, it would be of great interest to explore how these musicians change their playing styles and musical approach from a monumental orchestral work such as a Mahler symphony to a delicate opera composed by Mozart or Rossini.

There are regions in the world which are beginning to have strong orchestral and wind ensemble traditions such as Japan or China, and these require more investigation. Due to the expensive travel budgets that are required to audition for orchestras in Asia or Australia, research that prepares and informs an auditioning candidate to prepare more effectively may be important. During the research for the related literature section, very little was found in terms of auditioning for Australian ensembles. This aspect could be a source for future investigation as it may expose horn players to more employment opportunities.

Even though most of the interviewed candidates agreed with the repertoire list, it focused primarily on American orchestras auditions. Perhaps a more detailed study focusing on comparing and contrasting European audition lists versus American audition
lists would be beneficial to future auditioning candidates. However, the lists in Europe are not as easily attainable because most orchestras require an application fee before the list is sent out. That aspect may result in a significant financial cost for a researcher investigating the topic. During the research project more than fifty questionnaires were sent to European horn players, and the people who replied were mostly from Italy. Even though most of the Italian horn players did perform in various German, Swiss and French orchestras, a more varied list of European players could emphasize the different schools of thought in regard to auditioning.

An aspect that needs additional research and could have been investigated more thoroughly during the doctoral paper was a more in-depth analysis of the mental preparation that is required in order to be able to perform at one’s best. The questionnaire could have been more explicit in pursuing the aspect of mental preparation by asking more direct and detailed questions as to how the interviewed candidates truly mentally prepare for the audition. A more thorough study regarding how artists mentally approach the audition and how they are able to incorporate that aspect into their daily routine and practice could be an important resource and asset for future musicians.

The final purpose of this doctoral paper was to expose and enable current and future auditioning performers to utilize all the different techniques, insights and approaches presented by the interviewed artists. It is through these qualities that the interviewed candidates achieved the high standards of performance that enabled them to make music into a career in some of the most prominent ensembles in the world. Being aware of all the different suggestions, expectations and procedures that were presented in this document should provide a productive starting point to any audition preparation.
Auditioning for any ensemble whether in the United States or Europe takes an immense amount of dedication, determination and preparation. It became apparent during the research that the common theme was a total commitment to the craft and consistency of performance. Ultimately the most sincere and important suggestion from the majority of the interviewed artists was this: “If at first you do not succeed, try and try and try again!”
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Live Interview with Adriano Orlandi

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing and the audition repertoire?

A.O.-Before having a place in an orchestra, meaning when I was a student the first things I did were my two hours of routine and warm up. Everyone is different. I have to admit that I’m very slow when I learn things. Therefore I’m of the opinion that I need to repeat things hundreds of times. When I started working towards an audition I would always do those two hours focusing on fundamentals and strengthening my playing. Then I would start on the concertos, and herein lies a difference between Germany and Italy. When I played in Germany, especially for low horn auditions, where I’m a specialist in, the two required concertos were: Mozart third, and the Bagatelle by Neuling. When I practice these works I try to be as detailed as possible especially in the technical passages. I change articulations, I double tongue a scale then I single tongue that same scale. I try as much as possible to leave no stone unturned. This because when you are in the audition and the stress level is at its highest, you have a much better understanding of your limitations and strengths. After I start working on the musical aspects. I don’t believe that music has to be done one way, everyone has their own approach to it, so try for as much musical freedom as you want within the parameters of rhythm. That’s one thing that needs to be flawless is rhythm. That is the first thing that the committee listens to and it’s the most important aspect that you need in order to play with others. Then after I work on the solos or in the case of my last audition at La Scala they wanted etudes, and after that I go to the orchestral excerpts, and those need to be perfect. That’s where you win the audition is with the excerpts. The concerto I believe, and I know that other may think differently, is a calling card that wakes up the committee who has been listening to another one hundred candidates. Then if you do a great job on the concerto the committee will want to hear how you play the audition in its entirety. Try and do the excerpts by memory and always try different things such as articulations or dynamics in the excerpts, louder or softer. Also, when you play the excerpts try to imagine what is happening around you. Then when you have a job or you have different things such as family, hobbies things that enhance your life, things become a little different. Since you don’t have time to spend two hours to warm up and work on fundamentals, I like to work on those aspect of my playing in an orchestra settings. What I mean by that is that I don’t rehearse just to rehearse but every little aspect of my playing is carefully attended to just like I would do in a practice room. If I have to play a scale, then I try to make it sound exactly how I want it to sound, if I play a long note then I carefully listen to how I can make it softer or louder. I implement my work on fundamentals into the orchestra rehearsal, so that when I’m done I can go and work on the upcoming audition repertoire without having to work on fundamentals again. A week before the audition I like to take the horn and mouthpiece and play your solo from the start cold and see what happens.
Because you never know what is going to happen at the audition, but you need to be mentally prepared for anything. A train can be late, your horn may break and you have to borrow a colleague’s and such. So you have to be absolutely ready to play your best which may or may not be liked by the committee but who cares…you played the way you wanted to play. Is this enough for a first answer?

G.M. That is great, perfect, let’s move to the next one.

G.M. Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

A.O. This is a really great question! Here you have to differ from country to country. In Germany they are very German, therefore they are very precise and you know exactly which ones you have to play. Here in Italy though I found myself having to read a passage that was not assigned on the list. So just ask and make sure, I don’t think that it’s not polite, but your time is valuable and therefore you have to adjust your life accordingly. If they ask all of Mahler one and then you have to play only the opening then you just wasted a ton of time, so just ask and don’t be afraid. You want to go in there knowing exactly what you are going to do. So if you are aware of what country you audition in, then you may know the audition culture. In Germany you are invited to audition so you find yourself with 10 or 15 candidates so they don’t need to listen to a whole lot. In Italy or France everyone can audition, so you may find yourself with a super long list just so that the committee can weed out the ones that can’t play. Returning to the question, you have to know what country you are in. Certainly you have to know the context that the excerpts are in. Do you want to move to the third?

G.M. Let me ask about the invitation process in Germany. How does it work exactly?

A.O. In Germany there is a magazine which is called “Das Orchester” which has all the audition posting for all the European Orchestras, because it is an international paper. Very much like the international musician. Then you send your resume and then the orchestra decides whether to invite you or not. They do like to see that you have experience but also if you studied with big time names like Stefan Dohr so that you were presented by a great player. That is very important.

G.M. How helpful do you feel recordings of the required audition literature are (If available?) and do you integrate them into your preparation routine? If So, how?

A.O. I believe that you are obligated to listen to the recordings. I strongly encourage to listen to pieces that you may not be familiar. I feel much more relaxed when I do that. I also play alongside the recording. This way I have a much more complete idea of where thing lie in the music. In my preparation I always use recordings. Another thing, when you go to an audition, you go to the pianist and you tell him, this is my tempo and you do
exactly as I want to do it. At an audition I told the pianist that I wanted to play the Bagatelle at a certain tempo, and the pianist started at a different one, he stopped playing half way through. I finished by myself and won the audition. I hear a lot of horn players who complain about the pianist, and I tell them that it’s their fault. You need to go on the way you practiced and making as much music as possible. Also you need to understand that musically you have to do what you think it’s right. The committee may or may not like it, but it doesn’t matter as long as you are playing the way you want to. I sometimes use this new DVD software called IVASI which allows my to break the monotony of solo practice and I play with the video recording of the repertoire. Does this answer the question?

G.M. If available do you listen to recordings of the orchestra you audition for?

A.O. If they are available why not? But I don’t think it is of fundamental importance. I always listened to the edition that I enjoyed most to be honest. I think that once you play in that orchestra you can learn how they play. If they don’t like the way you play, then it’s okay also, but you certainly shouldn’t change the way you play to fit an orchestra. Conductors and players in that orchestra may change so it may not be relevant.

G.M. Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree which ones should be included in the top six?

A.O. Let’s talk about what I’m confident with which is low horn.

G.M. you can also comment on principal and third if you wish.

A.O. Okay so for low horn, I agree with Beethoven 3 and 7, I would also like Beethoven 8. Beethoven 8 has a lot of little tricky places for low horn. Let me think of other excerpts. I would also put Mahler 1. “Twilight of the Gods”, I would also add Fidelio and Eleonore all for second horn.

A.O. For first horn it all works, and even for third. Now the last audition I did, we had thirty five excerpts so it’s something to be mindful of.

G.M. Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What attention to detail are they intended to show?

A.O. This is a long one...well the principal horn, needs to be absolutely in charge. He needs to play the Siegfried call and when he’s done leave everyone splattered on the wall, when you hear a first horn he needs to pull the section and be a leader. That’s what I want to hear. Someone who is in complete command of the instrument and imposes his musical ideas with ease and determination.
A.O. As far as Low horn, When I did the audition at La Scala in the final I had to play next the principal and what they were listening for is how well I adapted to the different interpretations.

G.M.-So you played next to the Principal during the audition?

A.O. Yes I played a lot of the excerpts. They wanted to know how I changed according to his needs and how well I shadowed him. He would ask me to play softer in one place, articulate more in another and so forth. So that’s what the second horn and fourth need to do, mold to the principal and the third. The same thing is when I auditioned at L’Orchestra Regionale Toscana, there I had to play the Brandenburg

G.M. Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

A.O. I believe that everything is important. I think that the solo is a way to access the excerpts and draw their attention so that you can really impress them. I do think that the excerpts are what make the difference. Even in Germany. However in Europe they really want to hear how musical you can be during the solo. I know that in the U.S. usually you only play the exposition while in Europe you play the whole thing and as I mentioned before with the pianist. I can tell you this though here in the old continent the solo is what enables you to advance to the bulk of the excerpts which are usually in the finals, while I think in the U.S. they ask them also in the first and second rounds. So I think you shouldn’t leave any stone unturned if you know what I mean. You want to move to question number 8?

G.M. Sure thank you.

G.M. From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

A.O. In Germany the thing they like to hear is Rhythm, and clarity in articulations. I would put together sound, intonation and musicality. I think that is worldwide. All of my teachers like Corti, Clevenger, Vlaktovic all said that rhythm needs to be perfect.

G.M. What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

A.O. This is a tough one. I like the person who is able to attract my attention and keep it. One who is able to show that one really loves playing. Man Guli this is a really hard question!! Lastly one who plays better than the others. Bottom Line.
G.M. How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

A.O. The last audition we did, there was no screen. This was at the Maggio Musicale Fiorentino. The first round comprised of one of the two solos, which were: Mozart 3 and Neuling Bagatelle. There was the committee plus an external judge. I believe he was Manfred Klier one of the low horns of the Berliner Philharmoniker, and it was recorded. All the auditions are recorded and filed. They asked a solo and two orchestral excerpts, in the second round they asked the other solo and a few more orchestral excerpts and in the final it was all orchestral excerpts which took place the next day.

G.M. and in Germany?

A.O. This is how it works in Germany. The very first audition I walked in the rehearsal room and there was just me and the pianist. I heard a voice who told me to play Mozart and that was that. When they handed me the orchestral excerpts for the following round, I walked in the same room, and there was the whole orchestra in front of me. Every audition in Germany works this way, and I believe that in Germany is a working day. They treat an audition day like a working day. And the majority vote wins alongside the vote of the resident conductor. Then they ask anyone in the orchestra if they want to hear something else from the candidate and finally they vote very democratically whether to keep you or not. And if I remember correctly I played the solo all three rounds with orchestral excerpts.

At La Scala they wanted two etudes and the Beethoven Sonata and then asked 35 excerpts. That morning they heard me three times all behind the screen. First with the two etudes, than with the sonata and a few excerpts and then just excerpts. The following day they heard the sonata and the etudes and then excerpts all without the screen.

G.M. What etudes where they?

A.O. The 1st from Oscar Franz but they wanted it in Eflat and then Merck number 20 and they asked for it in D.

G.M. What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

A.O. The most important one, not to do like many do and be offended. Regardless whether it went well or went poorly. The only thing to do is to go and talk to the committee. Go ahead and ask “what didn’t you like about my playing?” be very direct, once you hear their ideas then you confront them to your style of playing and then ask yourself what you liked and what you didn’t like about your audition. Be very critical, and detailed without making tragic scenes saying “Oh no they kicked me out.”
Understand that the second you step outside from the audition room you will begin and working again on the things that need improvement or the things you feel didn’t go well. The next time you have to play better.

G.M. What type of horn do you prefer playing on? What type of mouthpiece do you play on?

A.O. Paxman 20L yellow brass, with the Laskey 75 G. You have to choose a horn that you feel comfortable with. In Germany I played an Alexander because the Paxman is too big of a sound. You have to be sensitive to the country and tradition that they have. For example in Vienna they all play the Viennese horns and in Germany they like the Alexander 103, sometimes even 503. In England traditionally they play Paxman horns and Alexander. I know that in Germany they really like to hear a brighter sound and clarity. Just be mindful where you play and adapt. The horn you play is not important but at the same time yes.

G.M. Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)

A.O. In regards to my audition experience as a low horn, I audition with the same horn only. If I had to do a high horn audition I may think about using a descant. Once you are in the orchestra is a different situation.

G.M. Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

A.O. You can play whatever you like, you just have to make sure that you play an instrument that blends with the section. In Germany you play an Alexander and that’s it.

G.M. Is tenure awarded in your orchestra?

A.O. There’s a trial period for six months here in Italy. In Germany was a one year trial period.

G.M. Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

A.O. The principal parts judge and then the administration finalizes. In Germany the whole orchestra votes. When I played there I won the job in August and in October the orchestra voted for my tenure. They can vote whenever you want. After Bruckner seven which happened right after the audition the third horn player came and told me “as far as I’m concerned you are part of the section I don’t have to hear any more”. They had a whole orchestra meeting, and then they called me in and everyone applauded and told me I was in the orchestra.
In Italy after 6 months and if no one argues your position you are automatically tenured. I feel that in Germany the orchestra rules, other countries you have the administration and such. The Orchestra in Germany has complete power. If there’s a conductor that they don’t like he gets fired. As well as in Austria I think.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?

A.O. Be yourself, and do your best. Get along with the others, and a section works when inside that section there is respect and a will to make music together. An orchestra plays well because there is tranquility. Remember that a bad period in one’s professional career happens to everyone. If you treat people poorly they will not be understanding. If you are genuine and kind then your colleagues will rally behind you.

END OF RECORDING
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis

Date: January 13, 2010

Interviewer: Guglielmo Manfredi

Name of person(s) interviewed: Adriano Orlandi

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Name (please print): Adriano Orlandi

Signature: Adriano Orlandi

Date: 8/19/2011

Researcher’s signature: [signature]

Date: 8/19/2011
Live Interview with Carlo Durando

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing and the audition repertoire?

C.D. First thing I evaluate the time from when I find out about the posting and when the actual audition date is. Once I get a handle on that, I begin to schedule a preparation routine, practiced to have a base, resistance, flexibility things that helped me to get through the audition. I did this before even starting with the audition music itself.

G.M. What kind of preparation did you do?

C.D. Well the preparation is usually based on a solid warm up, long notes, flexibility, high notes and low notes.

G.M. So you do first a global fundamental preparation and then you go to the music?

C.D. Yes well I think that once your fundamental are solid, the music itself shouldn’t be a problem. Mozart 4 is always Mozart 4. You should have already done that as a student just to make an example.

G.M. would you prepare differently for a high horn or low horn audition?

C.D. Yes for sure. The programs are different and require different attention to detail. When I took low horn auditions I prepared with a heavy load on the lower range. Especially when you are dealing with the Beethoven Sonata and now this Neuling Bagatelle seems to be the low horn solo of choice. So yes I do take a slightly different approach.

G.M. Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

C.D. If I have to take a low horn audition, for that specific audition I just pay attention to the excerpt. Obviously you still have to keep in mind that you need to be familiar the context where this excerpt is played. If I have to take a principal or third horn audition I practice the specific excerpt always knowing what context I have to play it in. I don’t look at the whole part. All of the auditions I have done, no one has asked me to play more than the excerpt. In my experience now they tell you the specific part you need to play in the music. Before they used to be more vague and therefore needed to be more on your toes. However now the management of the Symphony or Opera whichever it is actually sends you the part home that you need to practice once you’ve been invited.

G.M. How helpful do you feel recordings of the required audition literature are (If available?) and do you integrate them into your preparation routine? If So, how?
C.D. Let’s say when I had to look at excerpts that I didn’t know well, they really helped me a lot, especially to get an idea how it needed to be played, such as tempo and style. So yes I find them very useful.

G.M. if available do you listen to recordings of the orchestra you audition for? For style or other things?

C.D. No, in this case no. I don’t feel that it is important to try and mimic the ensemble you audition for. I feel that if they are going to hire you it’s because they like how YOU play and not how you try and fit in. I mean to a certain degree it’s good to pay attention to the style, but not to become synthetic about it.

G.M. Below is a list of the top orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree which ones should be included in the top six?

C.D. I think that all of these are spot on. We use most of these excerpts. You would find these in any orchestra in Europe. It’s very strongly based on Romantic, I would like to see more Lyric opera. Keep in mind that in many orchestras in Europe you might have to double both symphony and opera.

G.M. Taking into account the importance of the overall requested literature do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

C.D. Mah look, in my experience they are both important. Here in Europe there is a slight emphasis on the concerto. However that is so that you can advance to the final round. The final can be only excerpts…eventually you have to be well rounded. I know that in the US they want more excerpts, and I can agree with that. In a concerto you can understand what kind of musical dough if you can say that one is made of. I try to judge all of the rounds, so excerpts are still important. I try and to judge the whole performance.

G.M. From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance, such as rhythm, sound, what is the thing that makes you interested in that particular candidate.

C.D. The first thing is SOUND, because a horn player with a great sound and polished sound, can always defend themselves. Obviously that it’s not enough, immediately following you need to have rhythm and intonation. But most of all sound, also because a nice sound put in a section can gel with a section. A sound that is maybe not as clean or as good even though the player is technically sound, might create problems within a section. Does that make sense?
G.M. Perfectly.

G.M. What traits or trait make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

C.D. Well that’s a tough question, because all the auditions are different, candidates are different, however if you put everyone on an even keel still it’s sound. Going back to the previous question I always listen for sound. Unfortunately you have to do classify people at an audition, so I always go back to the sound.

G.M. How are auditions run in the ensemble that you currently perform in? What I mean is: how many rounds, use of a screen, do you use an accompanist etc…

C.D. Yes, usually they go from two to three rounds. The elimination rounds are behind the screen either a Mozart or for low horn usually a Beethoven. Then the second round can either be a concerto and/or an etude.

G.M. Etude?

C.D. Yeah we sometime ask etudes. The last audition we had an Oscar Franz Etude…o yeah the concertos are accompanied. Sometimes we ask a few excerpts. Then in the Final we ask excerpts. The screen is used for the two rounds and then no screen for the final round.

G.M. I assume you auditioned for orchestras outside of Italy?

C.D. Yeah I auditioned at the Suisse Romande Orchestra in Geneva. I don’t remember the repertoire sorry..

G.M. noticed any interesting aspects of the audition?

C.D. Well the committee is formed by the whole orchestra, if not all of it certainly most of it. While in France and in Italy the principal parts make up the committee.

G.M. What kind of insight and suggestions would you give to a candidate who didn’ succeed in an audition that would keep them motivated?

C.D. First of all, the candidate needs to realize where they made a mistake. I was in a committee with Maestro Berrino the principal horn of La Scala, and he said when someone comes to ask for explanation on why they got eliminated, that means that the candidate didn’t understand their mistakes. That is not a good sign. Every time I got eliminated I knew where I made the mistakes. Now you can ask what the committee thought about the performance but I believe that is much more significant to do a self-examination. All the auditions are recorded so you can ask for a bit of advice.
G.M. Let’s talk about equipment, what kind of horn do you prefer playing on? And what type of mouthpiece do you play on?

C.D. Look it’s been ten years since I’ve been using an Englebirt Schmidt triple. I find it to be a good compromise to play principle with. I feel that this horn is designed to play this particular part. He really lightened the horn, and even though it’s a triple he was able to give it the feel of a double.

G.M. Mouthpiece?

C.D. Bach 10.

G.M. Do you feel that different excerpts require different instruments?

C.D. Sure! Even though I play a triple I still changed instruments. For example when we played the Giulio Cesare by Haydn I used a descant in high Bflat. Even this past September we played Haydn 48 and even there I played the descant. I think that for that kind of repertoire it’s more indicated to use a smaller horn also for volume wise

G.M. For audition?

C.D. No never

G.M. Do you have a specific equipment requirement in your orchestra’s audition process? If so why is it so?

C.D. No we don’t have these kinds of requirements. Whatever one feels better with. A few years ago when Adriano Orlandi won, he played with an Alexander 103 and he didn’t feel comfortable so he switched to the 503. I still feel that you need to find an instrument that allows you to play all of the repertoire comfortably and accurately.

G.M. Is tenure awarded in your orchestra?

C.D. Yes, six months

G.M. Is there a tenure committee made up of orchestra member or is the decision left solely to the music director?

C.D. Yes there is a committee comprised by all of the principal parts of the orchestra. In the Orchestra della Svizzera Italiana I believe it’s the principal parts with the whole orchestra and the musical director.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?
C.D. Be agreeable and do his job at the best of his ability. For example if you play 2\textsuperscript{nd} horn than you need to play 2\textsuperscript{nd} horn and not try to overdo the principal. My biggest advice is to behave well. That is very important and trying to do HIS best job possible.

G.M. Since you won the job for principal how did you behave during the trial period, keeping in mind that you have to lead the section and so forth. How did you manage to pass the trial period?

C.D. I think that if someone misbehaves than it’s essential that the principal takes care of it, even during the trial period. Remember that the principal horn is responsible for the whole section so with tact and care you still need to assert yourself as a leader.

G.M. Thank you so much for your time Professor Durando

C.D. My pleasure let me know how it goes.

END OF RECORDING
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis

Date: January 5, 2010.

Interviewer: Guglielmo Manfredi

Name of person(s) interviewed: Carlo Durando

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Date of Birth: 01/23/1968

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Name (please print): Carlo Durando

Signature: 

Date: January 18, 2010

Researcher’s signature: 

Date: January 18, 2010
APPENDIX: C
Live Interview with Fabio Uscidda

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing and the audition repertoire?

F.U. Well the preparation period in my opinion is a process, one that needs to be done ahead of time. All the years that we invest prior to becoming professional players is driven toward that goal. I generally make sure that my fundamentals are in place. If you don’t have good fundamentals then you don’t stand a chance in winning the audition or performing for that matter. I try and take great care of those fundamentals at the beginning of every day, so I play a lot of long tone, work on my sound make sure that my intonation is in place, and that my flexibility is good. I do this before I start with anything. So the first hour and a half of practicing will be dedicated to fundamental work. I take a break, usually for lunch, and then in the afternoon I will go ahead and go to the audition repertoire. I usually like to start by running through the concertos because that helps with my endurance, and then I take the excerpts and work with the metronome to make sure that my rhythm is solid and that I’m comfortable with the excerpt itself. Is this what you are looking for?

G.M. Yes this is very interesting.

F.U. Okay great, I just want to make sure I’m helping you the best way possible. After that my third practice session I run through the whole repertoire, for two reasons: one to ensure that my mental endurance as well as my face is up to speed, and the second one to understand the issues that need to be worked on the following day. That works for me, I feel that it really opens my ears when I run through the material.

G.M. Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

F.U. That is a very good question. I think that you need to be familiar with the whole part. Sometimes especially in Germany and Switzerland they’ll be very specific about what they want, but other auditions I’ve done, they just mentioned the piece without telling you anything else. For example at La Scala they recently held an audition and had 33 excerpts and they didn’t mention which ones. Also sometimes you’ll play the excerpt and they will ask you to keep going, and so if you are not familiar with what happens after the assigned excerpt you can trip and fall on your face. Many time also the sight-reading will be from another part of the assigned excerpts. However I think you need to be smart about it, because it can be very time consuming learning the whole part, even though for your safety and comfort it’s always a good idea to be familiar with the whole part just in case.
G.M. How helpful do you feel recordings of the required audition literature are (If available?) and do you integrate them into your preparation routine? If So, how?

F.U. I think that recording are an excellent tool if used properly. They help to get an understanding of tempos, musical context and most of all they drill the whole musical picture into your head. I must warn you though, I use them only for that purpose, and I avoid trying to imitate any sort of style or musical idea. Those are mine and mine only, and I make sure not to get affected by the recordings so that I can keep being true to myself and the way I want to play.

G.M. If available do you listen to recordings of the orchestra you audition for?

F.U. Mmmm, yeah if you can find them, sure. However many times it is very difficult to find the recordings of the orchestra you are auditioning for playing the pieces that are usually asked at an audition. Unless you are going to audition for top tier orchestras it is very difficult to find them.

G.M. Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree which ones should be included in the top six?

F.U. Yeah they all look pretty good, typical audition list for an American orchestra. If I were in Europe I would want to hear some opera literature. Remember that here in Europe many orchestras double as symphony as well as opera orchestras so be prepared to find lyric repertoire.

G.M. Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What attention to detail are they intended to show?

F.U. Do you want me to go through them?

G.M. Yeah if you can.

F.U. Sure okay let’s start with the first horn: Bruckner 4, well control in the soft entrances and smoothness of the slurs. Mahler 5 technique especially in the opening, and then power and evenness of sound in the loud playing I would say. Ein Heldenleben also power and how well you can go from low to high. Till just how clear you can play with your articulations and change from staccato to accented in the low register. Tchaikovsky 5, all I want to hear is sound, how smooth one can play the musical phrases. The short call, not much of an excerpt to be honest, but I would say how flashy one can play it, and honestly to see if you miss the high C or not.

For second horn let’s see…: Beethoven 3, I assume the scherzo, I listen for clarity and tempo, a lot of people rush that excerpt. Beethoven 7, I listen for intonation, believe it or
not horn in A can get a little funky on intonation and how you can match the principal. Don Quixote I listen for control and smoothness in the low register. Shosty 5 is definitely power without breaking the sound in the low register and how well one can switch from the loud low playing to the soft higher register. I love that piece. Tchaikovsky 4, I listen to the clearness of the attacks in the loud spectrum of the horn. Beethoven 9, that’s a tough one. Intonation and how smooth and constant one can keep their sound.

Third horn a lot of the same things that the principal has to go through. Till mainly to see how one can match the articulation of the principal horn. Brahms piano concerto I want to see how you can make music out of those three notes. The Scotch symphony It’s about technique and that’s about it. How clear you can play and how clean you can make the articulations. The Berlioz I listen for accuracy in the high soft range of the horn. Mahler 3 I want to hear how one can play accented and loud without breaking the sound. Brahms 1st I would listen for musicality and how you can play solos.

For the fourth horn I see that there are similar excerpts to the second horn, so I’ll just talk about the one’s I haven’t seen is that okay?

G.M. Of Course

F.U. Mahler 1 focus on how consistent and smoothly one can play in the extreme low register, and for pitch. Many players tend to go really sharp there. Don Juan I would want to hear flexibility and how well one can play technically. Ein Heldenleben I want to listen to power in the low register, but always controlled. Many times people let loose and don’t control their sound. Flexibility and of course as always pitch.

G.M. Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

F.U. Definitely the concertos. Those are the pieces that make you advance to the finals. If you can’t play the concerto which is a whole piece of music you will not advance. Also keep in mind that you may have to play the concerto also in the later rounds. Excerpts are important sure, but I truly get a better idea of one’s overall playing skills by listening to the concertos.

G.M. From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

F.U. I would say sound, is the first thing I listen for. I ask myself if the candidate has a good and fundamentally solid tone. Pitch and rhythm in that order and then musicality or
better how one can interpret the piece they are playing. I try to see if the player is playing naturally meaning are the musical ideas coming naturally to him or is the piece rehearsed and he’s just going through the motions.

G.M. What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

F.U. Good question, you never truly know until you play next to the guy for a while, but I would say if that player kept me interested throughout the audition then he’s the guy.

G.M. How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

F.U. Well usually the first couple of rounds are behind the screen, and you’ll perform your solo with an accompanist, which usually turns into disasters. The final round is without a screen and the principal horn will stand on stage conducting or playing alongside the candidates. Those are usually very entertaining.

G.M. Why?

F.U. Because you can expect to hear all sorts of things coming out those horns.

G.M. What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

F.U. I think that the best thing to do, is to evaluate yourself and see how you’ve done. And to go ahead and ask what you can do better. I don’t think there is any shame in that. After all it’s about you going on to the next one and being better prepared.

G.M. What type of horn do you prefer playing on? What type of mouthpiece do you play on?

F.U. Alexander 1103 with a Paxman mouthpiece.

G.M. Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)

F.U. No that’s just very dangerous. You can play all the pieces on one instruments and you avoid playing on a cold horn. Don’t set yourself up for disaster.

G.M. Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

F.U. You play whatever makes you sound the best. We don’t have a requirement. In my experience it’s a pretty organic process, especially if the section gets along, after a while
you’ll begin to see that everyone in the section starts to play on the same instrument. But we don’t require any type.

G.M. Is tenure awarded in your orchestra?

F.U. There’s a trial period for six months here in Italy.

G.M. Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

F.U. The principal parts judge and then the administration finalizes. After 6 months if no one has an issue with you, your tenure is automatic.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?

F.U. Be a good person, and try your best to always play at your best. Mainly though it doesn’t matter how good of a player you are, if you don’t get along with your colleagues you will not get the gig.

G.M. Thank you so very much for your time.

END OF RECORDING
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis

Date: June 18 2011.

Interviewer: Guglielmo Manfredi

Name of person(s) interviewed: Fabio Uscidda

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Date of Birth: 19/10/1970

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Name (please print): Fabio Uscidda

Signature:

Date: June 25, 2011

Researcher’s signature:

Date: June 25, 2011
APPENDIX: D
Live Interview with Claudio Dozio

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

C.D. I prepare for an audition in this manner. I definitely start working and strengthen the fundamentals aspects of horn playing, and basic horn technique such as flexibility, arpeggios and trills. This is to achieve a strength and endurance that allows me to then be able to successfully work on the audition material. When my face feels strong if you will, then I can prepare much more efficiently the material as I mentioned before.

G.M. Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

C.D. For an audition purpose the excerpt is more important. Now it is important to know what is happening before and after the excerpt. In my experience often times young players or inexperienced players only dedicate their time working on those few bars of the excerpt. This believe it or not comes out at the audition, because it becomes apparent that they are not aware or familiar the context that the excerpt is in, and so it sounds as if the music is somewhat sterile if you will. So to make a long story short, the actual excerpt is what needs the most attention, but it is also important to understand and digest the music that happens before and after.

G.M. How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

C.D. They can help and can also get in the way. They can help because they let you know what happens in the music. However these are the dangers of using recordings, you can be easily influenced by that particular style and musical approach of that particular recordings. So recordings are helpful to get a general idea of the music involved, but you cannot be influenced by the recordings itself because you may be asked to perform and play in a completely different way. So use them but with attention. More so I think that is more important to study with actual orchestral players who have played those excerpts many different times and can be much more effective than a recording.

G.M. If available, do you listen to recordings of the orchestra you audition for?

C.D. If they are available why not, but I don’t try and imitate their style of playing.

G.M. Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

C.D. These all look good, and are the ones that you find most often in Europe as well even though I focus on 2nd and 4th horn. Here I would see more excerpts based on Opera
repertoire, and for principal I would see more literature from the baroque and early classical period such as the Bach Mass in B minor.

G.M. Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

C.D. Looking at the principal list, Bruckner 4 looks simple but what it reveals is cleanliness in attacks, slurs and how much music you can make in those four notes. The same things with Mahler 5, big broad sound, attentions with fortes and pianos, precision in high and low notes. Tchaikovsky 5 I listen for musicality and how one interprets it and how one can make it different. In the low horn list, is Don Quixote is technical and puts in evidence one’s flexibility in the low register, and I think that many students in their early career they study the concertos and the high notes but forget to pay attention to the low notes which are essential for a low horn player.

G.M. Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

C.D. Both are extremely important. In my experience I place more emphasis on the concerto, because since the audition is an elimination process, here in Europe they usually in the prelims only ask the concerto. Keep in mind that at the end you have to focus on the excerpts. But the concerto is a visiting card, it’s the thing that makes you get the committee’s attention. I don’t know how it is perceived in the States but for the most part in Europe the concerto has more weight. For the most part of course. The excerpts are what the committee listens for is how you’ll adapt to the role that you will be working in. The concertos may not reveal these aspects. So make sure that you work on aspects that will show your strengths.

G.M. How are auditions run in the ensemble that you currently perform in? how many rounds, use of a screen, use of accompanist and other things?

C.D. Three rounds. The first two are behind a screen and the accompanist is provided. The final there is no screen and in front of the whole committee. In Switzerland when I played there, it is all behind the screen, and the audition committee is comprised by the whole orchestra. The difference between Italy and Switzerland is that they also ask a few excerpts during the prelims. And the concerto is done in the entirety. However do ask what is required at an audition from players that are in the orchestra. it will give you a better idea. The worst thing that can happen is that they won’t tell you.

G.M. What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

C.D. Know that it is very rare for anyone to win an audition at their first try. So don’t get discouraged and keep trying and learning from your mistakes.
G.M. What type of horn do you prefer playing on? What type of mouthpiece do you play on?

C.D. Schilke 30, Paxman 20L and 20E. I’m working on both. That gives me more flexibility to play opera and symphonic repertoire.

G.M. Do you feel that different excerpts require a different instrument? descant as opposed to a double horn?

C.D. I highly discourage changing instruments. I say this for experience. Once I did an audition with a descant for the concerto, and wasn’t aware that they were going to ask excerpts as well. When I walked in I played the concerto, and the very next thing was the opening to Ein Heldenleben and playing that on a descant with the low Bflat at the beginning….it was really dumb.

G.M. Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

C.D. No we don’t have that. Obviously emphasis in a section is blend and color, but we manage just fine all playing different horns. Whatever makes you feel comfortable.

G.M. Is tenure awarded in your orchestra?

C.D. Yes

G.M. Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

C.D. The principal parts and the administration board makes the decision upon the recommendation of the principal parts.

G.M. How long is the probationary process for a new member of the orchestra?

C.D. 6 months.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?

C.D. The most important thing is to be agreeable, get along with others, be professional, don’t have an attitude and work hard. They choose you because they thing you are the best player, but they can fire you if they think you are a bad person.

G.M. Thank you so much for your time.

C.D. No problem I hope this helps.
End of Recording
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis

Date: January 5, 2010

Interviewer: Guglielmo Manfredi

Name of person(s) interviewed: Claudio Dozio

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Name (please print): Claudio Dozio

Signature:  

Date: January 10, 2010

Researcher’s signature:  

Date: January 10, 2010
Live Interview with Vladimiro Cainero

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing and the audition repertoire?

V.C. Talking about auditions, fundamentals are always fundamentals and never change. It is imperative to maintain them at the highest level. It is important to build up the strength and control until the date of the audition.

G.M. Can you be more specific regarding the daily practice?

V.C. Absolutely! I always start with what are called building exercises focusing on long tones, scales and flexibility with short rest periods in between and from there add etudes that may address problem areas in your playing and eventually aid you in the audition repertoire preparation.

G.M. So to recap briefly, the first element of your playing that you address are fundamentals once those are taken care of you go to the repertoire.

V.C. Yes and obviously if it’s a high horn audition I would recommend an approach that is more geared toward playing high and achieving consistency up there, and if it’s a low horn audition you shift your attention to the medium to low range of the horn.

G.M. Thank you

G.M. Do you feel it is important to learn the whole part or just the selected excerpt?

V.C. Do you mean do I need to know all the Mozart concertos?

G.M. No we are just considering orchestral excerpts for now.

V.C. O yes of course okay, the first impact is the excerpt however you have to become very familiar with the whole part also taking into account what the Maestro wants musically usually referring to the later rounds so you are not caught off guard. We generally ask the specific excerpt and go one further and ask for the actual edition so that everyone is on an even playing field no punt intended.

G.M. Great thank you

G.M. How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into preparation routine? If so how?

V.C. They are absolutely key and essential!, especially at the beginning of the career when you haven’t really been exposed to a lot of literature. Also because you may end up having audition on a piece that is not well known and may not be super familiar with
it, so a recording can give you a great help understanding the piece of music as long as you don’t let it over influence you and your own musical approach. For example Cardilliac has a whole page of horn solo and that has been on audition and it is not a very common nor familiar piece.

G.M. Have you ever integrated them into your own practice?

V.C. Not really because since my audition days things have changed and there were only few things asked and a lot of sight-reading just to see who was quicker and such.

G.M If available do you listen to recordings of the orchestra you audition for?

V.C. I haven’t really had to do it. But I would highly recommend it!

G.M Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree which ones should be included in the top six?

V.C. Let’s talk about the principal list as I’m analyzing it, and I’m seeing that it’s all structured around the 1800s big sounds and such. Everything is much more geared toward the romantic which is fine if that is the repertoire that your orchestra does.

G.M. and?

V.C. In a more European culture I would like to hear a more 1700s smaller ensembles such as Beethoven such as Fidelio in order to see a more complete horn player also keep in mind that we also play lots of opera and that requires in my opinion of course a more flexible repertoire.

G.M. Okay so you mentioned Fidelio what else would you like to see?

V.C. Well Beethoven 8 should be considered, maybe Haydn and some Stravinsky and finally I would also like to see Rossini because they have huge solos.

Now I’m noticing more flexibility in the 2nd horn part. I’m seeing more variation, more Beethoven which is very interesting. For example I would like to hear a Mahler 9th which is extremely difficult with a stopped horn solo entrance and you have to prepare the 1st horn entrance and me being a principal player I want to know how much support I’m going to get from that player.

Moving on to the 3rd horn…also looks pretty good, Mendelssohn and Berlioz, see I’m not a fan of Till I don’t think that it should be there, the only thing that it shows. However you have to keep in mind that the third needs to be as good as the 1st but not get in the way of the 1st.
Okay the fourth horn list is really interesting and I agree with it for the most part, it shows technique but I would also ask the 4th horn a more 2nd horn.

G.M. Now in Italian orchestras 2nd and 4th horn are interchangeable right/

Yes absolutely although there is a shift in mentality to where the 4th horn is required to play 4th.

G.M. but when you put up an audition posting for 4th horn is only for 4th or do you say low horn

V.C. No the posting needs to say both 2nd and 4th also because since we play a lot of music that revolves around the 1700s and only has 2 horns the low horns need to be able to share duties. You could open up the 4th horn only but that is not done.

G.M. Is this only in Italy or also in the rest of Europe?

V.C. In Germany is also 2nd and 4th, though there is an emphasis on the 4th horn part, also in France there is a tendency in keeping the low horn as both 2nd and 4th.

G.M. Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

V.C. Do you want me to go down the list?

G.M. yes if you could please?

V.C. Sure okay let’s start with Bruckner 4, I start to see attack and legato and range also the dynamic range.

Mahler 5 we are talking about the 3rd movement?

G.M. Yes

V.C. Okay now you are exposing technique, I’m not a fan of this solo but it can certainly reveal technical approach followed by sound volume

Ein Heldenleben you can see volume, agility and dynamic contrast and the ability to play on sustained phrasing and such. Till is this scherzo which I think it’s more of a trap to see how you prepared it and to see if you can still make music out of these 5 bars.

Tchaikovsky 5 I listen for one’s musical freedom and expression. Finally the Siegfried’s Call it’s more about power than anything and how controlled you can be with the power.

G.M. Second Horn?

V.C. Okay well the 3 Beethoven symphonies show how well you can play with the principal horn and at the same time especially in the 3d symphony what kind of personality you may have. Really my interest focuses on Shostakovic 5th symphony.
There you know how strong of a low horn player one can be and how even you can be in the pedal register of the instrument…that is what I listen for anyways. If I see that someone is shaky in some of those notes well it raises a red flag and makes me listen to him a lot more critically.

G.M. What about third horn?

V.C. Well here we have excerpts such as Mahler 3 that show how you can support volumes and range. But more importantly how you can still lead but not take over the section. You know what I mean?

G.M. I think so but could you be a little bit more specific?

V.C. Well 3d horn is a high horn and needs to know that he is not a principal, so play the solos in the part well with authority but never step over the toes of the principal, but asserting undue leadership if that makes any sense. That is very very important!

And for 4th horn of course Beethoven 9 for obvious reasons. That is probably one of the toughest solos in the classical literature, however to the main solo that everyone knows I would also like to hear the following passages with the descending running notes which shows control and charisma. Shostakovic the same deal like the 2nd but with more attention to the lower register. Strauss you can see the agility in the low register of the horn, and how flexible one can be. Mahler 1 definitely is a great one to how controlled and softly he can play.

G.M. Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

V.C. Well the solo is used to make a first selection of the people who come to audition. If there are 40 candidates you want to make sure you advance the ones that really play the solo well and show good fundamental technique. The excerpts are only heard in the final.

G.M. Are the excerpts more important then?

V.C. No they are not more important, there is a history in your audition. The solos help you advance to the final. Sometimes the excerpts but very rarely are asked in the prelims, it happened only a few times. But certainly you need to be aware for your paper that here in Europe for the most part the solo is what is going to get you to the Final. Once in the Final there is where the excerpts are heard and you play all your cards.

G.M. From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc…)?
V.C. You can’t really make a distinction between all of these quality however to me sound is the first impact that you hear. Then of course immediately I like to hear rhythm but more to hear the steadiness and ensemble playing. But moreover I listen for a logical approach, one that makes sense. We had a candidate that showed up playing Mozart 3 at one thousand kilometers an hour and in my head I thought, the first note he misses I’ll kick him out. He didn’t miss any and ended up winning. So there is a lesson, in his approach he was coherent whether I liked it or not, and that showed to me that he was a solid player.

G.M. What trait or traits make you decided that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

V.C. This is not a simple question. But I would say the most complete player, the more flexible especially for the 2nd horn player.

G.M. In general what are the traits.

V.C. Well when you get to the final you have two players that are gambling for the job, so I listen for the person who is able to satisfy my needs…also keep in mind that the final is in front of the panel and many times I conduct the solos to see how flexible they are and how quickly the can adjust to my requests. Also how good you can do the nuances in front of the committee. It’s hard to do because if you think about it the solos and the excerpts are short and you have a limited amount to listen for so many times it’s a gut instinct if you will.

G.M. How are auditions run in the ensembles that you currently perform in?

V.C. Three rounds, the tent is used for the first two and the final is played in front of the committee.

G.M. Do you ask the whole movement of the concerto or just the exposition?

V.C. We ask the whole first movement usually.

G.M. With an accompanist?

V.C. Yes for both the first and second round. Also keep in mind that we usually ask to concertos. For example a Mozart and a Strauss. Usually one will be played in the first round and the other in the second round.

G.M. You said you conduct during the final round?

V.C. Yes especially if the excerpts are long, and so I’ll stand in front of the candidate and conduct him. We also use that as an experiment to see how he reacts to the direction and it is a chance for me to start seeing what he is really made out of.
G.M. So would you say that it is a first contact type situation?

V.C. Absolutely! You can learn a lot about a player by standing in front of him and being in direct contact with him.

G.M. What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

V.C. I think a self-evaluation is extremely important, especially understand where you went wrong. Also don’t be afraid to go to the committee and ask “What can I do better?” or “do you have any suggestions for me?” Most committees will be glad to give you insight on your performance. Don’t ask “how did I do?” because that shows that you had no idea of your playing.

G.M. Great, I would now ask you about equipment. What horn do you play on?

V.C. A double and more specifically a Lewis with a Rauch leadpipe.

G.M. Mouthpiece?

V.C. Holton Farkas MC.

G.M. Do you feel that different excerpts require different instrument? (descant as opposed to a double horn etc..)

V.C. Yes especially if you have to play excerpts like the Giulio Cesare or the Brandenburg, but I would have reservation in switching during an audition. Things are complex as they are without adding the variable of switching horn. That’s my opinion even though excerpts like those are very rare to find in an audition. For the readers of your paper I would definitely recommend learn how to use a descant early because you might need it in your career eventually.

G.M. What about the use of a triple horn.

V.C. Well one that plays a triple horn has to live with the fact that they are playing a triple. I’m not a fan of the triple. Until my face holds up and can do the job on my double I’ll keep doing that.

G.M. Why is that?

V.C. You comprise with a triple especially in the big loud romantic excerpts. Sound wise they are not built as a whole to play that way. Now you have players that succeed and excel with them but realize that the more you add to a horn in a way of pipes and tubing you are going to sacrifice other qualities such as volume and dynamic range.
G.M. Do you have a specific equipment requirement in your orchestra’s audition process? If so why?

V.C. Not in our Orchestra, there are people who put themselves at the mercy of the principal and switch to that. We are interested primarily in how well you play and how good you sound once that is in place you can always change later.

G.M. Is there tenure in your Orchestra?

V.C. Yes and it lasts six months. After that it’s either yes or no period.

G.M. Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

V.C. The principal parts usually, all the principals will judge at the end of six months and will get together and tell the administration whether to keep one or not. The final decision is made by the administration.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?

V.C. As a person or instrumentalist?

G.M. Both.

V.C. Musically always be available to the section and not be afraid of asking for help. As a person obviously get along with everyone and promote a serene working environment. Especially toward the principal since I’m one of them HA HA HA ..

G.M. Thank you very much for your time it’s been a great experience talking to you.

V.C. Pleasure is mine, please send me a copy of the paper when you are finished with it.

G.M. Absolutely!

END OF RECORDING.
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis
Date: December 19, 2009
Interviewer: Guglielmo Manfredi
Name of person(s) interviewed: Vladimiro Cainero
Address: Salita dell'Oro 2 16124 Genova (Italy)
Telephone Number: +39 328 2217784
Date of Birth: 7/15/1959

By signing the form below, you give your permission for any tapes and/or photographs made during this project to be used by researchers and the public for educational purposes including publications, exhibitions, World Wide Web, and presentations. By giving your permission, you do not give up any copyright or performance rights that you may hold. I agree to the uses of these materials described above.

Name (please print): Vladimiro Cainero
Signature: [Signature]
Date: January 3, 2010

Researcher’s signature: [Signature]
Date: January 3, 2010
From: Mitch & Aimee Page
To: Manfredi, Guglielmo
Subject: RE: Questionnaire
Date: Thursday, October 08, 2009 5:47:17 PM
Hi Guli,
This is taking me a long time to answer, so I copied it to a word doc and I’ll take several days to finish it.
I guess I have a lot to say.
I e-mailed my section and I’m sure you’ll get a couple more responses.
Aimee P.

From: Mitch & Aimee Page
To: Manfredi, Guglielmo
Subject: survey
Date: Sunday, October 11, 2009 12:06:18 PM
Attachments: Audition Preparation.doc
From Aimee Page

Audition Preparation:

1) As an audition date approaches how do you manage your playing time between routine, daily fundamental work, daily practice/performing and the audition repertoire?

First of all, it depends on my status; whether I have a job already or seeking employment/student status.

--When I was a student or seeking a job, the “routine, daily fundamental work” came first every day. I broke my practicing into 3 sessions. The first was my morning warm up and daily practice. Some audition material was covered near the end. The second session was my heavy practice. The warm up was brief, and then the audition material was covered. The third practice session was lighter, with a short warm up and material that was not strenuous, with a lot of low playing near the end. I also alternated each day with a focus on heavy, loud and high playing, kind of like weight training—a heavy day and then a light day.

--When I had a job and was prepping for an audition, my day was different. The warm up was shorter and focused on fundamental work mostly. Daily rehearsals required pacing, in order to have a productive practice session later. My heavy practice session later would be shorter than when I didn’t have a job, and I focused solely on the audition literature. If time permitted, I tried for a third practice session, some audition literature, and long tones and low playing.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

--That depends. It depends on the piece, it depends on how taxing the remainder of the part is, and how much time you have. Most of the time, I would say just the excerpt. Recently, I’ve heard that some auditions require the player to know an entire part, and they can ask for any obscure part of the piece during the audition. I don’t think it was like that 20 yrs ago. I think that practice is a waste of a musician’s time, and reflects arrogance on the part of the person asking.

3) How helpful do you feel recordings of the required audition literature are (if available)?

--Very helpful

And do you integrate them into your preparation routine? If so how?

--Absolutely. I listen to the cd’s whenever possible when prepping. In the car, in the kitchen, study with the music, with headphones too, because I can hear things better with headphones; you can hear smaller nuances and rhythms you, etc.

4) If available do you listen to recordings of the orchestra you audition for?

--yes.
Repertoire:

1) Below is a list of the top six orchestral excerpts/repertoire for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection, if so which ones should be included in the top six?

("This is really 2 questions: (1) do you agree or disagree? (2) “if so...”—does this mean “if you disagree, which ones should be included”? I’m going to answer based on this.)
(1) I agree with the list of the top six. (2) I don’t disagree, because these are standard excerpts and each organization chooses what they want to hear based on their needs and it is subjective.

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<tr>
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<td>Beethoven 9th Symphony</td>
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<td>Mahler 3rd Symphony Strauss Don Juan</td>
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<td>Wagner Siegfried's Short Call</td>
<td>Beethoven 9th Symphony</td>
<td>Brahms 1st Symphony</td>
<td>Heldenleben</td>
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2) Can you comment on why these excerpts are chosen?

--These excerpts are chosen because they best represent what will be expected of the player in this particular chair.

What aspects of horn playing do they reveal?

--I don’t know if you’re looking for brief answers, but this answer can be long winded, because of all the excerpts. The above excerpts reveal the following, or lack of the following:

- Strength, endurance, tone quality, range, articulation, style, dynamic control, intonation, rhythm, musicality
- What attention to detail are they intended to show?

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

Excerpts
4) If having auditioned for Military Service Bands, do you feel there is a
difference in the required repertoire and procedure from an orchestral
audition? If so could you please briefly define those differences?
Yes, there’s a difference in the requested rep and audition procedure between
Military Service bands vs. orchestras.

Procedure: We ask for standard orchestral repertoire in band auditions, as well
as standard concert band literature and sight reading. We request some band
excerpts, since this is the literature the member will be playing, and we also
assess the player’s sight reading skills, since bands often perform ceremonies
where sight reading is critical to professional success. The audition process is
similar to that of an orchestra; the committee is screened for the preliminary
round(s) and sometimes the semi-final round(s). For the final round, a larger
committee is used, and the audition is no longer screened. Players must meet
military standards, including body weight, etc. Also, interviews are held for our
band after the player has won the audition. Other bands hold their interviews in
between the preliminary and final rounds, to assess an individual’s ability to
enter active duty service.

1) If having served on an audition committee, what would you feel are the most
important playing aspects that you are listening for in a candidate’s
performance? (such as rhythm, sound, musicality, style, etc.)?
Sound, intonation, style, rhythm, articulation, strength, range, musicality, control
2) What trait or traits make you want to offer a candidate the position in your
orchestra instead of another?
The ability to work with others
3) How are auditions set up in the ensemble that you currently perform in? (how
many rounds, use of a screen, use of accompanist etc.).
See above, please.
4) What kind of insight and suggestions if at all possible, would you give to a
candidate who didn’t succeed in an audition in order to keep motivated?
Self-evaluation: Do you have the talent and perseverance necessary to be a
professional horn player? If so, keep working and listening, very hard. Learn to
love your sound. You must love how you sound in order to get a job.

Equipment:
1) What type of horn do you prefer playing on?
One that makes me sound good.
I played an 8-D for decades. I recently switched to a Yamaha 667V less than a
year ago, in an attempt to extend my playing career. It has taken me a long
time to generate the sound I desire on this “new” horn.
What type of mouthpiece do you play on?
_Holton Farkas MDC_

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)
_Yes._

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra?
_No._
If so why is it so?

Tenure:

1) How is tenure process in your ensemble set up?
_Seniority_

2) What suggestions would you give to a new member in order to successfully achieve tenure?
_Know your place when you join. Be respectful of those ahead of you. Be subordinate to them until your presence is solidified and relationships are mature. Keep your comments to a minimum the first year or so. Be easy to work with: flexible and pleasant._
APPENDIX: G
Hi Guli...

Here are my responses for the questionnaire. A few things; I completed it with my Palm Beach Opera Orchestra hat on, since that seemed most applicable to the questions asked. I don't really know the answers to the tenure questions about the orchestra. (that's probably not a good thing. haha!) But I'll try to find out for you in the next few days, answer those questions and send them to you. Also, I didn't get a chance to answer the 2nd question about Repertoire. That is going to take a little more thought and I'd prefer to be looking at the parts when I discuss the important audition aspects of the pieces. So I should be able to get to that in a few days when I get back to NY, if that's cool. Anyway, I hope my inane answers and opinions are helpful. Let me know if I can be of any more help. I'll get this other stuff to you as soon as I can.

-Dave
Audition Preparation:

1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

When I commit to taking an audition, I begin preparing at least 4 weeks from the audition date. During this time I continue with my regular daily warm-up routine but then focus primarily on the audition materials. If there is something that I need to work on for a performance I will spend some time looking at it, but usually doesn’t take up much audition prep time.

I generally continue to work and perform as usual so I plan my practice schedule accordingly. For example, if I have an 8pm show I will practice for an hour or so at a time with 45 minute to an hour break up until 4:30pm at the latest to give myself time to rest.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?[1]

Many auditions now don’t include excerpts, but ask for a whole movement of a piece, in which case it is absolutely necessary to learn the whole movement. I wouldn’t spend much, if any time looking at other movements of the piece. Within the requested movements, there are excerpts that are most likely to be asked. I spend the bulk of my time on the excerpts that are likely to be asked, but I would certainly learn the entire movement.

When there are specific excerpts requested, I would spend most of my practice time on them, but would definitely know and be comfortable with the entire movement.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

Recordings of the audition materials are not only helpful, but they are absolutely necessary. Listening to these recordings should be an integral part of any audition preparation. Recordings will give you an overall sense of tempo, phrasing, dynamics as well as other intangibles
that a candidate would want to convey to an audition committee. If a musician, listens to something enough times, it will become ingrained in them. For example, if someone, even a non-musician, listens to their favorite song, they know it backwards and forwards because they’ve likely listened to it so many times. This is how a candidate wants to go into an audition; with no question how it is supposed to sound.

Personally, I have a folder on my iPod that has all the music for the upcoming audition. If possible, I will also cut the excerpts out of the recording and make separate files to focus on. And then I will listen to them whenever possible to have them engrained in me. I use all the technology at my disposal to give me the best advantage on the audition day.

4) If available, do you listen to recordings of the orchestra you audition for?

Absolutely! It’s a great advantage to know exactly what the committee will be looking for. If a candidate didn’t listen to and study the recording of the requested excerpts, they would be at a great disadvantage.

Repertoire:

1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

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</table>
I don’t disagree with these lists. They look about right to me.

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

   I believe there is more importance placed on excerpts. That doesn’t diminish the importance of the solo, which I believe has a significant importance in the audition. Most committees are made up of members of different sections of the orchestra that may not know a Mozart or Strauss Concerto as well as a horn player, but they do know most of the pieces and excerpts from those pieces asked on the audition. That’s one reason I think excerpts have more importance placed on them in the audition. I believe the solo gives the candidate the opportunity to show how musical they are, where as committee members are listening for excerpts to sound a particular way.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

   I have auditioned for a military service band. The process is similar but terms of the process, it feels like a bit more of a “cattle call” than an orchestral audition. As far as the repertoire is concerned, most of the lists consist of band music. The problem I find with this is a lack of recordings of the requested repertoire. I believe what they are looking for in a candidate is pretty much the same; Good sound, time, pitch and accuracy.
Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?[2]

   I believe the most glaring aspect of a candidate’s performance is accuracy. If a candidate misses many notes, not much else really matters; they are not advancing. I would also group tempo in with accuracy. If a candidate plays an excerpt 20 bpm slower or faster than the excerpt is supposed to go, it shows the candidate doesn’t know it and again, they’re not advancing. I believe the next most important aspects are time and rhythm. The committee wants to see that a prospective member of their orchestra can keep a steady tempo and play correct rhythms. Beyond this it’s difficult to tell if more importance is placed on musicality or sound. A section member might be more inclined to go with a particular sound while a committee member from another section might be more inclined to choose a candidate that plays more musically.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

   There are no particular traits required for a candidate to advance in the Palm Beach Opera orchestra. Personally, I would listen for accuracy first, both in pitch, rhythm and tempo. Secondly, I would listen for someone with a good sound that I think would blend well with the section.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

   There are three rounds, with the first two being screened and the final round without screen. The auditions are unaccompanied. If only a few candidates advance into the semi-final round, that may become the final round without a screen.

4) What kind of insight and suggestions would you give
to a candidate who didn’t succeed in an audition that would keep them motivated?

I believe staying motivated after an unsuccessful audition is very difficult. While auditioning is a difficult thing to do, it’s not impossible. After all, someone’s got to get the job. Personally, I’ve said to myself that I’m giving up a few times. Thankfully I never did.

Each unsuccessful audition should be treated as a learning experience if at all possible. Take what you did wrong and try to fix it for the next audition. Always ask for comments if available and use them to improve. If a candidate feels that it was a disaster, perhaps they weren’t as prepared as they needed to be and that should be taken into account for the next audition.

Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

I prefer my Paxman Triple Horn but would experiment with triple horns from Schmid and Yamaha. I believe they make playing a little easier and give the player more freedom to make music and not focus on getting the notes out.

I play on a Stork Custom CA Model with an 8 bore, which is a recent change from a Lawson S670.

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)

No. I believe everything in the standard repertoire can be played on a double horn. However, while not necessary, the playing life of a horn player can be made easier by playing a triple horn. Which is why many top players choose to play them now. I think switching horns for different pieces or excerpts, especially in an audition environment, brings with it too many variables. I believe it’s difficult enough to go into an audition and play everything perfectly, but to have to change equipment while doing that makes it that much more difficult. For that matter, Bach Brandenburg was written to be played on a natural horn, so playing it on a double or triple horn should feel like a treat.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition
process? If so why is it so?

No.

Tenure:

1) Is tenure awarded in your orchestra?

   Palm Beach Opera Orchestra – Yes.
   Radio City Music Hall Orchestra – No.

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

   I don’t know.

3) How long is the probationary process for a new member of the orchestra?

   I don’t know.

4) What suggestions would you give to a new member in order to successfully achieve tenure?

   Obviously it is important to play well, not only by yourself, but with your section and with the orchestra as a whole. In my opinion, it is also very important to get along with the other orchestra members. You could be the best player in the world but if you’re not liked by your section members or other orchestra members, they won’t want you around. Unfortunately, politics play a larger role than many people would like to admit.
APPENDIX: H
Guli,

I attached all of my answers in a Word document. I did not have time to review every answer a third time so there might be some typos or grammar I may not have caught. Let me know if you need any more feedback!

All the best,
Nick

On Sat, Nov 7, 2009 at 10:35 AM, Manfredi, Guglielmo <gmanfredi@mail.wtamu.edu> wrote:

Hi Nick,

Sorry to bother you, I know you are really busy. I was hoping you and your section would still be interested in filling out the questionnaire. If you can't do it, I totally understand I know your time is very precious, and want to thank you again for all of your help.

I’m teaching at WTAMU and I’m hoping to be able to bring your quintet here at some point in the near future!!!

Best wishes

Guli
Audition Preparation:

1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

I aim for three evenly-spaced practice sessions. I always start the day with a warmup/fundamental session that immediately goes into excerpts that need the most work and attention. Since I am the most fresh physically and mentally, this is the best time for me to tackle my weaknesses. I typically end this session with excerpts I feel I play well so I leave the practice room with confidence.

A second session I practice excerpts that are almost audition-ready along with some etudes to keep me “musically distracted” from getting too obsessed with the list. I taper off the etudes a couple of days before the audition so I am fresh.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

Absolutely, although I do not advocate running through the entire part. Getting well-versed with the orchestral part can be done by following along with a recording, especially since parts earlier in the work can hint at some things one can use on the requested excerpt. I highly advocate knowing what the other horn parts are doing in the requested excerpt, and especially in the other wind sections.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

Recordings are so readily available nowadays one should definitely use them for their audition preparation. Personally, if I find a recording that has the desired sound, timbre, style of what I am trying to accomplish with the excerpt, then it is a valuable asset. One can “practice” without beating up their lip and more importantly, will have the sound and style of that excerpt in their ear so they can execute performing it with greater precision at the audition.

4) If available, do you listen to recordings of the orchestra you audition for?
Yes, but while I consider some modifications of how I may play the excerpt, I do not fundamentally change anything, such as equipment, total sound concept, etc.

Repertoire:

1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

This list seems like a very accurate estimation of what top six excerpts would be for each chair audition. I however, disagree with Bruckner Symphony No. 4 for Principal Horn. While it is a top-ten requested excerpt, I do not feel it is in the top six. I would replace it with Beethoven Symphony No. 7, Movement 1. I feel the same about Tchaikovsky Symphony No. 5 since it is a long excerpt that typically is found in a semifinal or final round. I would replace it with Brahms Symphony No. 3.

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2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

Norman Schweikert once told me that to win an audition you need to play in tune, in time, and in style. I could not sum it up any better than him when it comes to these excerpts. While sound, timbre, and execution will vary, the three elements outlined by Mr. Schweikert are what I look for the most.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

I feel the committee will definitely place more emphasis on the excerpts since a player will be performing in an orchestral setting more often than a solo role, unless it is a principal position. The solo will give the committee a sense of some individuality and to clear the air in an earlier round. In a solo I listen for the same fundamentals outlined in #3.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

This is a loaded question since the premiere service bands vary on how they conduct their auditions. All of these organizations advertise online and the American Federation of Musicians paper. The Marine Band, “President’s Own”, The U.S. Navy Band, The U.S. Air Force Band, The U.S. Coast Guard Band have what one would call an “open call” similar to that of an orchestra process (send in a resume, etc.). Before auditioning, one would have to be eligible for military service. Upon winning a position with one of these prestigious groups, one would have to clear the Military Entrance Processing Station (MEPS) which entails a complete military physical (drug testing, height and weight requirements, vision, hearing, security clearance).

The Army has four premiere bands: The U.S. Army Band, “Pershing’s Own”, which has a concert band and a ceremonial band, The U.S. Army Field Band, which is a touring organization, the Old Guard Fife and Drum Corps, and The U.S. Military Academy Band at West Point.

The audition requirements for the four special bands are as unique as their missions. When an opening occurs, vacancy announcements are placed in various professional musical journals and are also sent to college/university
placement offices, as well as to all regular Army Bands. Each of their web addresses also list vacancies.

Since I am in the U.S. Military Academy Band at West Point and the premiere bands in the Army do vary slightly in their audition process, I will outline what our typical audition process entails.

A tape (audio or video) and resume and full-length photo are required of all applicants. After the tape has been received and evaluated, those most qualified are invited for a live audition. If traveling at government expense, applicants must first pass a physical examination at the Military Entrance Processing Station (MEPS) and Armed Services Vocational Aptitude and Battery (ASVAB), which in no way obligates the applicant to enlist. Persons selected for the position will receive the rank of Staff Sergeant (E-6) after four months in the Army. In addition, the soldier will be permanently assigned with the band with whom they were selected.

Our band will typically invite up to 12 or 15 applicants that have been selected by their video or audio and cleared MEPS. Since the Army is paying travel and lodging expenses for audition candidates, they want to make sure that all applicants are eligible and cleared for military service should they win the audition.

Having auditioned here twice and getting feedback from a last audition that I was not a committee member, I can tell you the specifics of a typical horn audition, which is very similar to the orchestra process.

Candidates draw numbers and are given a practice area at least thirty minutes prior to their scheduled time. An audition proctor will brief the candidate before they enter the hall for their first round, which is screened. This round entails a solo, excerpts, and sight-reading.

After hearing all candidates, the committee will discuss and decide on candidates they would like to hear for another round. Since only 12 or 15 applicants are present, sometimes the committee may agree to go straight to a final round after a lunch break. Our final round is not screened and can last up to 45 minutes. After prepared excerpts and sight-reading are played, the candidate will typically play with the section or a chamber group such as a woodwind or brass quintet. At the final round the commander/conductor is present and may ask the candidate questions.

All finalists are interviewed by our Command Sergeant Major (CSM) primarily to brief them on what our job entails, which occasionally goes beyond just concert band. We do march on a seasonal basis to support ceremonial functions, although a majority of the time we perform in a concert band setting.
The audition committee consists of the section leader, other members of that section, and/or principal players of other brass or woodwind sections. Sometimes our deputy commander/conductor is present for all rounds. As outlined before, our commander/conductor typically listens to the final round of auditions.

The committee looks for the same things an orchestra committee would look for in an audition such as wanting to hear an excerpt played again in a different dynamic or style. Fundamentals such as rhythm and intonation are essential. My colleagues in the section who have served on several audition committees have told me that in their years here each audition typically had a clear winner.

Procedure:

1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

Other than the fundamentals of intonation, rhythm, style, and musicality, I listen for a player who puts me at ease. In other words, I feel they confidently execute the excerpts with an attitude of “this is how it goes”, but are flexible enough to

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

I listen for the best person who will fit in the best in our section.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

Screened first round, semi-finals contingent upon how many advance, and finals with no screen. All finalists are interviewed with our Command Sergeant Major (CSM).

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?
Someone has to win the audition and work on your weaknesses to make them strengths. Visualize success, and do your best!

Equipment:

1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

I play a Lawson Classical with a Lawson S660 cup and B23 695 rim

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)

I know some who use a descant for very demanding excerpts for principal horn auditions. A friend of mine who is principal of the Omaha Symphony took a descant with him when he had his trial period with the St. Paul Chamber Orchestra a few years ago.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

We do not. All players are individuals that have different taste in equipment. As long as we blend and the candidate fits in, it does not matter if they are playing an aluminum can.

Tenure:

1) Is tenure awarded in your orchestra?

Our band is “tenured” upon promotion to Staff Sergeant (E-6).

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

N/A

3) How long is the probationary process for a new member of the orchestra?

This is typically in the first three years or first enlistment of a musician in our organization.

4) What suggestions would you give to a new member in order to successfully achieve tenure?

Be flexible and on good terms with those in your section and ensemble.
APPENDIX: I
From: Geoffrey Pilkington
To: Manfredi, Guglielmo
Subject: Re: questionnaire
Date: Monday, November 15, 2010 1:52:50 PM

Here it is, at long last. I hope that this will be a helpful addition to your paper and that you find success with it.

Let me know if you would like me to elaborate in any area below.

Best regards!

Geoff

On Mon, Nov 1, 2010 at 9:50 AM, Manfredi, Guglielmo <gmanfredi@mail.wtamu.edu> wrote:

Audition Preparation:

1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

Initially, I spend an equal, if not greater, amount of time strengthening my fundamentals along with excerpt work. Closer to the audition I spend more time playing the excerpts straight through and mental visualization.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

Depending on the work, it may be advantageous to learn the entire piece. In the case of learning Siegfried's long call, time may be better spent than listening to a 5 hour opera. If it is a short work, as Till Eulenspiegel, I will include the entire piece on my playlist until a couple weeks before the audition. At that time, I only listen to the music immediately surrounding the excerpt. The important thing is to know the context and emotional blueprint of your excerpt and convince the committee you know it.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

Many people eventually come to memorize lyrics to their favorite pop songs, and have listened to it so many times in the car, shower, train, etc. that they could probably even sing it on pitch without the recording. Non-musician included. The brain is constantly consuming and processing information from the music, so I consider it an indispensable learning tool for my preparation. The music needs to become second nature. Listening is a way to continue your practice outside of the studio. I make a playlist for the ipod and listen to it more and more as the date approaches. It picks up the slack when I decrease the amount of time I have the horn on my face closer to the audition.

4) If available, do you listen to recordings of the orchestra you audition for?

Absolutely. Conductors should be included in this question. If I am playing a final round that Maazel will be presiding over, I want to seek out his recordings with orchestras regardless if it is with the ensemble I'm auditioning for.

Repertoire:

1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

   Principal Horn Second Horn Third Horn Fourth Horn
   
   Bruckner 4th Symphony Beethoven 3rd Symphony Strauss Till Eulenspiegel Shostakovic 5th Symphony
   Mahler 5th Symphony Beethoven 7th Symphony Brahms Piano Concerto no.2 Beethoven 9th Symphony
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   Strauss Till Eulenspiegel Shostakovich 5th Symphony Berlioz Rome and Juliet Strauss Don Quixote
   Tchaikovsky 5th Symphony Tchaikovsky 4th Symphony Mahler 3rd Symphony Strauss Don Juan
   Wagner Siegfried's Short
   Call Beethoven 9th Symphony Brahms1st Symphony Strauss Ein Heldenleben

   I agree with the selections.

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

   Any audition, regardless of the position offered, needs to include music to show the following:
   Knowledge and ability to perform the most important solo passages for the position offered, dynamic and technical range, clear articulation and sound, consistent rhythm and pitch/intonation, and musicality. Any audition list can accomplish this in 6 excerpts, and the above have certainly done so.
3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?
The musician will spend more time performing excerpts in the audition. Most preliminary rounds will not include a solo performance. In this regard, the excerpts are the most important to an extent. Successful performance of excerpts will eventually lead to a solo, which ultimately, can be the deciding factor in the hiring process. Both excerpts and solos need to be prepared to the same level.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?
I have not.

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?
In a preliminary round, I am listening for qualities appropriately expressed in the acronym, TRIAD. That is:
Tone, Rhythm, Intonation, Articulation, Dynamic. Anyone successfully demonstrating these qualities will earn my vote in the prelims, regardless of equipment, style, etc. Candidates that are exceptional in some areas and somewhat less in others are not exempt from a vote, so long as they stand out to me compared to their peers.
2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?
A final round has moved on from basic ability to nuance and musicality for me. I am interested in a beautiful sound that is even across the registers in timbre, and clearly defined musical intent. As a horn player, my own preference and bias will certainly extend somewhat in my decision.
3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).
The Kennedy Center Opera House Orchestra has 3 separate rounds that are all screened, even the final round. An accompanist will be provided to the finalists.
4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?
Auditions are subjective, and imperfect in many ways. It is easy to become discouraged, as many musicians will be rejected in spite of nearly flawless performances. I can only offer comments from my notes taken during the audition, and encourage them to keep taking auditions. The same would go for myself.

Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
I own three horns. A vintage Conn 8d H series, and two Engelbert Schmid horns. A triple F/Bb/F, and a double horn with a stopping valve F/Bb/A+. I use an unlaquered wide spun nickel silver bell for both of them. My current mouthpiece is an old copy of a Giardinelli Chambers rim, and a Stork C8 underpart.
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)
Some people may wish to use a descant horn for Bach, and other high register excerpts. This is perfectly acceptable, and perhaps desirable to some, although I believe a successful performance on any horn will be just fine in an audition. Personal preference.
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?
Absolutely not.

Tenure:
1) Is tenure awarded in your orchestra?
Yes.
2) Is there a tenure committee made up of orchestra members or is the decision left solely to
the music director?
The decision is left solely to the music director. The music director in my orchestra also has the final
say in our hiring process over the musician on the committee.

3) How long is the probationary process for a new member of the orchestra?
In our orchestra, the member is on probation until he/she has performed three opera productions with
the Maestro on the podium. In a typical year, the maestro will only conduct two productions, so the
tenure process tends to last 1.5 seasons.

4) What suggestions would you give to a new member in order to successfully achieve
tenure?
Always be on time and prepared for rehearsals and performances. Be respectful and courteous to ALL
of your colleagues in the orchestra. Do not assume your opinion is more important than others, unless
you are a principal leading your own section. Always listen to your colleagues and make sure that you
are playing with a sound that blends with what others are doing. Not to suggest one become a
wallflower, but a contributing and thoughtful member of the ensemble. If people enjoy working with
you and trust your ability to work with them, tenure will surely be awarded.
APPENDIX: J
Audition Preparation:
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?
5 weeks prior, I begin a heavier than normal routine and collect all the required music. 4 weeks prior, I begin working very hard on the literature. 3 weeks prior, do the same but focus on trouble spots. 2 weeks prior, lighten up practice schedule, 1 week prior heavy schedule, day before...take it easy.
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?[1] whole part is preferable, but prepare whatever the ensemble asks for.
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? recordings are a must.
4) If available, do you listen to recordings of the orchestra you audition for?
yes, but consider year, personnel, and conductor.
Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?
Shostakovich 5 should be in every audition for every part.
Principal Horn
Second Horn
Third Horn
Fourth Horn
Bruckner 4th Symphony
Beethoven 3rd Symphony
Strauss Till Eulenspiegel
Shostakovic 5th Symphony
Mahler 5th Symphony
Beethoven 7th Symphony
Brahms Piano Concerto no.2
Beethoven 9th Symphony
Strauss Ein Heldenleben
Strauss Don Quixote
Mendelssohn 3d Symphony
Mahler 1st Symphony
Strauss Till Eulenspiegel
Shostakovich 5th Symphony
Berlioz Rome and Juliet
Strauss Don Quixote
Tchaikovsky 5th Symphony
Tchaikovsky 4th Symphony
Mahler 3rd Symphony
Strauss Don Juan
Wagner Siegfried's Short Call
Beethoven 9th Symphony
Brahms 1st Symphony
Strauss Ein Heldenleben

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them? These excerpts are things every orchestra plays over the years and require the most preparation before a concert.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts? Excerpts hold more weight than the solo.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

I have been in 2 military bands. We are looking for the same thing, but ask some different music at auditions. Most of our excerpts are orchestral standards, but we play other music that is also difficult and we want to hear candidates play those pieces as well.

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate's performance? (such as rhythm, sound, musicality, style, etc.)? Rhythm is #1.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra? People who advance have to play well and have sound basics of musicianship. The winner will be the person who does this AND sounds the best with our section.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.). Screened for 2 rounds. 3 or 4 rounds of playing, no accompanist, playing with section in finals.

4) What kind of insight and suggestions would you give to a candidate who didn't succeed in an audition that would keep them motivated? Ask for feedback. The committee hears things about their playing that they never knew they did wrong.
Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
Yamaha Schmidt. don't care
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a
double horn etc.)
yes.
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra's audition process? If so why is it so?
no...we are looking for the person who sounds best on what they are comfortable playing

Tenure:
1) Is tenure awarded in your orchestra?
yes
2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
Neither.
3) How long is the probationary process for a new member of the orchestra?
4 years
4) What suggestions would you give to a new member in order to successfully achieve tenure?
play well and get along with others.
APPENDIX: K
Hello Guli,

I have spent the last couple of hours on the answers below. Again, I recommend, if you think it might help, that you read elaborations on these thoughts in my book. Good luck with your project. I would love to see it when it is completed, and good luck.

Doug

On Dec 7, 2009, at 9:35 AM, Manfredi, Guglielmo wrote:

Dear Mr. Hill

Thank you so much for agreeing to help me in my project. I will send your regards to Jerry and Rick though I'm not Mr. Todd’s student because I’m teaching at West Texas AM University and all I have left is my paper. I have ordered a copy of your book on amazon. Below is the questionnaire, again it is my intent to use as little of your time as possible, so if you feel there are questions that may be too time consuming feel free to skip them.

Thank you so very much for your time

Guli

Audition Preparation:

1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

The fundamental work stays the same or becomes an even more a deeply thoughtful maintenance session covering all ranges, dynamics, and a full variety of articulations. Etude work would probably be less active. The solo assigned or chosen for the audition would be worked on slowly at first, detailed, and with numerous repetitions, each day. The audition repertoire, if designated in detail, would be worked on daily, slowly at first, each day, up to tempo with all the requisite breaths, dynamics, and nuances. Start each day with a different excerpt, arrange them in different orders each day but cover them all each day. Don't neglect the ones you know well or seem to be "easier" for you. More time must be spent on the more challenging ones, of course, but not to the neglect of any of the others.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

I believe it is important to have the full parts if at all possible and to have spent time studying the none "required" parts so that one will have a greater understanding of the composition in general, but also so that you will not be reading anything for the first time at an audition. If a piece is listed and no specific excerpts are designated, the assumption is that you will be asked the standard excerpts, but this is also a way to eliminate the less prepared. The primary job of the committee is to eliminate. You should not make that easy for them to do.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do
you integrate them into your preparation routine? If so, how?

www.hornexcerpts.org should always be referenced at first for those most popular excerpts collected there. You must know how each excerpt fits into the whole piece. One also becomes musically empathetic to the overall style of each composer by knowing the entire piece. It is obvious to mature listeners when one is listening to a mature musician, not just one with great chops and extraordinary technique. Most of the committee members are not horn players, but are musicians; often the very ones who will have to match, tune, and blend with a horn unison on a joint solo.

4) If available, do you listen to recordings of the orchestra you audition for?
Absolutely, one should listen to the actual orchestra and/or conductor when possible. Learn what you can, but don't do anything drastic to change the equipment or manner of your own style of playing. Tempos might vary a bit, that should be easy to modify, especially if you were not close, but be confident in what you do, who you are, and what you have to "sell".

Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, (??) which ones should be included in the top six?
If you refer to my book chapter you will see what I have documented as the "Top 40" excerpts and then move on to the next most frequently asked over a quarter century or so. These are the ones Daren Robbins included in www.hornexcerpts.org while he was here as my student. All of these excerpts listed are fine representations of typical and popular requests. I think naming six is a bit of a limitation, but are a good place to start.

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</tbody>
</table>

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?
To go in depth on all 24 excerpts is why a student takes far more than one or two lessons with an experienced teacher. Let me be general and state the obvious. These excerpts cover the territories required for players in each of these positions. Leadership, confidence and a soloistic flare must be demonstrated for a first horn position. Power,
delicacy, range, lyricism, and a tremendous sense of rhythm are all included in the above. The second horn needs to demonstrate a strong and confident middle-low and low register which is always clear and in tune. The sound should also be full and steady with obvious blending potentials. Rhythmic accuracy is required for all of the parts! Third and fourth horns should demonstrate what is desired from the first and second. These excerpts incorporate well the crosssection of the players' capacities.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts? It depends on the individual committee members. However, solos will be most important for the 1st horn position and the orchestra which tends to feature its principals in concerto playing roles. Otherwise, I believe the solo is primarily a time for the player to stretch out and get a feel for the space in which the audition is occurring while most committee members are probably still thinking about or documenting their thoughts on the last candidate. However, if a player can "sing" beautifully on their solo enough to attract the attention of the committee members, they are more likely to be taken seriously as they get down to the substantive, orchestral excerpts, the music of which is known and of the greatest concern for all of the committee members.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee? I have not ever auditioned for a military band, so this is second hand information. Their lists include major orchestral repertoire but also include primary solos from band repertoire that is specific to their performances. The band excerpts tend to be, as I have observed from some of my students who are now in the principal Navy, Army, Marine, and Coast Guard bands, to be the powerful, high range soaring solos, and the more aggressive rhythmic passages. They also are not adverse to asking for more "popular" or "jazz-like" excerpts, hoping for hornists that can blend into such literature. Why symphony orchestras don't ask for the "pops" styles is beyond me, since most orchestras play more and more pops concerts.

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)? Begin with the objective and move on toward the subjective. (This all depends on individual prejudices.) However, if a rhythm is wrong it's wrong. If notes are missed it is obvious. If there are huge intonation problems, then "notes are missed". If there is an inconsistency or lack of control over sustained tones then that will be impossible to deal with. Then, if the tempo is not right that starts to become a matter of opinion unless it is simply way off. If the sound is obviously not compatible to the others in the section or is uneven between ranges that can be a middle of the road concern. If a committee member doesn't agree with a musical interpretation that becomes subjective (if not blatantly obvious.) Etc.
2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

Orchestras are people who work for people and who play music for people. Advancing in an audition is largely done behind a screen. All that that can present is, of course, important but does not tell you anything about the person, their abilities to perform well in an ensemble, to be dependable, likable, and flexible enough to adjust to the work requirements within an orchestra. The best candidates are the best people who play well enough to contribute to the success of the performances.

Successful performances are enhanced when the work climate and conditions are congenial and positive. That requires people with people skills as well as playing skills.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

The Madison Symphony does a behind the screen audition, prelims and finals. They listen to whomever applies. No accompanist is used, but they are based on pre-arranged excerpts.

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

To audition is to given the opportunity to show what you can do, to present what it is you have to sell to the committee.

If you present the product they want, or they think collectively that they will need, then they will buy. If not, then that does not mean that you have an inferior product. It might have more to do with the collective make-up of the committee, than your particular audition. You may never know. What you do know is how well you did what you planned to do. (With today's mini recording devices I would suggest that you put one of those in your clothes somewhere and record the audition for future reference. Each audition is the best lesson you can have. Learn from it. Think back, journal all you can remember coming into the audition and during the audition. This is the information you need to continue to improve. Don't forget why you love to play the horn, and do just that as often and for as many people as possible.

Equipment:

1) What type of horn do you prefer playing on? What type of mouthpiece do you play on? Why is this important? It is to me, but that has to do with what my strength and weaknesses are and which horns can help me to produce what I wish to hear. Advocating horns at the level some folks do is largely based, I have observed, on individuals wishing to reinforce their own choices. There are a number of great horns available now. None are perfect machines, all have their idiosyncrasies. If you wish a job in a particular orchestra that tends to be uniform, try that horn out. If it works for you, get one if you can. If it doesn't, don't. You won't sound good and will have more hassles than fun.

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a
I think decants are fun, but should not be necessary for a symphonic player. Free-lance musicians, yes, because they will be asked for at times and it's extra money. If a descant is required for a first horn player to play the Brandenburg Concerto No. 1, they should consider auditioning for a different position. If it helps after they get the job with tenure, so be it.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

No.

Tenure:

1) Is tenure awarded in your orchestra?

It may have changed, I retired from the Madison Symphony in 2003. But it used to be that the conductor in consultation with the brass and wind principals could ask a first year player to re-audition a second year to confirm their tenure, or that could be waived if agreed upon by all parties and the player will gain tenure by February of the first year of playing.

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

Committee which is, of course, highly influenced by the music director.

3) How long is the probationary process for a new member of the orchestra?

One year, I believe

4) What suggestions would you give to a new member in order to successfully achieve tenure?

The obvious; show up to all rehearsals and performances early, play in tune with great rhythm, be prepared for all rehearsals and concerts, be a wonderfully friendly colleague, project a positive demeanor at all times, treat the staff and management the way you wish to be treated, look up at the conductor paying attention at all times, smile a lot and care about the music and the people around you.

From: Douglas Hill [mailto:ddhill@wisc.edu]
Sent: Sunday, December 06, 2009 12:33 PM
To: Manfredi, Guglielmo
Subject: Re: DMA paper

Hello Guli,

I would be glad to look at your question survey and spend what time I can answering for you. If you'd like to read much of what I have written on the subject please refer to Chapter 5 in my book *Collected Thoughts on Teaching and Learning, Creativity and Horn Performance*. It was published by Warner Bros. Publications in 2001.

Please say hi to Jerry and to Rick Todd. I assume he is now your professor.

Douglas Hill
On Dec 6, 2009, at 10:20 AM, Manfredi, Guglielmo wrote:

Dear Mr. Hill,

My name is Guglielmo Manfredi and I am a doctoral candidate at the University of Miami where I studied under Jerry Peel (was his TA). I am currently working on my final project and was hoping I could use your expertise. I have a 16 open-ended question survey that is designed to analyze audition preparation and procedure in US Orchestras, US service bands and European Orchestras. Your experience both as a performer and as a teacher would be invaluable to the success of the paper. I understand you have a very busy schedule and your time is very precious therefore it is my intent to use as little of it as possible.

Thank you very much and my most sincere wishes for the upcoming holiday season

Guli
From: Jesse McCormick  
To: Manfredi, Guglielmo  
Subject: Re:  
Date: Wednesday, December 09, 2009 8:48:35 PM  

Guli,  
I found these questions interesting and I'm sure you'll end up with a very interesting final product. Good luck,  
Jesse  

Audition Preparation:  
As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?  
When just starting to prepare for an audition, I begin with improving my endurance.  
If it is a High Horn audition, I run through Solos. If it is a Low Horn audition, I run through Bach Cello Suites. Those will take up most of my practice time, but I will also try to run through the equivalent of half of the list each day. Once I feel my endurance is nearing where I want it to be, I will do basic work, like extending my range, working on power exercises, etc. But now I will put more emphasis on working through the audition material, paying close attention to any weaknesses or spots that will require a lot of attention. As the audition nears, I will work mostly on the audition material, keeping up the things that are ready, and polishing everything else. This is also when I will work on excerpts that are not on the list, just so I can be as prepared as possible. This is all done around my performing schedule, but in general should not be a problem if I have worked up my endurance.  
Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?[1]  
The whole part. If Brahms Symphony No. 1 First Horn part is listed, they can ask ANY excerpt from that Symphony. They may specify a certain excerpt to prepare, but in my experiences, the “Sight reading” part of the audition is usually from a piece that is on the list, but unspecified.  
How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how? Very helpful. In the initial phase of preparation, when I am building endurance, I study as many recordings as I can, especially the excerpts I am not as familiar with.  
This is the quickest way to get the sound of these passages in your ear. If possible, I try to listen to two or three to get an idea of the range of Tempi.  
If available, do you listen to recordings of the orchestra you audition for? Yes. I do as much research as possible to find out what this orchestra does well, what they’re known for, and find recordings of that. Before auditioning for Cleveland, I knew they were known for their Mozart, Beethoven, and Brahms. I found multiple recordings of Cleveland playing these pieces and they helped me form an idea of what this Orchestra may sound like. I only use this technique as
a guide, not as fact since this recording may be old, they may be recording in a
different hall than they play in now, and the conductor’s interpretation may not
actually be the Orchestra’s natural style.
Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been
asked in major US orchestras auditions in the past twenty years. Do you agree or
disagree with the selection? If you agree, which ones should be included in the
top six?
All of the selections listed seem appropriate.
Can you comment on why these excerpts are chosen? What aspects of horn
playing do they reveal? What other elements (musical or technical) would you be
looking for from them?
The listed excerpts cover many aspects of the required skills for each position.
First Horn has excerpts that require abilities in the high range, solo playing(loud,
fast, lyrical, exposed, etc.), endurance playing, and leadership playing. Second
Horn has excerpts that require abilities in the entire range of the Horn, solo
playing, duet playing, blending, section playing, and acrobatic playing. Third
Horn has excerpts that require abilities predominantly in the high range, solo
playing, power playing, and section playing. Fourth Horn has excerpts that
require abilities predominantly in the low range, sustained low playing,
intonation, blending, section playing, and also solo playing.
Taking into account the importance of the overall requested literature, do you
feel there is an emphasis from the audition committee to place more importance
on the solo or on the excerpts?
Definitely excerpts. The committee asks for a solo basically just to hear a short
example of your natural playing. It should still be prepared to the best of your
abilities. The excerpts are the most important since they are what you will be
playing on the job. Some orchestras do not ask for solos to be prepared.
4) If you have auditioned for a military service band, could you explain how the
audition differs from an orchestral audition (especially in terms of repertoire and
procedure)? Do you feel like a military band audition committee is looking for
anything different than an orchestral audition committee?
Procedure:
From the perspective of an audition committee member, what do you feel are
the most important aspects of a candidate’s performance? (such as rhythm,
sound, musicality, style, etc.)?
1st round: Basics-Rhythm, Accuracy, Sound, Intonation, Articulation, Range. 2nd
round: General ability in extremes of dynamics, range, acrobatics, etc. and
musicality. 3rd round: Who’s the best fit for us? Section playing.
What trait or traits make you decide that a particular candidate is the best choice
for a position in your orchestra? Are those traits different than what is required
to advance at an audition in your orchestra?
Nothing specific, basically just who played the best audition or is the best fit with
the section.
How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).
Three rounds, screen in first round, no accompanist, notice of candidates advancement is given immediately following performance, committee's votes are advise votes (15 committee members can vote for candidate No. 1, but this is only a recommendation to the Music Director who may hire any player he chooses).
What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?
At auditions, I have learned more from my failures than from my successes. Examine what you did and did not like about your performance and make plans for how you can adapt your playing in the future.
Equipment:
What type of horn do you prefer playing on? What type of mouthpiece do you play on?
Conn 8D, Stork C10.
Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)
Different excerpts should never require an equipment change. Descant and Triple Horns do not make the impossible possible, they are aids to make easier what you can already do on your normal Horn. That being said, I do not have a problem with the use of these instruments for certain excerpts.
Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?
There is no requirement for equipment in the audition process. We are interested in hiring a talented player, not their Horn. It is assumed that auditioning candidates are aware that if they win the job, they will switch to our preferred performance equipment if they do not already play on such equipment.
Tenure:
Is tenure awarded in your orchestra?
Yes.
Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
Like the selection of the winning candidate in the audition process, the Tenure Committees’ votes are considered advise votes to the Music Director’s decision. How long is the probationary process for a new member of the orchestra? Generally, 1.5 years.
What suggestions would you give to a new member in order to successfully achieve tenure?
Do your job to the best of your abilities, be flexible, don’t be afraid to ask questions, and always be aware of your surroundings.
From: J.D. Shaw  
To: Manfredi, Guglielmo  
Subject: Re: Questionnaire  
Date: Sunday, November 08, 2009 9:28:40 PM  

Here ya go!  

Audition Preparation:  
1) As an audition date approaches how do you manage your playing time between routine, daily fundamental work, daily practice/performing and the audition repertoire?  
The daily routine is always the same (50 min warm-up). As I approach an audition I target my daily fundamental and technical work toward the music that will be played. I wish I could say that I, only, have to prepare for an audition but usually recitals, concerts, and master class preparation  
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt? Having complete understanding of the entire orchestral part is an absolute must in having complete understanding of the required literature. Occasionally, “sight-reading” will be, simply, another section of the same music.  
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so how? Recordings are useful in developing your own “voice” and deciding what you want to sound like and even, sometimes, what you don’t want to sound like. It is important to use the recordings to listen to what else is going on with the other members of the orchestra. Always know who is playing before you, with you, and after you.  
4) If available do you listen to recordings of the orchestra you audition for? It can be helpful to listen to recordings of the particular ensemble but is not always indicative of how you should decide to play. Very often, I like to find other recordings of the resident conductor, even if it is not the same ensemble.  

Repertoire:  
1) Below is a list of the top six orchestral excerpts/repertoire for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection, if so which ones should be included in the top six? Actually, I agree with these selections. I would take issue with at what point in the audition process these selections would appear on the audition (1st round, Final round, etc.)  
Principal Horn Second Horn Third Horn Fourth Horn  
Bruckner 4th Symphony Beethoven 3rd Symphony Strauss Till Eulenspiegel Shostakovich 5th Symphony  
Mahler 5th Symphony Beethoven 7th Symphony Brahms Piano Concerto no.2 Beethoven 9th Symphony
2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What attention to detail are they intended to show?

Principal Horn
- Bruckner 4th Symphony – Poise, control, assuredness of attack, and consistency of time.
- Mahler 5th Symphony – Soloistic poise at loud dynamics, style, varied tonal colors
- Strauss Ein Heldenleben – Flexibility across wide tessitural ranges. Endurance and control.
- Strauss Till Eulenspiegel – Style, clarity and artistic timing across odd rhythmic shifts.
- Tchaikovsky 5th Symphony – Supreme musicality and control. Attention to timing detail.

Second Horn
- Beethoven 3rd Symphony – Classical style, rhythmic consistency and power in low register.
- Beethoven 7th Symphony – The ability to match Principal horn in style, timing, and power.
- Strauss Don Quixote – Flexibility in varied tessitural ranges, consistency of timing and rhythm.
- Shostakovich 5th Symphony – Consistency of tone at high dynamic levels in low register.
- Tchaikovsky 4th Symphony – The ability to match 1st horn in power and style. Flexibility in low register.

Third Horn
- Strauss Till Eulenspiegel – Style, clarity and artistic timing across odd rhythmic shifts.
- Brahms Piano Concerto no.2 – Beauty, timing, and poise as the "other" Principal Horn
- Mendelssohn 3d Symphony – Articulative prowess at high speeds, artistry, timing.
- Berlioz Rome and Juliet – Control of high register at extreme soft dynamics. Timing
- Mahler 3rd Symphony – Power, style and artistry.

Fourth Horn
- Shostakovich 5th Symphony - Consistency of tone at high dynamic levels in low register.
- Beethoven 9th Symphony – Artistry and timing. Control of extreme low register.
- Mahler 1st Symphony – Tonal control and smoothness in extreme low register
- Strauss Don Quixote - Flexibility in varied tessitural ranges, consistency of timing and rhythm.
- Strauss Don Juan – Style, artistry, articulative clarity,
and power
3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?
In America – EXCERPTS are king.
4) If having auditioned for Military Service Bands, do you feel there is a difference in the required repertoire and procedure from an orchestral audition? If so, could you please briefly define those differences?
The excerpts are, of course, from the band literature. There is a higher importance placed on sight-reading.
Procedure:
1) If having served on an audition committee, what would you feel are the most important playing aspects that you are listening for in a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?
In the first rounds, I look for accuracy, timing, and consistency of tone.
In the final rounds, I look for artistry, poise, power, and control.
2) What trait or traits make you want to offer a candidate the position in your orchestra instead of another?
Abilities in being a diverse musician in terms of artistry, confidence, and tonal color.
3) How are auditions set up in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).
NA
4) What kind of insight and suggestions if at all possible, would you give to a candidate who didn’t succeed in an audition in order to keep motivated?
The initial rounds are set-up more for getting rid of candidates then keeping them. So, understand that the committee is looking for the slightest objective inconsistencies that might not be indicative of one’s actual playing ability.
Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
Geyer wrap for tonal variability and a Giardinelli C8 mouthpiece.
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)
Of course, I would use a descant for Brandenburg 1, Hornsignal Symphony, and others from the light, high, clarion quality of the baroque era. One should not be afraid to use the horn that will provide the greatest amount of stylistic accuracy and confidence. But other than that, I strive to have the ability to play most styles and tonal colors on my regular instrument.
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra? If so why is it so?
NA
Tenure:
1) How is tenure process in your orchestra set up?
NA
2) What suggestions would you give to a new member in order to successfully achieve tenure?
Be responsible, prepared, good-natured, and a team player and colleague!
APPENDIX: N
Professor Manfredi,

I hope that your Thanksgiving was good this year and that things are going great down there at WTAMU.

I finally have some time to sit down and work on your questionnaire so I hope that I am not too late in getting it to you. Below is the e-mail that you sent to me with my responses to your questions. Good luck with your paper and we will talk soon!

Nat

Audition Preparation:
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

I feel that fundamentals are the key to winning an audition and playing well. It is my belief that the person with the best fundamentals on display will do the best at the audition. This is because the most common reasons for elimination (rhythm, tuning, and accuracy) are not literature issues but are fundamental issues. Therefore, as an audition approaches I make sure to spend just as much, or more time working on fundamentals as I usually do. The rest of my practice time I focus on my audition materials and I do not spend as much time working on other literature, except when in rehearsals or for a difficult passage. To me, my focus during practice is almost completely on fundamentals and audition materials.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?[1]

I feel it is extremely important to know the context of an excerpt within a piece of music and I make sure to get a complete horn part to each particular piece of literature and listen to it on several recordings. However, if the audition list specifies an exact excerpt instead of an entire piece, then I will only practice the excerpt that is marked. To me, practicing the parts of a piece that I am sure will not be on an audition is a waste of time and my chops although it is important to know how it fits in a piece of music. On the other hand, if an exact excerpt is not marked then I do learn the entire piece because any part in the piece could conceivably be asked at the audition.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

I usually listen to recordings of every excerpt that is on the audition list (www.hornexcerpts.org is a great resource that I often use.) After listening to several different recordings I will sometimes practice the excerpts with the recording to get the feel for how it fits with the other orchestral parts. I only do this at the beginning of my audition preparation, however, and afterwards I practice everything solo, to avoid reliance on the recording and to practice performing the excerpts alone just like I will have to play them in the audition.

4) If available, do you listen to recordings of the orchestra you audition for?

Yes, but I do not try to emulate the sound of the horn section or the way that the excerpt was performed. That is because I do not want to adjust my personal style of musicality or sound for each audition, I would rather be true to myself. Also, many times tempi and musical ideas in recordings are the result of the music director's decisions or whims and the committee may or not be favorable to someone performing it that way. I believe it is better to come up with your own musical ideas and styles without trying to mimic someone else or compromise your own voice.

Repetoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

Principal Horn  Second Horn  Third Horn  Fourth Horn
Bruckner 4th Symphony  Beethoven 3rd Symphony  Strauss Till Eulenspiegel  Shostakovic 5th Symphony
Mahler 5th Symphony  Beethoven 7th Symphony  Brahms Piano Concerto no.2  Beethoven 9th Symphony
Strauss Ein Heldenleben  Strauss Don Quixote  Mendelssohn 3d Symphony  Mahler 1st Symphony
Strauss Till Eulenspiegel  Shostakovich 5th Symphony  Berlioz Rome and Juliet  Strauss Don Quixote
Tchaikovsky 5th Symphony  Tchaikovsky 4th Symphony  Mahler 3rd Symphony  Strauss Don Juan
Wagner Siegfried’s Short Call
Beethoven 9th Symphony Brahms 1st Symphony Strauss Ein Heldenleben

For Principal Horn: This is a list of very common excerpts although I do not agree with this list as being a great list. I think that a low excerpt should always be asked on a high horn list and I would have included excerpts from either Shostakovich 5 or Beethoven 9 (4th horn). I also find that the Short Call is a rather simple excerpt that shows only strength in the high register, whereas other excerpts like Beethoven 7, Shostakovich 5, or Ravel Piano Concerto also show high register ability with more musicality and nuance, which I think is more impressive.

For Second Horn: I agree that this is a good list for 2nd horn.
For Third Horn: I also agree with this list.
For Fourth Horn: This is a good list but does include too many excerpts that are low and loud and I think that a low horn audition should have some high soft excerpts as well. Therefore, I would have liked to see an excerpt like Prelude to Das Rheingold instead of Don Juan.

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

I feel that these excerpts are asked because they provide a good basic idea of the quality of player that is auditioning. Most of these excerpts are quite demanding either technically (Till Eulenspiegel), musically (Tchaikovsky 5), endurance-wise (Bruckner 4), or range-wise (Don Quixote or the Short Call.) These excerpts will quickly separate a strong player with good fundamentals from a weaker or less advanced player. However, I feel that other excerpts would be useful at a different stage in the audition to separate the good players from the great ones and these are excerpts like those from the Brahms Piano Concertos that really test the quality and experience of someone that is auditioning.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

I think that there is almost always an emphasis from the committee on the excerpts. Often the solo is asked in the first round only and excerpts make up the remainder of the audition. The music director may not hear any solo material at all so I feel that (at least in the USA) the emphasis is on the excerpts.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

Military band auditions are, in many respects, run just like an orchestral audition. The main difference is that occasionally there are band excerpts that are requested that are unfamiliar to most horn players and the other main difference is that military bands often place a much stronger emphasis on sight reading and often ask for sight reading in each round. In an orchestral audition sightreading is often asked but the material is familiar and is therefore often not truly "sight-reading" whereas at a band audition the material is often deliberately chosen that will be unfamiliar to the audition taker so that the committee can observe someone reading something for the very first time.

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

I feel that the fundamentals are by far the most important and are often the most common reasons for elimination. These include rhythm, tuning, a good steady sound, and clean clear playing. However, as the committee gets further in the audition process other aspects such as musicality and tone quality (and even equipment) can become important aspects that are considered.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

I have never served on an audition committee but I have taken and observed many auditions. My personal feeling is that the traits that are considered after basic fundamental ability are sound quality and musicality.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds,
use of a screen, use of accompanist etc.).
Auditions are screened up until the final round. In all early rounds the candidate performs excerpts and solo material alone for the committee. In the final round the screen is removed and the candidate may perform more excerpts alone but may also perform with other members of the section for the committee. There is also the opportunity for the committee to interview and interact with the candidate to determine their personal qualities and get to know the candidate better and determine if they are a good choice for the position.

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?
The first or preliminary round is often the hardest to advance past. Once you start to advance then you are very close to playing at the level to win a job. Even if you repeatedly advance but do not win, you should keep trying because auditions often involve a bit of luck and you just have to keep trying and eventually it will be your lucky day. But it is not all about luck, you have to keep practicing and preparing for each audition with the intention of showing up and playing to win. Stay confident and don't give up.

Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
I play on a Conn 8D (M series) and a Stork C10 gold mouthpiece.
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)
For the most part, no. However, certain excerpts such as the extremely high parts in the Ravel Piano Concerto, Haydn Symphony #31, and Handel's Giulio Cesare do sound much more secure on a descant horn.
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?
There are no equipment requirements.

Tenure:
1) Is tenure awarded in your orchestra?
In my ensemble (a military band) you sign up for an initial 4-year enlistment period and can be awarded reenlistment periods provided you meet the qualifications set forth by the band and the military. Advancement in paygrade is awarded by the commanding officer based on performance and the availability of open positions.

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
There is an evaluation committee that is made up of several members, however the most weight is given to the recommendation of the commanding officer.

3) How long is the probationary process for a new member of the orchestra?
There is no probationary period in a military band, however, you are evaluated twice a year based on military criteria and must also be evaluated and recommended for reenlistment before signing on for another enlistment period.

4) What suggestions would you give to a new member in order to successfully achieve tenure?
There are basic factors such as always being punctual, being prepared to play your part, and behaving in a respectful and professional manner. Those are absolutely essential to getting tenure. It is also important to understand that you are often evaluated by your coworkers so be sure to treat every one that you work with with respect and courtesy. It is also important that you show an interest in getting to know everyone in your ensemble and show some interest in getting involved with the various committees and groups that often help the ensemble to function artistically and logistically. If people feel that you care about performing at a high musical level and that you also care about your ensemble then that will go a long way to helping the tenure process go smoothly.
From: Nathaniel Willson
To: Manfredi, Guglielmo
Subject: Re: questionnaire
Date: Monday, November 22, 2010 2:44:27 PM

Professor Manfredi,

So... I am finally getting around to responding to your email that is now nearly two months old. I hope that you can still use the info! I also remember a phone call from you asking about Lawsons

**PRINCIPAL HORN:**

While this is a good list that would clearly show whether a candidate was capable of performing this demanding repertoire, it consists of mostly long, strenuous passages that are in the high range of the instrument and from the Romantic literature. I think that there should also be some touchy excerpts from other periods and perhaps some passages that incorporate the lower range of the horn. A lot of principal horn playing consists of quiet and exposed passages in classical or modern repertoire so I would recommend the addition of excerpts from pieces like Shostakovich Symphony #5, Ravel's Pavane for a Dead Princess, Bach's Brandenburg #1, or Beethoven Symphony #7 or #8 as excerpts on this list. Brahms's Symphony #1 is also a piece that I would include. These are just personal preferences and I am not surprised that these are the top six excerpts because they are some of the most important passages ever written for the horn and would probably be on nearly every audition list. Mainly I was just surprised that Shostakovich Symphony #5 was not on this list and that there was no Beethoven Symphony either. Bruckner 4th: Tone quality, accuracy of rhythm in subdivisions and rests, and the ability to crescendo evenly.

**Mahler 5th:** Strength of the player, musical/stylistic approach, and tone quality in loud passages.

**Ein Heldenleben:** Evenness of tone over wide range, correct rhythmic subdivisions, and musical approach (heroic!).

**Till Eulenspiegel:** Technical ability, clarity of tone and articulation, rhythmic subdivision, and musical approach.

**Tchaikovsky #5:** Tone quality, soloistic expression, musicality.

**Wagner Short Call:** Technical ability, loud tone quality, fearlessness (musical approach).

**SECOND HORN:**

I agree with these excerpts because they are very important passages that show different aspects of horn playing. It is an excellent list that could be a round in an audition. Some other excerpts that I have also seen a lot are Haydn's Symphony #31, Beethoven Symphony #8, and the opening of Wagner's Das Rheingold. Beethoven #3: Technical ability, clarity of tone and articulation, ability to cover the range of the horn, rhythm.

**Beethoven #7:** High range ability, flexibility, loud tone quality, tuning, and rhythm.

**Strauss Don Quixote:** Flexibility, evenness of tone, strength in the low register, rhythm.

**Shostakovich #5:** Low range strength and tone quality, tuning, rhythm, evenness of tone.

**Tchaikovsky #4:** Loud mid-range tone quality, clarity of articulation, tuning.

**Beethoven #9:** Soloistic ability, flexibility, tone quality, and tuning.

**THIRD HORN:**

This is also an excellent list and has a good balance of loud passages and softer exposed solos. The Mahler Symphony #3 also has the opportunity to throw in some low passages as well, which I like. Strauss Till Eulenspiegel: Clarity of tone and articulation, range, tone quality, rhythm, tuning.

**Brahms Piano #2:** Tone quality, rhythmic accuracy, tuning.

**Mendelssohn #3:** Technical ability, clarity (in 2nd mvt) and soloistic ability and tone quality (in 3rd mvt.)

**Berlioz Romeo and Juliet:** High range ability and clarity.

**Mahler Symphony #3:** Loud tone quality, flexibility, rhythm.

**Brahms Symphony #1:** Tone quality, soloistic ability, rhythm, tuning.
FOURTH HORN:
These are all great excerpts for a low horn player and have passages which can show off many aspects of horn playing. I would also recommend Mendelssohn's Symphony #3 and Wagner's opening of Das Rheingold as major excerpts.
Shostakovich #5: Low range strength and tone quality, tuning, rhythm, evenness of tone.
Beethoven #9: Soloistic ability, flexibility, tone quality, and tuning.
Mahler Symphony #1: Extreme low range ability and tone quality, rhythm, tuning.
Strauss Don Quixote: Flexibility, evenness of tone, strength in the low register, rhythm.
Strauss Don Juan: Loud tone quality, section playing, tuning.
Strauss Ein Heldenleben: Strength in the low register, flexibility, tone quality, rhythm, tuning.

SUMMARY:
Basically, these are all great lists that include some of the most important passages written for each horn player. I am not surprised that these are the top excerpts and every horn player should expect to see them on any audition. However, if an audition round only consisted of these excerpts they would not give the committee a full idea of what the candidate it capable of. Especially in the case of the Principal Horn list, I would expect to see more touchy excerpts but they could come from a multitude of other pieces that the committee could choose from. Overall, I agree that these are the most important passages for these positions.

1> Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?
Principal Horn Second Horn Third Horn Fourth Horn
Bruckner 4th
Symphony
Beethoven 3rd
Symphony
Strauss Till
Eulenspiegel
Shostakovic 5th
Symphony
Mahler 5th Symphony
Beethoven 7th
Symphony
Brahms Piano
Concerto no.2
Beethoven 9th
Symphony
Strauss Ein
Heldenleben Strauss Don Quixote
Mendelssohn 3d
Symphony Mahler 1st Symphony
Strauss Till
Eulenspiegel
Shostakovich 5th
Symphony
Berlioz Rome and Juliet Strauss Don Quixote
Tchaikovsky 5th
Symphony
Tchaikovksy 4th
Symphony Mahler 3rd Symphony Strauss Don Juan
Wagner Siegfried's
Short Call
Beethoven 9th
Symphony Brahms 1st Symphony
Strauss Ein
Heldenleben
APPENDIX: O
Hi Guli,

Here are the answers to the questions. Let me know if you need any more clarification.

Good luck!

Kerry Turner

On Oct 9, 2009, at 6:15 PM, Manfredi, Guglielmo wrote:

Dear Mr. Turner,

Thank you so much for your ever prompt reply. The dissertation focuses on the differences between US orchestral, US service bands and European auditions (me being Italian had a personal interest in that). You being an American playing in a major European orchestra are the perfect person to ask this.

Thank you again for your time, there is no hurry, I have till the middle of November.

Guli

Audition Preparation:
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

If I have an audition coming up, I take the audition list that was sent to me and I divide the excerpts up into groups of 5 or 6. As the audition date approaches, I slate a time to sit down, as in an audition, and play straight through the first group of excerpts. I do one group a day.

If I have a lot of orchestra work going on, I do my warm-up in the mornings prior to the orchestra rehearsal, and then I do my practice for the audition in the evening. If I have concerto or quartet performances coming up, I still slate in a half hour to run through the excerpt group of the day.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

You should learn not only the whole part, but be very familiar with all the other horn parts as well. You should also know the works inside out and backwards. When I was a student, I would listen to many different interpretations of the orchestral repertoire. This will eventually be your full-time profession. You need to be an absolute expert on orchestral repertoire, and especially, the horn parts.

3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

As I wrote above, I used to either own or borrow many different recordings of all the orchestral rep with famous (or infamous) horn parts. It is imperative. Nowadays, I am my own artist. I have played just about every famous horn part many times. So I know how I want to execute the solo or tutti passage and present my own interpretation, which is usually based on the different styles I have learned from various conductors.

4) If available, do you listen to recordings of the orchestra you audition for?

Yes. Certain orchestras have a very established sound, i.e. New York Phil, Chicago Symphony, Berlin Phil, LSO, etc. These orchestras have a recognizable sound and manner of playing the solos. Many other orchestras do as well, and if I am not certain about an orchestra's style, I will try to listen to a recording of it.

Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

I disagree with Bruckner 4th in the Principal Horn list. I would include Mahler 9 or possibly Beethoven 7.

I disagree with Beethoven 3rd on the Second Horn list. I would include Schoenberg Kammersymphonie.

I disagree with Berlioz Romeo and Juliet and Brahms 1st on the Third Horn list. I would include Saint-Saens Symphony Nr. 3 and Brahms 4th Symphony.

I agree with the Fourth Horn list.

Principal Horn Second Horn Third Horn Fourth Horn
Bruckner 4th Symphony Beethoven 3rd Symphony Strauss Till Eulenspiegel Shostakovic 5th Symphony
Mahler 5th Symphony Beethoven 7th Symphony Brahms Piano Concerto no.2 Beethoven 9th Symphony
Strauss Ein Heldenleben Strauss Don Quixote Mendelssohn 3d Symphony Mahler 1st Symphony
Strauss Till Eulenspiegel Shostakovich 5th Symphony Berlioz Rome and Juliet Strauss Don Quixote
Tchaikovsky 5th Symphony Tchaikovsky 4th Symphony Mahler 3rd Symphony Strauss Don Juan
Wagner Siegfried's Short Call Beethoven 9th Symphony Brahms 1st Symphony Strauss Ein Heldenleben

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

Most of these excerpts are passages which are exposed. They are either solos or part of a lighter orchestration. There are also a few large horn section tutti passages. They are mostly from the late Romantic period. They don't really show the ability to play pre-Beethoven styles. I think that in America, most orchestras don't play very much Baroque music at all (Brandenburg Concerti, for instance). And the Mozart symphonic repertoire is limited for Horn as well. There are, however, some good solos from the Haydn Symphonies.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

In the USA, the emphasis is definitely on the excerpts. In Europe and other parts of the world, the solo plays a much more important role at auditions.

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

I have never auditioned for a military band.

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

Sound, style and knowledge of the work being played (you can tell immediately, by the way, if the candidate has ever played the piece), pitch and rhythm, and accuracy, no weak notes.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

A mature grasp of the musical style of the excerpt. Solid command of the horn. These are the traits which usually get priority in my orchestra.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

We usually invite a limited number of candidates. Players perform behind a screen for the first round and there is no screen for the subsequent rounds. We usually have 3 rounds. The first round includes a couple of orchestral excerpts and a good portion of a concerto, which is played with a piano accompanist.

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

The main thing that I have seen over the years is that it is very rare for a horn player to win a job on the first 3 or 4 tries. Auditions are very strange indeed and have little to do with the actual job. It is a very unnatural process. Horn players need to be able to play down every excerpt and audition solo piece any time of day, with fresh or totally tired lips, early in the morning or late at night, on an empty stomach or not. They need to find a system for each excerpt which guarantees that they will hit all the notes with pretty accurate pitch and rhythm. In short, they need to become audition robots. I think this is a horrible reality, by the way. We are supposed to be artists. This has nothing to do with art. But it seems to be the only functioning method which exists for hiring musicians.

Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

I prefer a triple horn for solo-horn and even 3rd horn. I think large bore instruments are better suited to the orchestra. I play on a Schmidt 11 mouthpiece.

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)
Certainly Brandenburg 1 requires a triple horn. Nowadays Ravel Piano Concerto and Beethoven 7, Haydn Horn Signal, are most commonly played on a triple horn.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?
We do not have any instrument requirement in our horn section.

Tenure:
1) Is tenure awarded in your orchestra?
   Yes, after a trial period of 1 year.
2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
The tenure committee is made up of the horn section, principal brass and wind players, concertmaster, principal cellist and violist and contrabass.
3) How long is the probationary process for a new member of the orchestra?
   One year.
4) What suggestions would you give to a new member in order to successfully achieve tenure?
   Learn all the works for that season so that you know them thoroughly. Dress neatly and be early to rehearsals. Never argue with the members of the section. Just smile and do as they ask. Don’t rub your feet when someone plays a solo (you never know whose toes you’re stepping on, nor do you know where the little rivalries and ego and personality battles between colleagues are.) Always bring a pencil (or maybe 2).
From: Mark Houghton  
To: Manfredi, Guglielmo  
Subject: Re: Doctoral Dissertation  
Date: Thursday, April 22, 2010 12:18:06 PM  

On Thu, Apr 22, 2010 at 10:58 AM, Manfredi, Guglielmo <gmanfredi@mail.wtamu.edu> wrote: 
Thank you so much for your time.  
Below is an email with the survey. I understand that the process may be time consuming so if you want to leave some of the questions out please don't hesitate to do so. It is my intent to use as little of your time as possible, because I know how valuable it is.  
Thank you again  
Guli  

Audition Preparation:  
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?  
_Id ideally, I'd shoot for one to three hours of practice per day, not including rehearsals and/or performances (work). 1hr = fundamentals; 1hr = technical practice (excerpt/solo); 1hr = recording and analysis_  
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?  
_It's always important to know the whole part--no regrets! However, the bulk of prep time should be spent on the selected material._  
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?  
_Reference recordings are important for tempi and stylistic considerations. I try and make sure I'm within the parameters of acceptability. Beyond that, the onus is on the individual to bring something special to his/her audition._  
4) If available, do you listen to recordings of the orchestra you audition for?  
_Sure!_  

Repertoire:  
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?  
Principal Horn  
Second Horn  
Third Horn  
Fourth Horn  
Bruckner 4th Symphony  
Beethoven 3rd Symphony  
Strauss Till Eulenspiegel  
Shostakovic 5th Symphony  
Mahler 5th Symphony  
Beethoven 7th Symphony  
Brahms Piano Concerto no.2  
Beethoven 9th Symphony  
Strauss Ein Heldenleben  
Strauss Don Quixote  
Mendelssohn 3d Symphony  
Mahler 1st Symphony  
Strauss Till Eulenspiegel  
Shostakovich 5th Symphony  
Berlioz Rome and Juliet  
Strauss Don Quixote  
Tchaikovsky 5th Symphony  
Tchaikovsky 4th Symphony  
Mahler 3rd Symphony  
Strauss Don Juan  
Wagner Siegfried's Short Call  
Beethoven 9th Symphony  
Brahms1st Symphony  
Strauss Ein Heldenleben  
_I agree, but the 1st horn list seems to lack excerpts that require control/high/soft playing._  
2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?  
_All of the excerpts seem appropriate, according to the position. They would reveal a player's fundamental skills (rhythm, pitch, accuracy, etc.) as well as an ability (or inability) to handle a specific role. See above comment regarding 1st horn literature._  
3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?  
_Definitely more emphasis on excerpts. I agree, as they are more relevant in most orchestral auditions._  
4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?  
_N/A._  

Procedure:  
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?
Essentials must all be in order before musicality and interpretation can be considered.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

No, but they begin objectively (essentials) in early rounds, and become more subjective (musicality, style, x-factor) in later rounds.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

Usually three rounds, no accompanist. Screened until final round.

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

Keep auditioning--it's a skill. The more you do it, the better you'll become, and lessons can be learned from each experience.

**Equipment:**

1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

*I feel most comfortable on Kruspe style horns (Conn 8D, etc.), but I also play an Engelbert Schmid triple horn. I like mouthpieces by Moosewood and Laskey.*

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)

*Depends on the player, but I like using high or smaller horns for baroque and classical literature.*

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

No.

**Tenure:**

1) Is tenure awarded in your orchestra?

Yes.

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

Currently, it's solely the Music Director.

3) How long is the probationary process for a new member of the orchestra?

Two seasons.

4) What suggestions would you give to a new member in order to successfully achieve tenure?

Be professional and aware!

**From:** Mark Houghton [mailto:markthoughton@gmail.com]

**Sent:** Thursday, April 22, 2010 10:34 AM

**To:** Manfredi, Guglielmo

**Subject:** Re: Doctoral Dissertation

Guli,

I am happy to help with your dissertation. Can you send the survey by email?

-M
APPENDIX: Q
Hello again,
Sorry it’s a bit wordy. Sometimes I get carried away! I hope this is helpful.
---Shane Clare

---
Audition Preparation:
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt? [1]
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?
4) If available, do you listen to recordings of the orchestra you audition for?

Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

**Principal Horn**
- Second Horn
- Third Horn
- Fourth Horn

Bruckner 4th Symphony
Beethoven 3rd
Symphony Strauss Till Eulenspiegel
Shostakovic 5th
Symphony
Mahler 5th Symphony
Beethoven 7th
Symphony
Brahms Piano Concerto no.2
Beethoven 9th
Symphony
Strauss Ein Heldenleben Strauss Don Quixote
Mendelssohn 3rd
Symphony Mahler 1st Symphony
Strauss Till Eulenspiegel
Shostakovich 5th
Symphony Berloz Rome and Juliet Strauss Don Quixote
Thcaikovsky 5th
Symphony
Tchaikovsky 4th
Symphony Mahler 3rd Symphony Strauss Don Juan
Wagner Siegfried's Short Call
Beethoven 9th
Symphony Brahms1st Symphony Strauss Ein Heldenleben

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?
4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?  
Procedure:  
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?  
2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?  
3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).  
4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?  
Equipment:  
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?  
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)  
3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?  
Tenure:  
1) Is tenure awarded in your orchestra?  
2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?  
3) How long is the probationary process for a new member of the orchestra?  
4) What suggestions would you give to a new member in order to successfully achieve tenure?
Audition Preparation:
1. I consider preparing to win an audition to be the top priority over all else. A good job will be with me long after I have experienced juries, recitals, gigs, etc. I tailor my fundamental work around issues that are called for in the audition repertoire, even issues that may only be particular to one excerpt. As the date gets closer, I standardize the warmup, do it the same way each day, and time it so that I can recreate that exact experience on the actual audition day. My audition practice consists of giving myself a mock audition and recording it, listening to and analyzing that recording, and working out kinks based on that analyzation. Lather, rinse, repeat. :) I do a minimal amount of work on gig music - enough to do a good job, but not enough to get in the way of audition prep. I will turn down gigs if necessary. If you are in school, any understanding teacher should let you focus on an upcoming audition. If you’re out in the real world, it can be difficult to juggle a job and gigs with audition prep. That is where you decide just how important the audition actually is to you and act accordingly.
2. It is important to know about the pieces as a whole, if not the entire part. Excerpts written on a page are stripped of their context, and it is our job as auditioners to provide that context for the committee. Veteran horn players and any conductor worth his/her salt will know these pieces, and it is surprisingly easy for a committee to tell which auditioners do and do not know the piece they are playing. Knowing the whole piece can also be helpful because some auditions will ask for other, more obscure parts of standard pieces as sight reading.
3. Recordings are very necessary at the beginning when you are in the formative stages of your interpretation. I find at least two recordings of each excerpt and compare them as a way to help form my own style. At the very least, you can’t go wrong copying great horn players. They’re great for a reason! After you know the music by heart, recordings are good for giving you reminders, and also to have on in the car or the Ipod just to keep your brain in gear and focused on the task at hand. Also, I have found that you can always find a recording SOMEWHERE. Between public libraries, college libraries, amazon.com, itunes, hornexcerpts.org, and your friends, there should be no problem finding them with a little effort.
4. Yes, but this is tough to do if the orchestra is not one of the “big” ones.

Repertoire
1. Principal Horn - I feel the Short Call is unnecessary. Also, since it’s an opera excerpt, the odds of you actually having to play it in an orchestral setting are slim. I would replace it with the low tutti section from Shostakovich 5, 1st movement. There is no better excerpt for covering the full range of the horn than that one.
2nd Horn - I agree.
3rd Horn - Again, I would insert Shostakovich 5.
4th Horn - I agree.
2. Principal - Brucker is for high, delicate playing. Also, it is one of those excerpts that is boring to look at on paper, so it is vital for the player to understand how to turn it into moving music. Tchaikovsky is a way for a committee to say, “Here’s the most beautiful horn solo ever written. Let’s see what you’ve got.” Mahler, Wagner, and Heldenleben show power, range, and general technical command.
These are “take charge” excerpts. Eulenspiegel and Heldenleben have the added difficulty of exposing the low register. Every principal audition has at least a little low playing to make sure the player can actually do it. Each of these excerpts are big solos from famous pieces, and are orchestrated so that the principal player is really out on a limb.

2nd Horn - Low horn lists tend to accentuate technical aspects. Beethoven 3 & 7 are all about range and agility. The committee needs to know the player can play in all registers equally. Shostakovich, Strauss, and Tchaikovsky are all about power and TUNING! Tuning in the low register can be particularly offensive if not diligently worked on. Beethoven 9 is unique in that the excerpt covers background playing, more exposed “chamber-like” playing, and finally absolute solo playing all within a couple dozen measures. The player who shows a knowledge of all this context, and plays with lyricism and ease in this register, will greatly impress the committee.

3rd Horn - 3rd horn solos are obviously rarer than principal, but the ones that are in the rep are very important. Brahms treats 3rd like a 2nd principal part, so you should always play Brahms 3rd solos like you’re in charge of the whole section. Mendelssohn is all about technique. Mahler is all about power and range.

4th Horn - same as 2nd.

3. It’s all important, but excerpts are literally what your job duties will consist of if they pick you. The solo is almost always asked for first, so it seems that a great solo gets your foot in the door, but excerpts are what gets you hired in the final rounds.

4. For the premier bands, the procedure is pretty much the same as in orchestras. The only difference is that you will see some band literature in the repertoire list.

Essentially, they’re all still looking for a person with good command of the instrument, good understanding of appropriate style, beautiful sound, and mature musicianship. I can’t speak for smaller military bands, but I’m pretty sure the process is much different.

Procedure:
1. Technical aspects (rhythm, tone, accuracy, tuning) should be second nature. I only notice those things if they are bad, and that is bad news for a candidate. Contrast is what creates musicality - it separates the winner from the rest of the finalists.

2. The traits are the same for advancing and winning. Folks who struggle with technical aspects tend to get weeded out of the early rounds. However, most candidates also tend to play with inadequate levels of contrast and with not enough musical conviction to convince us that they really know the piece to which the excerpt belongs. Sometimes those folks can sneak into later rounds, but they will not win.

3. Usually 3 rounds, no accompanist, screen optional on final round, screens required on early rounds.

4. You’re not alone! If you go into every audition and play with the intention of being THE most exciting, elegant, beautiful player there; and you have evidence through recording yourself and from teacher input that you have the ability to do
so; then all you are waiting for is all the pieces to fall in place on an audition day. There are some elements of chance that leave you out of control, but you can do these things to limit chance so that eventually your day can come.

Equipment:
1. Paxman 20L, Alexander 8
2. No, because I think switching to a cold horn in between excerpts is generally a bad idea. I would consider it only for extremes, such as Haydn 31 or Brandenburg. I would consider switching to a deeper mouthpiece (Paxman 3C) for an entire low horn audition.
3. No. If there is a good player with a good sound and ear, we believe that person will find a way to fit in with us.

Tenure:
1. Sort of...we abide by military rules. Before you hit 10 years, technically the band does not have to let you reenlist. After that, I believe you're in for good.
2. It is made up of the senior leadership in the band.
3. n/a
4. Always try to fit in. Avoid making waves. People want to know that they can sit next to you for 20 years or more, so be nice and accommodating. Unfortunately, musicians who have a bit of a “diva” attitude can find themselves looking for work again and again.
So sorry this took a while....I started it and then got distracted. Hope it's not too late. RK

In a message dated 12/6/09 10:16:25 AM, gmanfredi@mail.wtamu.edu writes:

Audition Preparation:
1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?
I tend to make sure I put in a lot of time on warming up correctly and ensuring fundamentals are all working. Regarding the excerpts, for me at this point in my career, I know almost all excerpts very well. So most of what is involved is getting my chops in shape to play them. Endurance is very, very important when taking a high horn audition.
2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?
The whole part, if possible. But obviously most of the performing practice will be on the standard excerpt. Some lists are more specific than others.
3) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?
Very important. The more ideas you have, the more you can decide for yourself how you think a passage should go. As well, you are unconsciously absorbing phrasing concepts which are probably pretty sound, assuming it is a top tier orchestra. Sometimes there are huge disparities in tempi from one recording to the next. It becomes hard to know which one to choose. I go with the one I feel the strongest, avoiding extremes either direction. I also pick a tempo that will show MY playing to the best advantage.
4) If available, do you listen to recordings of the orchestra you audition for?
Sometimes. It can't hurt. If you know you are auditioning for a Conn 8D section, and you are playing something completely different, you'll know what you have to do, either in terms of equipment or style of playing. But don't bend over backwards trying to be a player you aren't. If the conductor has made a lot of recordings, you might want to listen to these to get an idea of his/her tempi.

Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?
Principal Horn Second Horn Third Horn Fourth Horn
Bruckner 4th Symphony Beethoven 3rd Symphony Strauss Till Eulenspiegel Shostakovic 5th Symphony
Mahler 5th Symphony Beethoven 7th Symphony Brahms Piano Concerto no.2
Beethoven 9th Symphony
Strauss Ein Heldenleben Strauss Don Quixote Mendelssohn 3d Symphony Mahler 1st Symphony
Strauss Till Eulenspiegel Shostakovich 5th Symphony Berlioz Rome and Juliet Strauss Don Quixote
Tchaikovsky 5th Symphony Tchaikovksy 4th Symphony Mahler 3rd Symphony Strauss Don Juan
Wagner Siegfried's Short Call Beethoven 9th Symphony Brahms1st Symphony Strauss Ein Heldenleben

All excellent choices. The columns didn't quite line up so I can't comment exactly. They look very standard.
2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?
All these excerpts show different aspects of a players chops: evenness of tone, tone color, control of dynamics, pitch, rhythm, range, technical challenges, stylistic issues. They are very "revealing" hence they are chosen. You want excerpts that show the most, right off the bat, since an audition is so labor intensive and time-consuming.
3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

**Excerpts for sure. Solo is mainly for warm-up. Having said that...try to nail your solo, you'll feel more confident if you do.**

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee? **Have no experience, sorry. I believe there are more band excerpts.**

Procedure:

1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate's performance? (such as rhythm, sound, musicality, style, etc.)? **Hard to prioritize...it's a "package." I listen for a simple, straightforward approach with true pitch intervals, correct and compelling rhythm, a middle of the road tone quality, pitch stability and unwavering, supported sound, not too many clams, and observation of ALL the instructions on the printed page. Intuitive phrasing and individual nuance is an extra bonus, if they are convincing choices. Someone who sounds like they know exactly "how it's supposed to go." Surprisingly, all these qualities are fairly rare in an audition. At a recent substitute audition, we chose 1 out of 28 applicants. That player was an experienced working professional. Try to sound like same.**

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra? **No, they are the same. The player who consistently demonstrates competence, intelligence, and all of the above qualities usually wins. Playing with the section is often a factor, with blend and ensemble smarts sometimes being the deciding factor. I personally think section playing can potentially be an unfairly biasing factor at the end of an audition, and wish this round were not the very final round. I believe it best to pick the very best player, provided they can blend adequately. Sometimes, if it's close, everyone forgets the rest of the audition and just goes with "who blends best." There is a lot of randomness and group psychology at auditions.**

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.). **We use an accompanist only in the final round. Usually we have a large pool of prelims, which sometimes are only 5-7 minutes per candidate. From there, a small group advances to the semis, which will also include invited candidates who receive an automatic advancement. From this group, usually after one round of perhaps 10 minutes, a final group is chosen. The finals may have several rounds, including section playing.**

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

**Always analyze what happened. Get feedback whenever you can. Keep practicing in a way that allows you to always show your best, on demand. That's very different from the "I got it once" approach in the practice room. The quote "Amateurs practice till they get it right, professionals practice until they can't get it wrong" applies here. Tape yourself. Be hypercritical. Have friends listen. Remember, it's very likely you can't hear the issue that is eliminating you. Seek out the most experienced active players possible, for lessons and evaluations. Keep at it. You can never have enough chops....always keep after the fundamentals. Don't give up! I won my last audition when I was 53 years old.**

Equipment:

1) **What type of horn do you prefer playing on? What type of mouthpiece do you play on?** Englebert Schmid E flat triple horn, brass. Chambers-style deep cup, #11 drill bore. Other mouthpieces and horns for specialized rep.

2) **Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc..)** Absolutely. It's silly being a hero and playing high tessitura licks on a
double horn when your competitors will have a descant. Learn to play a descant as early in your career as possible. Find or borrow one for the audition. But don't use them for a crutch. They are best used for high licks, not everyday licks. Overuse of a high horn would be a deal-breaker for me at an audition. Get a good sound on whatever horn you use.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra's audition process? If so why is it so? **No. We tend towards middle of the road sound, brass horns. I try not to get hung up on a candidate's equipment. If they sound good, equipment can always be modified. BTW I've only once heard of an orchestra that talked about equipment "brand" in their audition materials. This was an orchestra that played Conn style horns, and wanted the candidates to know it. But this is extremely rare.**

Tenure:
1) Is tenure awarded in your orchestra? **Yes**
2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director? **Committee advises, conductor decides.**
3) How long is the probationary process for a new member of the orchestra? **Usually 1.5 years, but often sooner.**
4) What suggestions would you give to a new member in order to successfully achieve tenure? **Be a team player, as upbeat as possible, and amenable to all suggestions. Use your ears. Try to fit in, standing out only when called for, as in a solo. Keep a low profile. Always come with your parts prepared. If you need to fix something with a colleague, never point fingers...just say, "let's try this." Or, take responsibility yourself for problems, even if they aren't yours. Have a good sense of humor. Above all, be yourself and don't stress.**

From: KazaWolf@aol.com [mailto:KazaWolf@aol.com]
Sent: Saturday, December 05, 2009 5:15 PM
To: Manfredi, Guglielmo
Subject: Re: DMA Paper
Dear Guli,

I did this 3 times and lost it twice, so I am going to do it on a Word program and both attach it and paste it in an email. Word indented when I did not ask it to do so. You can fix these problems. I hope it helps.

Regards,

Bill

First, I haven't taken an orchestral audition for about 30 years myself. In Dallas I was asked during my first year at UNT to play principal in the Dallas Ballet (something was happening with the lady playing then). In 1984 an orchestra was hired for the spring season of the Dallas Opera (the fall season was played by the Dallas Symphony). The orchestra for that spring season was largely the ballet orchestra and I was principal. When the DSO got their new hall in 1989, an new orchestra was formed and some of us did not audition for the conductor, for whom we had played 5 years by then. I guess every performance was an audition and I was hired. So I am going to answer your questions below based on what I recommend to the many horn students that I have worked with who have won orchestral jobs.

1. I believe in a regular thorough warmup. Mine takes about 20 minutes and I do it every day. It reviews the fundamentals that I need to address but does not address items that I don't need to review. One must always prepare for the rehearsals and performances of ensembles in which you are performing. The audition repertoire needs to fit in that performing schedule but not detract from it. Do you want to lose the job you now have in order to audition well for a job you might not win?

2. I think one should take the time to know the entire part but focus on the excerpt, especially measures just before and after. If you "hear" the orchestra before your solo, you can perform the excerpt so the audition committee will hear that you know how the solo fits in its context.

3. Good recordings of the repertoire are essential to preparation. I suggest listening to as many recordings of the works on the list as possible and selecting one or two that you prefer, then making a master CD of those recordings. Spend at least as much time listening to those recordings as practicing. You need a really strong concept of each excerpt. Of course, if you use an odd interpretation as your role model, that will not work well for the audition. This is where a "student" can have an advantage over an experienced professional who has learned the repertoire from a conductor(s) who has an eccentric interpretation.

4. Of course. Especially if the conductor is the one on the committee!

Very important: when a student is preparing for an audition, I ask them to record the excerpts and bring the CDs to a lesson. If it takes 10 "takes" to get a good rendition the student is not ready. 1-2 "takes" for a great performance might work. Listening to the CD together helps the student hear what committee members are listening for. All of my students who have won jobs have done this. With each excerpt, have a “message” for the committee. You need something to say with each excerpt (a story to tell). This will help you portray it in your manner (as coached by a bunch of recordings and teachers).

Also, if the position is a section position, I recommend calling or emailing the principal to ask politely, "do you have someone in mind for this position." The answer may be somewhat cryptic but the message will be clear whether to buy a plane ticket or not. Don't go if the answer is, "we have someone who subs regularly who we really like." Don't get bent out of shape about this issue. It is perfectly fine to hire a proven person who plays well and gets along in the section. At some point you might be that person!

Repertoire:

On the repertoire, I am not quite sure what you mean by the top six – for each part or for all the parts?
I would add Beethoven Symphony No. 6 and No. 2, Brahms Symphony 1 and 3, Ravel’s Pavane to the first horn list.
Top six: Ein Heldenleben, Till Eulenspiegel, Beethoven Symphony No. 3 (2nd horn), Brahms Symphony No. 3, Mendelsohn Symphony No. 3, Don Quixote (low).
This question is difficult because the audition committee is going to select the repertoire based on the kind of horn player they want to fill the job. Our opera orchestra audition repertoire would only include the Short Call from your list and plus other opera selections.
2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal?
What other elements (musical or technical) would you be looking for from them?
Generally, the audition committee selects repertoire based on the kind of player they want (and what the former person in that job could not do so well).
Bruckner 4th Symphony - accuracy, wide slurs (I would not use this due to the problem created by Bruckner with the rhythm and his use of diminution later)
Beethoven 3rd Symphony - strong accurate quick lows, loud Bb
Strauss Till Eulenspiegel - rhythm, range
Shostakovic 5th Symphony - strong, even low range
Mahler 5th Symphony - bold solos
Beethoven 7th Symphony - loud, high, rhythm
Brahms Piano Concerto no.2 - finesse, style
Beethoven 9th Symphony - long low and high solo
Strauss Ein Heldenleben - wide range, strong heroic playing
Strauss Don Quixote - difficult low range parts
Mendelssohn 3d Symphony - very difficult loud technical playing
Mahler 1st Symphony - soft low playing
Berioz Rome and Juliet – difficult 3rd horn part
Strauss Don Quixote – very difficult technical low passage, variations show rhythm and range.
Tchaikovsky 5th Symphony – long expressive solo that takes good endurance
Tchaikovsky 4th Symphony – loud middle range
Mahler 3rd Symphony – very loud tutti, some style issues
Strauss Don Juan – loud tutti
Wagner Siegfried’s Short Call – high loud, maybe rhythm/style
Beethoven 9th Symphony – long 4th solo that goes low and high
Brahms 1st Symphony – first horn tone, expression
Beethoven 6 – finesse, rhythm
Beethoven 2 – high range control, skips
Ravel Pavane – control
Brahms 3 – rhythm and expression.
3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?
In the US, the solo “sets the tone” of the audition. Most will play it well, principals should play this very well. If it is not played well, the candidate starts in a ditch and needs to dig out. The excerpts generally eliminate candidates. In Europe there is more emphasis on the solo playing.
4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?
I have not but my students have. Generally the list is orchestral repertoire with maybe 1-2 band pieces. They are generally looking for the same kind of player with an emphasis on the ability to play loudly for a long time.
Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate's performance? (such as rhythm, sound, musicality, style, etc.)?
   1. Rhythm (accurate subdivision, steady tempi), 2. intonation, 3. style/expression, 4 a tone (including articulation) that does not get in the way of the music.
2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?
   They are generally the same as above. Add to this being the kind of person who gets along with his/her colleagues.
3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of an accompanist etc.).
   Our repertoire list tends to be a solo and 5-6 excerpts from the opera repertoire. The first round is behind a screen. The second round (which may be the first finals round if only a few are accepted plus those players who pass the first round because they have played with the section) will also be behind a screen. The final round will be in front of the screen and another "round" might include playing with the section on an easy quartet (Die Meistersinger 3rd Act, Semiramide Overture). No accompanist.
4) What kind of insight and suggestions would you give to a candidate who didn't succeed in an audition that would keep them motivated?
   I suggest listening to everyone who plays after you to hear your competition. Call the principal or committee chair and ask for any comments. As the principal, always ask my committee members if they have written comments I could have and I always give honest responses to those who call me. They have spent time and money for the audition, they deserve some feedback.
   Equipment:
   1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?
      Double horn: Engelbert Schmid with 3 bells (medium, wide, extra wide – I have used the extra wide twice on Lohengrin and one outdoor orchestra concert). The wide bell is the normal one but sometimes I use the medium one for a "zing" in the Italian louds. I have an Alexander 107 that I use for Mozart and Handel Operas. I have a Paxman Bb-high bb that I used for Wozzeck and Schumann's Concertstucke (and some da Falla operas with a lot of stopped horn – that valve works great). Laskey 85GW mouthpiece (on all horns)
   2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)
      Yes, if it is possible to transport them.
   3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?
      Heavens no!
   Tenure:
   1) Is tenure awarded in your orchestra?
      Yes.
   2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?
      Players Committee (elected) plus the conductor.
   3) How long is the probationary process for a new member of the orchestra?
      3 years but we have a Players Committee and Artistic Advisory Committee that can be consulted before or after the process. At the end of last season, our concertmaster was fired. She is a wonderful player and strong leader. She had been undermining the conductor for years and was difficult as a person with her section and other principal strings. The conductor approached the Players Committee with written documentation over 5 years plus a written warning to her before the season began. Too bad.
   4) What suggestions would you give to a new member in order to successfully achieve tenure?
      Be kind to your colleagues, dress appropriately (no backward baseball caps and T-shirts with holes),
show up on time (early) with your part learned (even for a minor gig), listen and don't make the
same mistake twice (have a pencil always), pay attention even when the conductor is talking to
another section (if you have a similar passage, mark it), make sure your horn works well and you
show up with the proper equipment (mutes), don't ever drink alcohol or use recreational drugs
before a concert or rehearsal, eat healthy, find hobbies and get exercise to help with the stress,
don't talk about a colleague behind their back (avoid gossip and sarcasm), admit your mistakes
and don't blame them on others, help a colleague if asked (with a note or a solo or ...) but do not
play the solos of others within earshot, don't include audition excerpts in your on-stage warm up,
watch the conductor carefully and respond to his gestures (even if you disagree with him), enjoy
the music (even a pops concert can be fun and, after all, you are getting paid), look for the best
in all of your colleagues and don't respond to mean words or behavior – be a professional
musically and personally.
I hope this helps.
Regards,
Bill Scharnberg
Strauss Till Eulenspiegel
Shostakovich 5th Symphony
Berlioz Rome and Juliet
Strauss Don Quixote
Tchaikovsky 5th Symphony
Tchaikovsky 4th Symphony
Mahler 3rd Symphony
Strauss Don Juan
Wagner Siegfried's Short Call
Beethoven 9th Symphony
Brahms 1st Symphony
Strauss Ein Heldenleben

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

4) If you have auditioned for a military service band, could you explain how the audition differs from an orchestral audition (especially in terms of repertoire and procedure)? Do you feel like a military band audition committee is looking for anything different than an orchestral audition committee?

Procedure:
1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate's performance? (such as rhythm, sound, musicality, style, etc.)?

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

Equipment:
1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra's audition process? If so why is it so?

Tenure:
1) Is tenure awarded in your orchestra?

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

3) How long is the probationary process for a new member of the orchestra?

4) What suggestions would you give to a new member in order to successfully achieve tenure?

-----Original Message-----
From: Scharnberg, Bill
Sent: Wednesday, October 21, 2009 2:55 PM
To: Manfredi, Guglielmo
Subject: RE: DMA dissertation

Dear Guli,
Congratulations on the job at Texas A&M! I will be happy to respond to your questions and happy to hear you any time.

Regards,
Bill

From: Manfredi, Guglielmo [gmanfredi@mail.wtamu.edu]
Sent: Wednesday, October 21, 2009 2:27 PM
To: Scharnberg, Bill
Subject: DMA dissertation

Dear Mr. Scharnberg,

The reason for this e-mail is regarding my Doctoral Paper at the University of Miami. I was hoping that I could use your expertise (and maybe of your colleagues). I have an aprox. 16 question survey regarding auditioning. I know that you have a very busy schedule with both the Dallas Opera and UNT so I fully understand if you are unable to do this. Best wishes and thank you so much for your time

Guli
Live Interview with Daniele Sala

G.M. As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing and the audition repertoire?

D.S. Well I strongly believe in the use of fundamental work in daily practice. However that is supposed to be done in the early stages of one’s career. I actually try to avoid too much warm-up or fundamental work as I’m preparing for an audition. The reason is that I feel much more comfortable by preparing for any inconvenience that I may have to end up taking care of. Sometimes during an audition you don’t have time to get a long warm up or to prepare. Sometimes they ask you to go immediately and play cold. So that is why in my morning session after coffee I play a few notes and dive into the solo followed by a few excerpts. In my afternoon session I do the same except that after I spend more time to work on details.

G.M. So you split your practice sessions in two?

D.S. Most of the time, sometimes I just do a long one in the morning.

G.M. What do you work on in the morning one?

D.S. I try and run things from top to bottom because usually that’s when auditions are. I try and recreate as much as possible the environment or the possible situations that I could be in.

G.M. Thank you.

G.M. Do you feel it is important to learn the whole part or just the selected excerpt?

D.S. It depends, usually not really. However I have done auditions in Germany where they actually asked me to keep on playing beyond the required excerpt. I would make sure to know a few bars before the excerpt and especially a few after, just to be sure or in case someone in the committee tries to get you in trouble.

G.M That’s not good.

D.S. Getting in trouble?

G.M. Yes

D.S. Trust me you get over it quickly. If not you can always go to the bar around the corner and you forget it after that.

G.M. How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into preparation routine? If so how?
D.S. I think they are important to listen to them, but mostly they speed up the preparation process. They help you learn the piece quickly and give you some reference tempos and style, but beyond that not much else.

G.M. Do you play alongside them?

D.S. No I have a hard enough time playing by myself.

G.M If available do you listen to recordings of the orchestra you audition for?

D.S. Not really.

G.M Sounds good. Thank you.

G.M Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree which ones should be included in the top six?

D.S. They are pretty standard. Keep in mind that in Italy and other European orchestras also play more opera as well as symphonic stuff. I would put more opera repertoire in it. Rossini and Verdi. Also they look pretty Romantic in nature, maybe more contrasting styles such as Bach or Mozart.

G.M. Anything in particular?

D.S. Well maybe especially for the lead parts, the Brandenburg concertos. Maybe Beethoven.

G.M. Okay thank you.

G.M. Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?

D.S. I think that the audition should be thought of as a package deal. You can’t really go to the excerpts unless you play the solo well. However I think that if you play the solo really well and you establish your musical idea and the pianist doesn’t do any disasters while you play, the committee is bound to really pay attention to you. Generally we like to listen to the whole solo whether it’s a concerto or an etude just to understand the player’s musical philosophy. However you need to nail the excerpts as well. Also we usually ask for the solo during the later rounds and not just in the preliminary ones.

G.M. From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc…)?
D.S. I think that there isn’t really a distinction. Your playing needs to be solid throughout. That goes to the beginning of the interview when we discussed that the fundamentals should be solid at the beginning of one’s career. However if I had to pick one is sound and the right after rhythm. If you can’t play in time then how are you supposed to play with others?

G.M. Very true.

G.M. What trait or traits make you decided that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

D.S. I don’t think that there should be any difference between the way one plays at an audition or in the orchestra. I like to hear a complete player. Usually in auditions you hear a few that stand out. Some that you are really impressed with and some who you wonder what were they thinking.

G.M. How are auditions run in the ensembles that you currently perform in?

D.S. We usually do three rounds, we use the screen for the first couple of ones, and then the last one is without. Usually we ask the solo in the first and second one and then save the excerpts for the final.

G.M. Just to make sure is the solo with an accompanist?

D.S. Yes

G.M. What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

D.S. First and foremost be honest with yourself. Sometimes that can be a hard thing to do but you have to ask yourself how you honestly did. Usually though the most important thing to do is not to make the failure into an obsession. There will be others and you truly do get better at them the more you do them. Keep up the work and analyze your mistakes and move to the next one.

G.M. What horn do you play on?

D.S. Alexander 1103 though I’m experimenting with leadpipes right now. I had a Rauch pipe on there though I went back to an Alex one because the high range was a little uncentered.

G.M. Mouthpiece?

D.S. Schilke 30.
G.M. Do you feel that different excerpts require different instrument? (descant as opposed to a double horn etc..)

D.S. Usually that is a dangerous thing to do changing horns in the middle of an audition. Though that is something that you have to experiment on your own and see if you can manage without them getting in the way. I never had to change during an audition, certainly never felt the need.

G.M. What are your thoughts on a triple horn?

D.S. I don’t play on one, because I do just fine with a double and since I don’t play principal there is no need for one. However there are certain advantages in having the high F side. It makes things a little easier especially in the delicate playing. In an audition that may come in handy.

G.M. Do you have a specific equipment requirement in your orchestra’s audition process? If so why?

D.S. No we don’t have any requirements. What’s important is not the make or brand of an instrument but how one fits in the sound of the sections. Also keep in mind that we had two different principal players who play two different horns and sound different, so it is really important that we as a section can change based on the preferences of the principal.

G.M. Is there tenure in your Orchestra?

D.S. Yes and it lasts six months and unless there’s a major problem the job is yours.

G.M. Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

D.S. Usually the brass principal parts and some wind players. Then they recommend their decision to the administration and the administration makes the final decision.

G.M. What suggestions would you give to a new member in order to successfully achieve tenure?

D.S. Just make sure that you do your job well and are always prepared. But more importantly I think that the most crucial aspect is to get along with your colleagues.

G.M. Thank you very much for your time it’s been a great experience talking to you.

D.S. No problem I hope this helps!

G.M. Absolutely!

END OF RECORDING.
INTERVIEW TRANSCRIPT RELEASE FORM

Project name: Doctoral Thesis

Date: June 13, 2011.

Interviewer: Guglielmo Manfredi

Name of person(s) interviewed: Daniele Sala

Address: via Europa unita' 14, 37011 Bardolino (Italy)

Telephone Number:+39 3473592600

Date of Birth: 11/30/1970

By signing the form below, you give your permission for any tapes and/or photographs made during this project to be used by researchers and the public for educational purposes including publications, exhibitions, World Wide Web, and presentations. By giving your permission, you do not give up any copyright or performance rights that you may hold. I agree to the uses of these materials described above.

Name (please print): Daniele Sala

Signature: 

Date: June 23, 2011

Researcher’s signature: 

Date: June 23, 2011
APPENDIX: U
Ciao va benissimo.
Sent from Libero Mobile

Il 16/03/2011, Guli Manfredi ha scritto:

Fammi sapere se va bene.

Audition Preparation:

1) As an audition date approaches how do you manage your daily playing routine between fundamental work, other practice/performing, and the audition repertoire?

As the audition approaches I try and reduce the warm up routine as much as possible. You will always have some sort of unknown that might interfere with you during the audition, therefore I try and re-create the conditions and induce myself to try and run through the program cold.

2) Do you feel it is important to learn the whole part of the required literature or just the selected excerpt?

3) Pensi che sia importante imparare tutta la parte o solo il passo richiesto?

I think it is important to have a comprehensive understanding of the work, especially in the context that the excerpt is. But I don’t believe it is necessary to study the whole part.

4) How helpful do you feel recordings of the required audition literature are (if available)? And do you integrate them into your preparation routine? If so, how?

I think that recordings can help, but I don’t find them of fundamental importance, in fact they can actually sidetrack you.

5) If available, do you listen to recordings of the orchestra you audition for?

I do listen to recordings of the orchestra for which I’m auditioning for...but I don’t stop and listen to the horn players. I focus more on the style of the orchestra and the way they play and not on the single performer.

Repertoire:
1) Below is a list of the top six orchestral excerpts for each part that have been asked in major US orchestras auditions in the past twenty years. Do you agree or disagree with the selection? If you agree, which ones should be included in the top six?

<table>
<thead>
<tr>
<th>Principal Horn</th>
<th>Second Horn</th>
<th>Third Horn</th>
<th>Fourth Horn</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruckner 4th Symphony</td>
<td>Beethoven 3rd Symphony</td>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovic 5th Symphony</td>
</tr>
<tr>
<td>Mahler 5th Symphony</td>
<td>Beethoven 7th Symphony</td>
<td>Brahms Piano Concerto no.2</td>
<td>Beethoven 9th Symphony</td>
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<tr>
<td>Strauss Ein Heldenleben</td>
<td>Strauss Don Quixote</td>
<td>Mendelssohn 3d Symphony</td>
<td>Mahler 1st Symphony</td>
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<tr>
<td>Strauss Till Eulenspiegel</td>
<td>Shostakovich 5th Symphony</td>
<td>Berlioz Rome and Juliet</td>
<td>Strauss Don Quixote</td>
</tr>
<tr>
<td>Tchaikovsky 5th Symphony</td>
<td>Tchaikovsky 4th Symphony</td>
<td>Mahler 3rd Symphony</td>
<td>Strauss Don Juan</td>
</tr>
<tr>
<td>Wagner Siegfried's Short Call</td>
<td>Beethoven 9th Symphony</td>
<td>Brahms1st Symphony</td>
<td>Heldenleben</td>
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</table>

I think that this list is a good excerpt list, you could add something but in order to understand how one plays I feel they are sufficient.

2) Can you comment on why these excerpts are chosen? What aspects of horn playing do they reveal? What other elements (musical or technical) would you be looking for from them?

They are chosen because they are intended to show the different varieties of one's playing skills. They try to highlight the musical side as well as the technical side of the player. The way that you prepare them for an audition in my opinion is very different then the way you would play them in the orchestra. For an audition one must prepare them in more of a “mathematical” way, due to the fact that there is no orchestra underneath and no reference points such as sonority or phrasing. Therefore the same excerpt can sound different played without the orchestra.

3) Taking into account the importance of the overall requested literature, do you feel there is an emphasis from the audition committee to place more importance on the solo or on the excerpts?
That depends from committee to committee. Some give more importance to the excerpts because those are the ones that the candidate will have to play upon hiring. Other focus more on the solos because if one can play well a Strauss or others it is understood that the candidate can play well other literature.

Procedure:

1) From the perspective of an audition committee member, what do you feel are the most important aspects of a candidate’s performance? (such as rhythm, sound, musicality, style, etc.)?

In my experience there needs to be a balance between sound, rhythm and style. If one has a beautiful sound but has a weak rhythmic pulse, it doesn’t work. If one plays Mozart like Strauss that also doesn’t work. If one has excellent rhythmic pulse, good style but a bad sound they will not even pass the first round.

2) What trait or traits make you decide that a particular candidate is the best choice for a position in your orchestra? Are those traits different than what is required to advance at an audition in your orchestra?

Playing the horn the first thing one needs to be mindful is accuracy, then the other parameters to which I mentioned earlier.

3) How are auditions run in the ensemble that you currently perform in? (how many rounds, use of a screen, use of accompanist etc.).

The first round is done with the pianist for the solos. The second round where the excerpts are asked only the best go through. This procedure is for the non-tenure contracts. For tenure contracts we do 2 preliminary rounds both with the pianist and then the following round with the excerpts. The parameters for hire though are much more strict.

4) What kind of insight and suggestions would you give to a candidate who didn’t succeed in an audition that would keep them motivated?

Change profession!!! No I’m joking...one needs to understand what the problem is which changes from person to person.

Equipment:

1) What type of horn do you prefer playing on? What type of mouthpiece do you play on?

Playing principal horn as I do, I try and save my hair as much as possible and therefore I play a Schmid triple F/Bb/Eb and another Schmid triple F/Bb/ highF. I have rim that I like but I change cup based on the sound that I need to perform. Mozart requires a very different sonority then Brahms, and it’s not only an issue of volume but of color.
2) Do you feel that different excerpts require a different instrument? (descant as opposed to a double horn etc.)

I think I’ve answered this in the previous question, I think one needs to utilize as many options as possible in order to satisfy the composer’s wishes. One can change mouthpiece, horn and use our abilities as musicians. The final result is what the audience hears and not the tools we use to achieve that result.

3) Do you have a specific equipment (brand of horn and mouthpiece) requirement in your orchestra’s audition process? If so why is it so?

No

Tenure:

1) Is tenure awarded in your orchestra?

Yes

2) Is there a tenure committee made up of orchestra members or is the decision left solely to the music director?

The committee is composed by the principal parts of the orchestra

3) How long is the probationary process for a new member of the orchestra?

6 months

4) What suggestions would you give to a new member in order to successfully achieve tenure?

That’s a great question, don’t bother people, know your place and always say yes.