

Professional Orchestral Auditions for Trumpet:
Criteria for Evaluation of Candidates, Common Mistakes and Concerns,
and a Discussion of the Top Fifteen Excerpts Asked at Auditions

by

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ABSTRACT

Every year hundreds of aspiring musicians audition for positions with professional orchestras throughout the United States. This study is designed to provide a comprehensive look at professional orchestral auditions for trumpet. While other resources rely on the single opinion of their author, this study gathers information from a broad range of sources to develop its conclusions.

This project was completed in three phases. In the first phase, lists of excerpts from trumpet auditions were compiled. In the second phase, an online survey of musicians who have served on a trumpet audition committee was conducted. In the final phase, four principal trumpet players of major orchestras and one conductor were interviewed to look further into the criteria and procedures used in orchestral trumpet auditions.

The results of this study can be grouped into four categories: the desired qualities sought in a trumpet audition, common mistakes and concerns for those taking auditions, common mistakes and concerns for audition committees, and a discussion of the top fifteen excerpts asked in auditions.

The data from this study can be used to consider two different perspectives: what does an aspiring trumpet player need to do to win an audition? And also, what should a committee want to hear? Although there is a broad range of opinion when considering trumpet auditions, certain standards remain. Also, while most of those involved in this study agree that the audition process is among the fairest ways to determine the winner of a job with an orchestra, they also agree that significant changes to the process still need to be made. This is especially true with reference to the types of excerpts asked and the audition procedures used.

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CHAPTER ONE

INTRODUCTION

Statement of the Problem

Every year, hundreds of aspiring musicians audition for trumpet positions with professional orchestras throughout the United States. Despite this fact, there has been very little study of the criteria and procedures used in these auditions. Most available material only incorporates the opinions of their authors. While such information is useful, a broader, more comprehensive approach is warranted. Also, most of this material is written by trumpet players. Trumpet audition committees rarely, if ever, are comprised solely of trumpet players. Most committees include the music director and musicians from other sections of the orchestra. A comprehensive approach to the study of trumpet auditions, therefore, includes the opinions not only of trumpet players, but non-trumpet players as well.

Significance of the Problem

Auditions are usually conducted with screens separating the audition committee from the performer, and there is very little interaction between them. As a result, it is difficult for those taking auditions to know specifically how they are being evaluated. When considering the costs accrued by a candidate—airfare, ground transportation, and hotel accommodations—the amount of money invested in each audition is easily in the hundreds of dollars. This is a significant sum of money to be investing in a process that may be less than transparent for those auditioning. That is not to say that auditions are unfair. Auditions, by their very nature, are subjective. But considering that playing in a professional

symphony orchestra is among the few ways a classically-trained musician can make a living exclusively as a performer, any gap in information is significant.

Research Objectives

The focus of this research paper is divided into two perspectives: (1) what does an audition committee want to hear from candidates, and (2) what *should* an audition committee want to hear from candidates? Although a trumpet player is ideally included on the committee of a professional trumpet audition, at times there may be no trumpet player on the committee. This occurs most often in principal trumpet auditions, when the members of the section are auditioning for the job themselves. Although professional musicians should be able to evaluate other sections within the orchestra, without a trumpet player involved, the committee is often missing information that only a trumpet player could provide. One of the goals of this document is to provide information from the perspective of experienced orchestral trumpet players, information that should be useful to both audition committees and aspiring musicians.

In addition to examining the criteria used in evaluating auditions, a detailed compilation of the frequency of excerpts on audition lists is included in this research, as is a discussion of the findings. While two significant surveys of audition lists have been conducted in the past, no surveys have taken place in the past eighteen years. An update is justified.

This document also considers the procedures used during the audition process. While most of those involved in this study agree that the audition process is among the fairest ways to determine the winner of a job with a professional orchestra,¹ they also agree that many significant changes to the

¹ Interview with conductor, June 28, 2011.

process are needed, especially with reference to the types of excerpts asked and the audition procedures used.

Basic Assumptions and Delimitations

For the purpose of this research paper, it is assumed that a professional orchestral audition for trumpet is a process where musicians perform by themselves a selection of excerpts, sometimes including a solo work of choice, in a prescribed number of rounds. At least one of these rounds is a preliminary round performed behind a screen. Subsequent rounds may be screened or unscreened.

Also, as with any research involving human subjects, it is assumed that respondents answered questions truthfully, to the best of their ability, and that the respondents accurately represent the thoughts and opinions of professional musicians as a whole. Finally, it is assumed that musicians will continue to take auditions, and that the aforementioned methodology will be used for the foreseeable future.

The research for this paper is confined to professional orchestras in the United States of America that can reasonably be expected to provide their musicians with a living wage. It does not consider bands, opera, ballet or chamber orchestras, nor does it consider orchestras in other parts of the world. This paper considers some concerns and problems associated with auditions, but not all. Only those topics which arose in interviews or through survey material are discussed. Also, this document does not provide either a specific interpretation of excerpts or a guide for audition preparation.

Summary

This research paper explains why the top fifteen excerpts are included in the majority of lists and the purpose of each in the context of an audition. It outlines the criteria determined to be most important to audition committees and considers the procedures used in administering an audition, while providing suggestions for improvement. Finally, it identifies many of the common mistakes made by musicians, committees, and administrators at auditions.

CHAPTER TWO

LITERATURE REVIEW

Introduction

While existing information on orchestral auditions for trumpet is undoubtedly viable, some of it is out-of-date, and almost all of it is from the singular viewpoint of the author. There are no known research studies of orchestral auditions for trumpet, and most of the sources of information are articles written by trumpet players and published in only one periodical source, the *International Trumpet Guild Journal (ITG Journal)*. This project updates existing research, expands the scope to include viewpoints of musicians other than trumpet players, and provides a more comprehensive look at the criteria and procedures used in auditions.

Most of the scholarship on orchestral auditions can be organized into four categories: (1) excerpt compilations, (2) an interpretive discussion of excerpts, (3) an inside view of the audition committee, and (4) audition preparation techniques. This project includes the first three categories.

Excerpt Compilation Sources

Two significant surveys of orchestral audition lists for trumpet have been published in the *ITG Journal*. The first, in 1981, presented by Lawrence House, contains "A Survey of 43 Orchestra Audition Lists for Trumpet." House's survey contains one table, which lists composer, composition, and number of requests. No information is provided detailing the source of the lists, nor is there a description of which trumpet parts were requested from each composition, whether the first trumpet part, second trumpet part, etc.

The more recent compilation, "A Survey of Orchestral Audition Lists for Trumpet," by William Stowman, appears in the February 1994 edition of the *ITG Journal*. Stowman carefully outlines his sources and provides comparisons to previous studies, but he does not delineate which trumpet parts were requested from each work. In order to provide the missing information, this project separates excerpts by part and provides an update to reflect current usage in auditions.

Sources Incorporating an Interpretive Discussion of Excerpts

The second category of sources is quite thorough. Britton E. Theurer's article in the *ITG Journal*, "An Interpretive Discussion of the Solo Passages Most Frequently Requested at Orchestral Trumpet Auditions" is excellent. Current scholarship refers to these passages as excerpts rather than solos. Nonetheless, the article is very informative. It summarizes the thoughts of three distinctive performers: Vincent Cichowicz, formerly of the Chicago Symphony Orchestra; Armando Ghitalla, former principal trumpet of the Boston Symphony Orchestra; and Frank Kaderabek, former principal trumpet of the Philadelphia Orchestra. Theurer's article, while valuable, considers only five excerpts. This current project provides an overview of the top fifteen.

Another source in this category, the compact disc by Philip Smith, *Orchestral Excerpts for Trumpet*, is a uniquely valuable resource. While a discussion of excerpts and their interpretation remains important, hearing the excerpts performed by Smith, principal trumpet of the New York Philharmonic, is quite valuable. The comments by Smith, however, are generally interpretive in nature. The overview provided in this document is intended to aid committees in

their understanding of the purpose for each excerpt and to enable a committee to put together an appropriate list.

Articles with an Inside View of the Audition Committee

Also presented in the *ITG Journal* is an article by Michael Sachs, "Auditions from the Other Side of the Screen." Sachs's article contains a brief interpretive discussion of eight excerpts and could easily be included in the previous section of sources, but the main purpose of his article is to provide general observations about preliminary audition tapes, the live audition, and equipment choices from his experience listening to auditions as the principal trumpet of the Cleveland Orchestra.

Steve Hendrickson's excellent article, "Behind the Scenes at the National Symphony Orchestra Second Trumpet Audition," is also worthy of being read by anyone interested in taking or studying orchestral auditions. Hendrickson, principal trumpet of the National Symphony Orchestra, outlines the procedures and criteria used in an audition which took place in January, 2005. Of special interest is the use of section playing as a determining factor in the final round. Like Sachs's article, however, it remains an opinion piece, rather than a research study.

Conclusion

Trumpet audition committees are rarely, if ever, comprised solely of trumpet players. Most of the existing research, however, is written by trumpet players and does not include the input of conductors or other musicians from the orchestra. This does not devalue the existing research, but rather reflects the need for input from musicians other than trumpet players when considering professional orchestral auditions for trumpet. This project includes a full interview

with a prominent conductor and a representative survey of all musicians who have served on trumpet audition committees.

CHAPTER THREE

METHODOLOGY

Restatement of Purpose

The focus of this research paper is divided into two perspectives: (1) what does an audition committee want to hear from candidates, and (2) what *should* an audition committee want to hear from candidates? While there is a great deal of audition preparation material and articles written about orchestral trumpet auditions, there are no known studies that survey and gather the thoughts and concerns of those who have actually served on audition committees. Outside of the first-person accounts of a few trumpet players on such committees, no available material exists. This project is designed to discover the criteria and procedures used by audition committees. The following methodology includes a description of the participants in the study and the steps taken in the research process.

Description of Participants

The human subjects in this research have been selected based on their status as members or conductors of professional orchestras identified by the 2008 Member Directory published by the League of American Orchestras as either a “tier-one” or “tier-two” orchestra. Tier-one and tier-two orchestras have a minimum annual budget of six million dollars.

Clearance from the Institutional Review Board

Before beginning research with human subjects, clearance was sought from the Institutional Review Board (IRB). This research has been granted exempt status by the IRB based on Federal law 45 CFR 46.101(b) which identifies the following as one of the exempt categories: Research involving the

use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) Information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; AND (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

As a result of this requirement, survey results are anonymous and the identities of those interviewed remain anonymous as well. For the sake of identifying respondents in instances where third person singular pronouns are needed, the masculine form is used.

Research Design

In the first phase of this project, trumpet audition lists were requested from all tier-one and tier-two orchestras. These orchestras were sent a letter of request along with a stamped, addressed envelope. They were asked to send available lists for trumpet auditions that had taken place in the past fifteen years. Of the audition lists that were gathered, 32 are for principal trumpet, 15 for second trumpet, 11 for third trumpet, 5 for fourth trumpet, 14 for associate principal, 11 for assistant principal, and 4 for section trumpet (several positions are listed under more than one category). The total number of lists (80) represents responses from 36 out of 44 orchestras. Compiled information from these lists can be found in Appendices B, C and D. For the sake of simplicity, multiple parts from the same work are grouped together in Appendix B, while the remaining lists in Appendices C and D separate out the second and third trumpet parts, respectively.

The second phase of research involved an online survey of orchestral musicians who have served on trumpet audition committees. All personnel managers from tier-one and tier-two orchestras were sent an e-mail containing a link to an online survey administered anonymously through SurveyMonkey.com, LLC. These personnel managers were requested to forward the e-mail containing the link to musicians and/or conductors who have served on trumpet audition committees for their orchestra. An IRB-approved cover letter was included in this request. The complete results of this survey are available in Appendix E.

The third and final phase of research involved interviews with four principal trumpet players and one conductor, all of whom have performed with one or more tier-one or tier-two orchestras. It was explained to these subjects that they had the right not to answer any question, to stop the interview at any time, that their participation in the study was voluntary, and that they could choose not to participate or to withdraw from the study at any time. These responses, in keeping with the approval of exempt status, are completely anonymous. Any reference to persons, places, or any other identifier has been removed. Notes and edited and excerpted transcripts of these interviews are available in Appendices F through K.

Conclusion

This methodology is designed to update existing research and to gather a broad range of opinions about professional orchestral auditions for trumpet. The results of this research can be used by aspiring trumpet players to gain a greater understanding of the criteria and procedures used in auditions, while those holding auditions can use this information to refine the criteria and procedures they already use.

CHAPTER FOUR

RESULTS/DISCUSSION—AUDITIONS

Introduction

One of the main focuses of this project is to aid aspiring orchestral musicians' understanding of the criteria by which they are evaluated during auditions. At the same time, this research endeavors to refine the criteria and procedures that an audition committee uses. While the audition process is generally considered to be relatively fair, many concerns for audition committees were unearthed in the survey and interviews. This project addresses a number of common mistakes made by committees as well as those made by aspiring musicians.

The following discussion is divided into four categories: (1) the desired qualities in a trumpet audition, what they are and what they should be, (2) common mistakes and concerns for trumpet candidates, (3) procedural concerns for committees, and (4) a discussion of the top fifteen trumpet excerpts.

The Desired Qualities Sought in a Trumpet Audition

Before discussing the qualities sought in a trumpet audition, it must be pointed out that most respondents indicated that all of the following are essential parts of a winning audition: sound quality, rhythm, intonation, accuracy, fit, flexibility, musicality, and strength. In the online survey, when forced to choose one quality that rises above all others, some respondents still found a way to select "all-of-the-above" even though it was not an option. One respondent said, "As a member of an audition committee, you have to be listening for the whole 'package'—great rhythmic integrity combined with bad intonation is just as bad as the reverse situation. It's not possible to isolate one specific quality at the

expense of others.” There are many who expressed a similar thought; however, the results tend to indicate that sound quality and rhythm are the most prominent concerns. In the opinion of one respondent, “If the sound isn’t good who wants to hear it, no matter how musical or rhythmic?” And from another, “Not to diminish the other qualities, but without a good sound I am not interested.” And from principal trumpet two, “In terms of just basic quality of sound—if I don’t like a player’s sound, I will not pass them, period. And it doesn’t matter how well they play. If I don’t like the sound it’s a deal killer for me.” Other respondents describe similar sentiments for rhythm: “Rhythm is a crucial aspect of orchestral playing on any instrument,” and, “Playing in an orchestra is a primarily rhythmic activity. Without that, everything else is irrelevant.”

The question remains whether or not sound quality and rhythm are more important or if all criteria are essentially equal. The best explanation may come from principal trumpet three:

The way I try to teach the importance of rhythm to people is to say rhythm is like a window. You can be doing all the greatest things in the world on the other side of that window, but if the window is all fogged up, nobody cares, because nobody is going to see it. You want that window to be as clear as possible, so that all the great stuff that’s going on in your presentation is visible to them. You want that rhythm to be as clear and as precise as possible. Now that doesn’t mean metronomic; there’s give and take and some things slow down and speed up. It just has to have logic, a clear logic, so that all the other elements along with rhythm that go into making a musical presentation are there. It is just so easy for a committee to sit there and tap their finger and figure out whether your rhythm is good or not. That’s why everybody focuses on rhythm in the first round. It’s an easy way to eliminate people. But that’s not to say that one should play metronomic in the first round and then play musically in the second round. I don’t think that’s true at all, but you will find that the excerpts that tend to be asked in the first round tend to be things where the committee is going to sit there and tap their finger and if you screw up, you’re out. It’s just for expediency’s sake.

Considering the similar importance given to sound quality, an extension of the analogy may be justified. Sound quality and rhythm can be seen as a double-

paned window through which everything else is viewed. The other qualities are not less important, but cannot even be considered if a good sound and good rhythm are not present.

In an attempt to elicit as many independent responses as possible, not every quality was included in the survey. Instead, respondents had the option to select “other” and write in their own comments. The most frequently added quality is intonation. While intonation is clearly a priority, there is not much to report, other than telling candidates to play in tune. Also, intonation can be considered a part of sound quality, or perhaps tonal concept.² It is difficult to imagine a good quality of sound that is not in tune. There are also two ways of considering intonation: playing in tune with one’s self, and playing in tune with others. There is no guarantee that a candidate who plays relatively in tune with themselves will be flexible enough to play in tune with the rest of the orchestra. Section playing, which is discussed later, is the only effective way to judge this quality. Playing in an orchestra, after all, is primarily a collaborative effort.

The next most frequently added quality is accuracy. However, in the subsequent interviews, it became clear that many believe audition candidates and audition committees tend to focus too much on this criterion. There is more to an audition than playing all the right notes. For example, it is possible to play all the right notes *without* good rhythm and a good sound. All of those interviewed reflect on this overemphasis. From the conductor interview:

One of the things I have noticed with a lot of audition committees is that they’re looking, once you’re past basic sound quality and intonation, they tend to lean towards a flawless audition, a technically flawless audition. I’m not necessarily looking for a technically flawless audition, because depending on what job it is, I’m looking first for a certain quality of

² Theurer, “An Interpretive Discussion of the Solo Passages at Orchestral Trumpet Auditions,” 9.

sound...If you say the best job is 100% technically in the audition, and they play 95% technically, well, for me, that's what rehearsal is for. If they have a great sound and they're very musical and/or they take musical instruction very well, or are adaptable, then I'm going for the sound and the 95%, not the, "Oh, yeah, but his *Petrushka* excerpt was horrible." That's not a game-killer for me.

While accuracy is important, it is a lesser consideration. Therefore, aspiring musicians should know that when they miss a note, their audition is not over. An astute committee will be looking for more than a "note-perfect" audition. Principal trumpet four puts it this way:

If something happens in an audition, I like to see how somebody recovers. In fact I give them more points in their favor if they miss something and come back with confidence and strength and only get stronger, rather than go the opposite direction and wilt. So that's part of it as well. But accuracy to me is way too overemphasized. If somebody comes out and slaughters something, that's going to put a red X through them, but if somebody chips a little something here or there, I would rather hear somebody going for it and playing with a compelling musical presence than somebody playing safe and careful and playing notes without any sort of emotional content or any sort of character and style.

Another commonly discussed criterion is "fit." Although aspiring trumpet players may not like to hear it, the best player does not always win an audition. It is better to think of it as the best player *for the job*, or the best "fit." Principal trumpet two described this concept in the following manner: "In any orchestra for any position, they want to hear a sound that they think will fit in their ensemble. Not just a good quality sound, but the same general scope of sound, and shape of sound, and color and articulation style, maybe [the same] use of vibrato, [or of] certain major stylistic elements...these all will have an effect on whether they think that player will fit or not." The extent to which "fit" will have an impact on an audition is magnified by the size of the orchestra. In a top-tier orchestra, where the pool of high-caliber candidates is deep, committees can be more selective,

while a smaller orchestra is more likely to want simply the best player.³

Nonetheless, many survey respondents and all those interviewed specifically touch on this topic.

An overemphasis on “fit”, however, could lead to an unfair audition. Candidates who have played with the orchestra or studied with one of its members will easily have an advantage over musicians traveling from out of town.⁴ To maintain a level of fairness, committees should be prepared to ask for what they want during the audition process with some degree of clarity.

Asking for a different interpretation of excerpts at the audition also allows committees to determine a candidate’s flexibility, another criterion mentioned numerous times in the online survey and interviews. Flexibility here is defined as the willingness and ability to play different interpretations of an excerpt. It is important to note that being asked by a committee to play something again is positive. From the interview with principal trumpet two, “Any time a committee asks you to do something over again or to do it a different way, that means they like your playing, always, without exception. If they don’t like your playing, there’s no way they would ask you to do that.”

In an online blog about the Cleveland Orchestra’s second bassoon audition in January, 2012 (which resulted in no hire), the writer, a member of the committee, complained about how the candidates interpreted a particular piece, “In addition, there were a number of players who exhibited a rough, percussive style in the Mozart Concerto. Accenting every downbeat, emphasizing bar lines, and using explosive articulation in a piece that has a nobility and grace made the bassoonists on the committee embarrassed at times for the way our instrument

³ Interview with principal trumpet two, March 31, 2011.

⁴ Interview with principal trumpet three, April 15, 2011.

was being treated.”⁵ If there were a number of players performing in this style, it is possible that these candidates were simply playing a different interpretation of the piece. Placing an emphasis on downbeats is not a new interpretive concept, nor is emphasizing bar lines. An explosive articulation can be a choice. Without making a judgment on this committee’s decision, a committee should err on the side of requesting candidates to make an adjustment. If the candidates are subsequently unable to adjust and do what is asked, the issue is resolved. However, to believe that there is only one correct interpretation of a piece is as much a mistake on the part of a committee as it is on the part of an audition candidate. It is also unmusical and potentially unethical. In the interviews, there are several anecdotal references to auditions where candidates were dismissed without having been asked for a different interpretation. In the words of principal trumpet one, “Why didn’t they just ask them to play it softer?” Asking for a different interpretation can solve any number of issues, while discovering the flexibility of candidates and simulating what a winning candidate will be asked to do on a regular basis in the orchestra.

The next criterion for consideration is musicality. As described by one survey respondent, “Musicality encompasses all aspects of playing,” and by another, “I believe that a musical performance will encompass all other aspects of good playing.” That being the case, musicality is difficult to define. When someone selects this criterion, they are more than likely echoing the sentiments of the following survey respondent, “One hopes to hire a musician, not just a trumpet player.” Although the definition of musicality is elusive, the concept is nonetheless significantly important. In the words of principal trumpet four, “I hear

⁵ Barry Stees, “Second Bassoon Audition,” Barry Blogs (blog), January 25, 2012, <http://steesbassoon.blogspot.com/2012/01/second-bassoon-audition.html>.

a lot of guys come in and just play notes and they call me later for comments and say, 'I didn't miss any notes, what happened?' I wouldn't say this, but, 'You played with the musicality of a two-by-four. You just played notes. You didn't play with any expression. And it wasn't appropriate for the piece.'" Regardless of the definition, the significance of musicality is paramount.

The final quality desired in a trumpet candidate is strength. In the following quote, principal trumpet two refers to many aspects of strength: leadership, endurance, and the ability to project:

It has happened in various places, where a player is hired and the orchestra discovers (to their chagrin) that in the process of the actual work, they have a principal trumpet player that can't really lead the band on a pops chart. Or maybe they sound fine on the Mahler excerpts on the audition stage, but there is insufficient weight and strength in the context of the orchestra. It's very easy for an audition committee to say, "That's too loud," or, "We don't need anybody that strong," when there's nothing around the player on an empty stage, but if it is too much, you can always ask them to do less. Especially for a principal player, you need that presence, and you need that strength. There are some really, really difficult pieces in the repertoire, where it's a major accomplishment to get through the piece without faltering at all. You have to have that reserve strength to really go, push. Finale to Shostakovich Fifth, even pieces like Beethoven 9 and Beethoven 5—those are hard to get through, to really have the reserve of strength. You're not going to play [overly] loud, but you're playing so much and it's on the face so much that they have to have that strength in reserve, so that if you start to get a little weak, you push a little more and everything is fine. But you can't be at your limit and really be effective musically, or otherwise.

Criteria such as phrasing, articulation, note lengths, dynamics and certain technical aspects were mentioned during interviews but not singled out as most important by any respondent. Many of these criteria play a role in the definition of musicality. Several other criteria, however, are things that cannot be considered in a solo audition. Blend, balance, and to some extent intonation and flexibility are collaborative in nature and require playing with others to determine.

Common Mistakes and Concerns for Trumpet Candidates

All who were interviewed voiced their opinion that playing an orchestral audition for trumpet is very different than playing in the orchestra; it is more like a solo performance or a recital.⁶ As a result, candidates should alter their playing during an audition instead of approaching the audition in the same way they would play in the orchestra. Principal trumpet three outlines three areas of concern: volume, conditioning and flexibility.

The importance of tempering volume is identified by each principal trumpet player interviewed. It is important for candidates to remember that not all committee members are trumpet players, nor are they all brass players. In most cases the music director and other non-brass playing members of the orchestra are on the committee. According to principal trumpet two, “A lot of non-brass-playing members of committees will go: ‘No,’ when someone gets out there and just plays loud. Sometimes their criticism is justified. Other times their criticism is out of place because they don’t hear the product with an orchestra around it.” And from principal trumpet four, “Your fortissimo should be easily 10% less than it normally is. If they want to hear, ‘Okay, what’s really everything you can give me on this,’ they’ll ask you, and it’s not going to keep you out of the finals...playing Mahler 5 as loud as you can at the fortissimo will maybe keep you out of the finals if there’s a little edge in your sound or something.” Candidates also must be aware of their surroundings and adjust accordingly—for example, not aiming directly at the committee if the audition is held in a small room.⁷ A savvy audition candidate will take the edge off the volume.

⁶ Interview with principal trumpet three, April 15, 2011.

⁷ Interview with principal trumpet one, February 26, 2011.

While being in good shape is obvious, the type of conditioning for an orchestral trumpet audition is very different than the conditioning required on the job. An audition is a comparatively unusual situation. Typically on the job, one plays a limited number of styles in a week. In an audition, however, candidates play multiple styles in less than fifteen minutes. Audition candidates have to be in a different sort of shape, one that allows the flexibility needed to shift quickly from one style to another. Both physical and mental shifts are required, and these changes have to be almost instantaneous. Principal trumpet three discusses this type of flexibility:

In a symphony concert, generally speaking you are playing one big piece, you are playing a Mahler Symphony or you are playing *Petrushka*, or you are playing *Heldenleben*. You are playing a big piece in a particular style, so your playing is geared toward playing that style. Whereas, on an audition, the way you win is to play in a lot of different styles and sound really good. That's a big mistake a lot of people make going into auditions, especially people already in orchestras. They don't always sound different playing in all those different styles, it all kind of homogenates and sounds the same. The last thing you want to do, for example, is sound the same on Mahler 5 as you sound on *Petrushka*. They've got to sound totally different. And you've got to project more of that difference in an audition because you don't have all the color and sound of the orchestra around you helping to make it sound different. You've got to create all that on your own in the audition. I know that's one of the comments I got back the very first audition I won. One of the woodwind players said, "Every time you played an excerpt, we could hear the piece around you as you were playing. The different styles of music sounded different. It made sense in that context, whereas other people didn't project that sense of the piece through the way they were playing, the style."

Not hearing the context of an excerpt is a mistake identified by several of the principal trumpet players interviewed. They recommend that candidates who lack experience with the repertoire play along with several recordings and study the scores while preparing the pieces. This enables the candidate to be certain that the excerpt fits within the piece as a whole.

Another area of concern is playing notes between excerpts. According to principal trumpet four, “You have to understand that when you walk out on stage, everything you do is being evaluated.” Mindlessly testing a few notes on the instrument can have a greater impact on an audition than candidates might expect. In some of the auditions that principal trumpet four has heard, “There have been some people who came out, starting doodling around and I could have just waved my arms and said, ‘Okay, thank you,’ before they even played a note. I could see our music director look at me and go, ‘Uh-uh.’” Not playing between excerpts may be a difficult thing to do for some players, but it can be accomplished with some dedicated practice. The benefits of playing between excerpts do not outweigh the drawbacks. Again, quoting principal trumpet four, “It’s like what Woody Hayes used to say about the forward pass, ‘There are three things that [can] happen and two of them are bad.’”

Along the same lines, another area of concern involves switching instruments from excerpt to excerpt. Candidates should avoid playing extra notes between excerpts even when changing to a different instrument. Some excerpts require a particular instrument and switching cannot be avoided—at other times, it is a choice. Avoiding unnecessary changes can help. Regardless of the choices made, it is important to minimize the disruption to the audition. Different instruments and mouthpieces, if necessary, should be set up in such a way that the audition candidate can move from one excerpt to the next with little pause.⁸

Finally, the physical appearance of the musician can make a difference in an audition without a screen. This is not a reference to race or gender, but rather clothes, cleanliness, etc. When an orchestra is hiring a musician, they are hiring

⁸ Sachs, “Auditions from the Other Side of the Screen,” 83.

a colleague, and if a person demonstrates a lack of respect by what they are wearing or through their general hygiene, that can have an impact.⁹ In the words of principal trumpet four, “You have to understand that when you walk out on stage, everything you do is being evaluated. If there is no screen, how you are dressed [and] how you carry yourself [is being evaluated].” Candidates should be aware of this criterion and respond accordingly. Conversely, audition committees should be wary of placing too much emphasis on the physical appearance of audition candidates. If there is some concern about how a player will fit into the fabric of the orchestra, a trial week, where a person’s character and abilities can be evaluated on the job in an extended period of time, may make more sense.¹⁰

Common Audition Mistakes by Committees and Procedural Concerns

The decision of who to invite to an audition obviously plays a major role in the outcome. Principal trumpet four describes the desired candidate pool in this way:

An audition is about getting the best group of talented people there...you want to get younger players, the most talented players who are either still in school or just out of school—so picking an apple right off the tree. You want to get younger professional players, who are doing things like Chicago Civic, or New World, or a lot of the big summer festivals, who are just out of school or somebody who has just got an entry level job or some sort of a job, and then more seasoned players, and more veteran players who have been in bigger jobs or jobs for quite awhile. And you want to get as broad a cross section of as many of those players as possible in the room taking the audition. You really want to put out a wide net.

A limiting factor identified by principal trumpet one, however, is the number of hours available to listen to auditions. Often, when time is severely limited, the people selected to audition have good jobs already or have developed a good reputation. This has the potential to be unfair to younger players and those from

⁹ Interview with principal trumpet one, February 26, 2011.

¹⁰ Interview with principal trumpet four, April 21, 2011.

lesser jobs.¹¹ It is possible that young, qualified candidates are weeded out before they have an opportunity to play. In situations where committees do decide to limit the number of candidates that they hear in a live audition, allowing those candidates who were not invited to send a preliminary audition recording is recommended.

Another solution utilized to combat the problem of inviting too few candidates to an audition, is to split the committee in order to hear a number of candidates in a short period of time. Unfortunately, in the desire to be fair by inviting more candidates, this solution creates other significant problems. For one, every committee has a different set of standards. One committee may advance every other candidate, while the other committee advances one per day.¹² If two or more committees are being used, then two or more venues are being used as well. Different standards from different committees and separate acoustic environments do not easily lend themselves to consistency in evaluation.

The acoustical and physical environment of the audition space chosen for the audition should also be given significant consideration by an audition committee. As the trumpet is primarily a directional instrument, placing obstacles in front of a candidate can have an impact on the sound produced and can also be a visual distraction to the performer. Great care should be given to providing adequate space in a good acoustical environment, with as few physical impediments as possible. Principal trumpet four describes one less-than-ideal audition:

¹¹ Interview with principal trumpet one, February 26, 2011.

¹² Ibid.

There was one audition I took where you walked out on stage and they had this red curtain in an L-shape that you walked into, and they had the stand and the place where you were standing, the curtain was maybe five feet in front of the stand and the other curtain was very close, so it felt like you were playing into a couch and maybe it sounded great out in the hall, but to the player, it was visually and physically very disconcerting. That threw me off...I think it is very important that the partition isn't right on top of the player. It is also important what kind of material the partition is made of, so it's not this big velvet curtain. The visuals of it are as important as the acoustics...you don't want somebody to visually walk out and feel like they are playing right into something.

Ideally, auditions will take place in a hall where the orchestra performs. When that is not possible, every effort should be made to provide a space with a similar acoustic, large enough for a trumpet audition. What might work well for a violin audition will not necessarily work for a trumpet audition. The trumpet's role in the orchestra is often to be quite loud. A space that is too small or too big, too reverberant or too dead will distort the sound and will not provide an adequate representation to the audition committee of the candidates' abilities.

The makeup of the audition committee itself also factors into the audition process. The orchestra of which principal trumpet four is a member selects committee members from only the most closely related instruments. The reasoning for this is as follows:

I've been around this long enough that I could listen to a violin audition and have a pretty good idea what's what, but do I know as much [about a violin audition] as a violinist or a cellist even? What to be looking for and what to be listening for or what to be asking? Absolutely not. I mean, I have a pretty good idea, but with brass instruments, of course, I have a much clearer idea and with the other brass instruments I know very much what I want to be hearing and what I want to be asking for and what I think is reasonable to create a context where people can play well...you [need to use] your expertise that's right in front of you.

A slightly different perspective on the ideal makeup of audition committees comes from the conductor interview. Music directors usually have more votes than the rest of a committee combined; thus, conductors have the greatest

degree of input on who is hired. As a result, whenever the conductor becomes part of the process, the role of the committee changes. Instead of making the decisions, they may be seen more or less as advisors. The conductor (who was interviewed) indicates that his primary concern is with the quality of input from the audition committee and wants as broad a contribution to the decision-making process as possible. His ideal trumpet audition committee still primarily includes brass players, but also includes musicians from other sections of the orchestra who might be able to provide a different perspective. Ultimately, while it may be wise for a conductor to listen carefully to the members of the brass section when listening to a trumpet audition, the conductor's say in the process remains paramount. In the words of the conductor interviewed for this research, "Even if the entire room says, 'We want player B,' it's still my job to say, 'Okay,' or, 'No, we'll start over.'"

One of the more interesting concepts discovered in the interviews relates to the length and difficulty of audition lists. According to principal trumpet three, shorter lists tend to favor more established players:

You have to ask yourself whenever you are putting an audition together—if you want somebody to win this job that already has a job in an orchestra, how much time do they have to practice? It's a big mistake orchestras make—committees make, I should say—they think by making a list longer it favors experienced people. I think exactly the opposite is the case. Experienced people have jobs, people with jobs have less time to prepare for auditions, auditions are different than their job, so shorter lists, in my opinion, tend to favor experienced players...And I don't think the length of the list is a fairness issue, it's really a practical issue from the standpoint of the orchestra.

Principal trumpet one echoed this sentiment with reference to the difficulty of excerpts, suggesting that simple excerpts can tell a lot as well. It is not necessary to ask all the hardest excerpts. Despite these sentiments, both interviewees are referring to auditions for larger orchestras where more experienced players are

desired and are more likely to be auditioning. Principal trumpet three goes on to state that for smaller orchestras it may be necessary to lengthen the list somewhat to be sure candidates are able to do everything the job requires.

Another concern is the parts that are provided during the audition or sent out with audition packets. Sometimes these parts contain ambiguous markings, causing unnecessary confusion among the audition candidates. Also, committees should attempt to be clear in indicating exactly what they want to hear, including the desired edition and in certain cases the desired version of an excerpt. For example, the 1911 and 1947 versions of *Petrushka* are significantly different. With the current technology available, it is recommended that orchestras provide excerpts in advance of the audition, either by posting the excerpts online, or sending a packet in the mail. At the very least, orchestras should indicate precisely what edition and to some extent what interpretation is desired.¹³

It is also recommended that committees list the excerpts that will be used during the preliminary round at the start of the audition day. While it might seem like a committee is putting everyone in the same situation if excerpts are not revealed until the candidates' individual audition times, this fails to take into consideration that candidates are often well acquainted with one another and willing to share information. Some people will have this information and others will not. Since a level playing field is desired, it is recommended to simply announce the order of excerpts at the beginning of the audition day. This is not to say a committee must be confined to this list; in the words of principal trumpet three, "Sometimes you hear somebody play something and you think... 'It sounds

¹³ Interview with principal trumpet three, April 15, 2011.

good, but I'm not sure about this part of his playing, why don't we listen to him play something lyrical because I want to hear him play more lyrical stuff?' So they might ask something in addition...It shouldn't preclude the committee from going off the list and asking for something. That's certainly always their prerogative."

Another concern identified by those interviewed is the availability and access to warm-up rooms. Principal trumpet four describes part of this concern:

I think the more you can have warm-up spaces where people can be a little bit separate the better, [so] that not everybody is in one locker room someplace, which can turn really stupid pretty quickly. You always have knuckleheads, you always have somebody, the guys who are popping off, saying, "Yeah, well when I played for Phil Smith he told me I was the best thing," or somebody talking about people who are in the orchestra, "Yeah this job is mine, they told me"—people popping off and talking smack. And then you have the knucklehead players where one person starts an excerpt, then another person, then another person, and it spreads like wildfire and then everybody tries to one-up each other. And then you have some schmuck playing *Brandenburg No. 2* even though it's not on the list because he wants to psych people out.

Salty descriptions aside, these are the kinds of things that committees sometimes overlook. Every effort should be made to provide audition candidates with appropriate time and space to prepare in the way they see fit without distraction.

Also, candidates are occasionally put in a room or taken backstage where they can't play directly prior to their audition. This can be very disconcerting to an audition candidate. According to principal trumpet three, "It has happened many times where you are in a warm-up room and then they take you to a waiting room but you can't make any noise in there. That's really common. The reality is unless it's really a long time, probably you're fine not playing any notes in the room, especially if they are going to start with something like 'Promenade,' but emotionally you feel like you have to play a note. You feel desperate to play. It's an emotional, nervous kind of thing." While audition committees might simply

want to avoid this scenario, principal trumpet three recommends that audition candidates have a practice mute available in cases where it cannot be avoided.

Along these same lines, it is important for a committee to maintain a relatively strict schedule during a trumpet audition, to start on time and not to make players wait around. This is good standard practice for any audition, but with trumpet auditions it is particularly important because of the physical nature of the instrument. Damage can be done to a player's lip when playing without a proper warm up, but staying limber and prepared to play for an extended period of time can wear a player out. Making a candidate wait an extra hour when it is unexpected can be the difference between a good audition experience and a horrible one. Trumpet candidates need to know approximately when they will audition in order to be adequately prepared, and an astute committee will ensure that this happens.

With reference to the performing phase of the audition, there were several concerns expressed, beginning with the order of excerpts. An audition committee with a trumpet player on the committee may be able to avoid some of the pitfalls, but it is important to note how the order can have a detrimental effect on the performer's ability to play. Principal trumpet two puts it this way: "If you want to put B-minor Mass, followed by *Carmen*, followed by Schumann Second, that's stupid. You are asking for trouble to do that, because you have piccolo, followed by really low, and followed by middle high and very soft. And that's stupid. Yes, it's very impressive if one player does it better than another, but it doesn't tell you anything about how that player is going to play Schumann Second in a concert, after a week of rehearsals." Principal trumpet three echoes these sentiments, "So there was an audition I went to and the first thing they asked out of the block was

Magnificat and then after that was *Outdoor Overture*. This was for a major orchestra. So I asked the personnel manager, can we put the *Magnificat* at the end if we choose to? And he went and checked with the committee and they said, 'No,' and to me, that's stupid. That's just dumb. That's trumpet athletics; that's trumpet Olympics. It's not auditioning to see who really is a good trumpet player." Principal trumpet four also expresses the same concern, and in all of these instances the biggest area of concern is with the placement of the piccolo excerpt. Some candidates like to put it at the beginning, before they get too tired. Others prefer to save it for the end. While changing styles is an expected part of the audition process, limiting the changes of instrument is recommended, especially with reference to the piccolo trumpet. It is recommended that committees allow candidates to choose where to place a piccolo excerpt, whether at the beginning or end of an audition round, depending on their own preference.

Another consideration is whether or not to ask for the use of rotary trumpets. Principal trumpet four recommends against asking for rotary:

I don't think it is necessary to ask people to play rotary valves on an audition. Not everybody has a rotary-valve trumpet. Most orchestras own their own set, so whatever orchestra you're joining, you're going to end up playing one of those instruments or getting one of those instruments to match that set rather than your own anyways, and if you can play, you can play. And if you can play the trumpet and you can play music, then you can play music. For me if someone has a rotary at their disposal and they're comfortable with it, by all means use it, but the last thing I want to do is take somebody out of their comfort zone.

A solo of some sort is included in nearly all of the audition lists gathered for this study. When asked why the solo is important, the conductor who was interviewed replied with the following, "It's the musicality. I want to hear what happens when this person thinks they're not necessarily collaborating with eighty

other people, but actually leading the musical charge, as it were...Because when I conduct great orchestras and I look in the back of the second violin section, those players are playing as artists, not as if they're just sort of following along and their part doesn't count. They're not trying to outshine the people around them, but they play with a sense that this music is really deeply personal and special to them. So they don't play afraid." If musicality is a committee's primary concern, it makes sense to ask a solo early in the audition. Playing a solo can also serve the purpose of allowing candidates to get a feel for the room, while giving them a chance to get comfortable and to get off on the right foot.¹⁴ At the same time, while it is important to probe the technical ability of candidates, the solo may not be the ideal way to determine it. With reference to two technically difficult solos, principal trumpet four says:

Some people like Honegger *Intrada*. I personally don't, because the *Intrada*, while it shows a lot, can bake a person in three minutes and so I'd rather not go there, or Tomasi to me doesn't show enough. I mean, it's nice pyrotechnics and it's nice facility, but it's not showing you sound and sustain. Quite frankly, if it were up to me, I'd be tempted to just say everyone play second movement of Haydn. As simplistic as that is, you find out what kind of sound somebody has and what kind of musicality somebody has...if there is no sound, it doesn't matter.

While standard excerpts cover most of the techniques required for standard orchestral literature, most professional American orchestras play at least some pops concerts. The percentage of pops in some orchestra seasons can be quite high. All of those interviewed stressed the importance of asking some type of pops excerpt, especially for orchestras that play a lot of it, and especially for a principal trumpet job. It is also the only skill identified in the online survey (in a statistically significant way) as being neglected in trumpet auditions. The responses for what pops excerpts to ask are quite varied.

¹⁴ Interview with principal trumpet three, April 15, 2011.

Dixieland, big band standards, Ellington tune arrangements, *Alexander's Ragtime Band*, *Boogie Woogie Bugle Boy*, Gershwin and Bernstein are all mentioned. For an orchestra that plays a lot of pops, it shouldn't be difficult to find a representative solo in the pops style. The only danger is to be clear what style is desired from each pops excerpt. Principal trumpet three describes one incident:

I took an audition for an orchestra once and they had premiered a piece that had different solo movements, and this particular movement was a trumpet solo. And so they sent it out with the list. In a way, that's a great thing. Nobody has ever seen it before, of course except for the people who studied with the first trumpet player or who play in town and play extra with the orchestra. They sent it out with no explanation, it was manuscript. And this was before YouTube so there was no way to hear the piece before the audition. My impression of the piece was that it was swing. So I played it in a swing style. I nailed the sucker. I heard from the committee after I finished, "Oh that was really lovely, but actually it's supposed to be rock and roll, can you play it again totally straight?" I defy you to take a piece that you learned swung and to play it straight. It's a lot easier to take something that you know straight and swing it, but you learn a piece swung, and then it turns out it's totally straight...I sounded like an idiot. It was a total crash and burn job. Now you can say it was my fault for not either asking or for practicing it more than one way. And you'd be right if you said all those things. You can put that in your book, I'm happy to say that, but it's also irresponsible for the orchestra to not say what style the piece was.

There are no clear favorites for the best pops excerpts to ask, at least partly because this area has been mostly neglected. Committees will need to use their best judgment, perhaps based on the type of repertoire they perform on a regular basis.

The only thing stressed more than pops in the survey and in the interviews is section playing. As discussed, playing in an orchestra is primarily a collaborative effort. There are a number of desired criteria in an audition candidate that cannot even be considered in a solo audition. Blend, balance, strength, intonation, flexibility, the ability to match sound, style, articulation, etc.

are all best considered in the context of playing with others. Realistically, section playing is more of a final-round practice; it would be impractical to hear every audition candidate in this way. However based on the need to discover how a candidate will fit within the fabric of the orchestra, it makes good sense to include section playing in some form at some point during the audition process.

In the interviews, several different types of section playing are identified. In the case of a non-principal audition, one option is to have candidates play with the principal trumpet player. Another option is to have candidates play with the entire trumpet section, or the larger brass section as a whole, or even with the full orchestra at a scheduled rehearsal. Each of these ways of doing section playing comes with the drawback of being limited in terms of playing time within the section. These methods give candidates little opportunity to adjust; candidates who have played with the group or studied with one of its members will be better prepared for these types of section playing. According to principal trumpet three, "The problem with section playing is it can be, and often is used as, a way to predetermine the outcome of an audition. It's a really convenient way if you have somebody that's already playing with the orchestra who you'd like to get them the job. Because once you get down to the section playing, somebody who's playing with the section day in and day out, of course, is going to win. You can't beat that. How can you from the outside come in and sound as good as somebody who's playing every day with the group?" The best option therefore may be this one, identified also by principal trumpet three, "I think what makes more sense, if you're able to, is to have somebody actually come and play with the orchestra for a week. That's when you can really tell if somebody is going to be the right person or not. Fifteen minutes on stage, I'm more skeptical." While fairness may

be an issue with section playing, fairness is an issue with any part of the process. If a committee is going to proceed in a way that favors certain candidates over others, there is no way to stop them. But for those committees that want to vet candidates properly, section playing is an essential part of the process and ideally will be conducted in a trial week with the orchestra.

The final element of discussion for the performing phase of the audition is sight reading. There is no clear consensus on the importance of sight reading, but one area of concern sticks out. Sight reading, if asked, should be from the standard repertoire. The point of an audition is to find the best candidate for the job; when, if ever, will a candidate be required to sight read on the job? In the words of the conductor interviewed for this research, "You know there's a reason why you have three and four and five rehearsals before a concert...if you are going to acknowledge that a person is a professional and actually have them at your audition and watch them proceed through these rounds, and get to the finals, for me it's almost an insult to ask them to sight read." Permissible sight reading, therefore, may better be described as standard excerpts that were simply not included in the audition list, as this does not amount to true sight reading.

One of the potentially overlooked concerns for a committee is failing to listen long enough to a preliminary audition. At first glance, it might seem like a good idea to a committee to dismiss quickly an unqualified candidate. The reasoning is that it is a waste of the committee's time, and of the candidate's time, when the committee has already decided that they are not interested. The problem with this logic is that it fails to take into consideration the often enormous expense that candidates have put into preparation, travel expenses, etc. While it

may not affect the major orchestras, if an orchestra develops a reputation for quick and early dismissals, it may have an adverse affect on the size of their audition pool. Completely unqualified candidates should be eliminated by their résumés (while perhaps giving them an opportunity to send in a preliminary recording). However, it is not in the best interest of anyone to dismiss candidates too quickly at the audition. According to principal trumpet two, “I don’t want people going around saying, ‘These people don’t let you play, it’s not a good place to audition.’ Because when we have an audition we want as much talent as we can have come and audition for us. So we’ve had a policy lately where we have a relatively short preliminary round, but everyone plays all of it no matter what, even if we know there’s no way we’re going to hire this person.”

The final concern for orchestra committees has to do with the differences in auditions between section and principal. While the criteria remain the same, certain aspects are more pronounced in a principal audition. Musicality is of greater consideration, and while piccolo playing and pops style can be a part of any audition, these qualities are much more important in a principal trumpet player. It is not necessary to see if a fourth trumpet player can play *Brandenburg Concerto No. 2*, for example.¹⁵ Also, while it is a good idea to ask some second trumpet excerpts on a second trumpet audition, it is not necessary to only ask second trumpet parts. There are still certain standard excerpts that all trumpet players should know.¹⁶ Lastly, in terms of the type of section playing, it is especially important during a principal trumpet audition to include playing with the full orchestra. In a trumpet section, it is the job of the section to fit with whoever is

¹⁵ Interview with principal trumpet one, February 26, 2011.

¹⁶ Interview with principal trumpet three, April 15, 2011.

principal, but a principal trumpet player still needs to fit with the rest of the orchestra.

Many of the issues noted in this section may be addressed or are under the purview of an orchestra's management. However, the committee is, and should be, involved with the details of an audition day. It is recommended that the musicians in an orchestra, whether through the collective bargaining process or by expressing their priorities to management, attend to such details and approach a pending audition with due consideration for the candidates.

CHAPTER FIVE

RESULTS/DISCUSSION—EXCERPTS

Introduction

For this study, a new compilation of excerpt lists was undertaken. The main difficulty in quantifying this data is that some works are listed in multiple ways. For example, *Pines of Rome* is listed generically 40 times; the offstage solo is specifically requested on 28 lists; and the second trumpet part is requested 12 times. For the sake of simplicity, multiple parts from the same work are grouped together in Appendix A, while Appendices B and C separate the second and third trumpet parts. Along the same lines, while *Magnificat* is only requested 24 times, there are 70 requests for a piece by Bach. And while *Parsifal* is only requested 21 times, there are 50 requests for a Wagner excerpt of some kind. Therefore, it may be a mistake for a committee to put together an audition list including only the top excerpts from a compilation, and it would be a mistake by a trumpet candidate to learn only the top excerpts.

The excerpts that have seen the most dramatic increase since William Stowman's compilation in 1994 are *Ein Heldenleben* (from 38% to 69%), *Scheherazade* (from 25% to 64%), Bartók *Concerto for Orchestra* (from 33% to 58%), *Carmen* (from 13% to 45%), and *Pines of Rome* (from 36% to 81%). The excerpts that have seen the biggest declines are *Don Juan* (from 47% to 28%), *Parsifal* (from 38% to 26%), and *Also Sprach Zarathustra* (from 30% to 14%). Other excerpts, which were not included in Stowman's list in 1994, appear to be gaining a foothold. The most prominent of the newcomers are: Bartók *Miraculous Mandarin*, Dvořák *Symphony No. 8*, and Bernstein *Symphonic Dances*.

In addition to excerpts, 60 lists indicated sight reading as a part of the audition. Also, 30 specifically request the Haydn Trumpet Concerto, 10 specifically request the Hummel Trumpet Concerto, 15 ask for either the Haydn or the Hummel, and 8 request Honegger's *Intrada*.

The discussion that follows is primarily intended to provide an overview of the purpose behind the inclusion of these top fifteen excerpts on audition lists. While it is not intended to provide a guide to specific interpretation, aspiring trumpet players will find reference to some pitfalls associated with the excerpts. This discussion is intended to be of particular use to audition committees without a trumpet player. It is by no means comprehensive. There are several excellent resources available that expand on this discussion. Additional commentary on these excerpts may be found in the principal trumpet player interviews in Appendices F through J as well.

Petrushka

Petrushka is among the most common excerpts. There are three sections usually considered: "Ballerina's Dance," which is most common; "Waltz," which is primarily a lyrical excerpt; and, to a lesser degree, the ending, which is primarily used as a piccolo trumpet excerpt. For "Ballerina's Dance," the main difficulties are accuracy and consistency. Note accuracy can be very difficult on this excerpt. The danger, as discussed earlier, is to dismiss a candidate too quickly based on a chipped note here or there. There are other factors to consider. It is very easy for notes to stick out of context with a different tone quality or articulation. Basic consistency in presentation with a layer of musicality is what a committee will want to hear.

Committees also should know that there are two different versions of *Petrushka* that are very different from one another. Most often, the 1947 version is used. Sometimes candidates will play the 1947 version, even when the 1911 version is provided. Committees should be very specific if they want the 1911 version. Unless a committee has a compelling reason to request the 1911 version, they should expect the 1947 version.

Also, committees should be aware that this excerpt is often played on a different instrument, whether E-flat, D, C, or B-flat trumpet, or one of various cornets. Sometimes when a committee hears a different type of sound on this excerpt it is because candidates are using different equipment.

Mahler Symphony No. 5

The most commonly asked section of Mahler 5 is the opening. One interest with Mahler 5 is the drastic dynamic change, from very soft to very loud. Committees should be aware that this can be a very loud excerpt and sound out of place when performed without the rest of the orchestra. At the same time, candidates should not overblow to the point of losing control.

Also, the directions in the part at measure eleven indicate *triole: flüchtig*, which can be translated as: “triplet: fleeting.” In most cases, this is interpreted as a deliberate rushing of the triplet. The opening triplets in the first several bars of the piece are often rushed as well. If something other than this interpretation is desired by a committee, they should be prepared to indicate as such to audition candidates.

The other most commonly requested section from Mahler 5 is at no. 13 in the first movement, and it is primarily a lyrical excerpt.

Pines of Rome

There are two sections of *Pines of Rome* commonly requested: the first movement and, more frequently, the off-stage solo from the second movement. The difficulty of the first movement is primarily accuracy, both rhythmically and note-wise. An audition committee should note that the entire first movement is muted. The quality of sound the committee will hear is going to be greatly affected by the brand of mute used. If the quality of sound seems out of place with reference to the rest of a particular candidate's audition, a bad mute choice may be to blame.

The off-stage solo is much more common and is primarily a lyrical excerpt. It is also usually played quite loudly. In the words of principal trumpet two, "Don't expect *Pines* to sound soft and dreamy." If a committee wants to hear what it would sound like from off stage, they should request it that way, but expecting the volume to be the same when the candidate is on stage is not practical.

Pictures at an Exhibition

There are two sections that are most commonly asked from *Pictures at an Exhibition*, the opening "Promenade" and "Samuel Goldenberg and Schmuyle." The "Promenade" is primarily about consistency of articulation, tone quality, and phrasing, rather than technical difficulty. A committee should be aware that there are multiple interpretations of this excerpt. Some prefer accents on each beat, while others suggest a more flowing approach. Some interpretations are very fast, some are quite slow and pedantic, and others accent certain notes to group them into various meters. If a specific interpretation of this excerpt is desired, it

should be indicated; otherwise committees should be prepared to hear different interpretations or to ask for what they would like to hear instead.

“Samuel Goldenberg and Schmuyle” is a test piece for muted piccolo trumpet. Endurance is a main factor in this excerpt and should be kept in mind when committees ask for it at auditions. Putting it in the midst of other excerpts can be difficult for even the strongest players. Also, there are several grace notes in a repeated rhythmic pattern at the beginning of this excerpt. The first of these grace notes is typically played *before* the beat, while the second set of grace notes are played *on* the beat. Additionally, audition committees should know the thirty-second-note run at no. 60, and in the bar before it, are sometimes deliberately delayed and then rushed. Finally, the F-sharps in the bars after no. 60 are usually played as F-double-sharps.

Ein Heldenleben

There are several possibilities for excerpts in *Ein Heldenleben* in a total of five trumpet parts: three B-flat parts and two E-flat parts. Each is represented in the excerpt compilation to some extent and certainly can be used for an audition. The two first trumpet parts, however, are asked more often than the others, with the first E-flat part the more common of the two. The second and third trumpet parts may only make sense in the context of section playing. In most orchestras, the first B-flat part is performed by the principal trumpet player and the first E-flat part by the associate principal trumpet, but all aspiring trumpet players should be familiar with both of these parts and it is not unusual to see the E-flat part on principal trumpet audition lists.

Committees should know that while it is most common to play the B-flat parts on C trumpet; the E-flat parts are commonly performed on B-flat trumpet.

There are several low notes in these parts that can only be performed on a B-flat instrument. If attempting to limit the number of instruments that a candidate uses, on a preliminary round for example, the E-flat parts should be avoided. It is not an unusual or difficult switch, however.

The most common sections asked in the first E-flat part are from no. 49–no. 55, which primarily exhibits strength, a big sound, and consistency in articulation and style; no. 65–no. 66, which primarily tests the low range—the lowest note of this excerpt extends beyond the normal range of a B-flat trumpet—and no. 81–no. 83, which is primarily a lyrical excerpt but includes some unusual transposition (tritone) if a B-flat trumpet is used (the E-flat part switches to E in this section).

The most common sections asked in the first B-flat part are from no. 58–no. 62, a muted section that extends up to a high concert C; and the lyrical excerpt from no. 80–no. 83. These are just a few of the possible sections from this piece, however.

Scheherazade

Scheherazade is primarily used to hear a candidate's triple and double tonguing. Principal trumpet four describes *Scheherazade* as follows:

I want to see if somebody knows the context of it, I want to see how they play; do they know where the accents are? Are they able to play with speed? Are they able to play with evenness in their tonguing? And evenness in the sound?—not only the articulation. *Scheherazade* is a good one for me to do in a duet, with somebody else as a duo to do from C to D in the last movement, [and] from six bars before Q to R. Just doing those couple of spots you can learn a lot, and you can learn how quick somebody is. Is their K syllable a [*guttural kha*] or a ka? You find out very quickly how even their sound and their articulation and their time is with *Scheherazade*.

The other most common excerpt is from letter T to letter U, which is also a double-tongue excerpt but a very soft one in terms of dynamics.

Leonore Overture No. 3

This off-stage excerpt works very well to begin a round. Like the “Promenade,” it is not difficult technically and is primarily about consistency of articulation and tone quality with specific reference to the low notes. There are many interpretations of this excerpt, but it primarily starts slow, speeds up in the middle and slows down at the end. In the overture, this solo is performed twice; usually the second time is performed differently. Depending on the interpretation of the piece, it is usually louder and more heroic. Also, depending on the interpretation, this excerpt is often performed without vibrato.

Bartók Concerto for Orchestra

Bartók’s *Concerto for Orchestra* is excellent for either a principal or section audition. Both the first and second trumpet parts are very commonly asked.

In the first movement, measures 39–50, the beginning chorale can either be performed alone or as a part of section playing. According to principal trumpet four, “The second movement, while great individually, is better as a duo, and not just the muted portion, but the chorale along with it. To do the muted section, then the mute change, immediately changing on a dime and going from this very unemotional, rhythmic sense with the mute, to something very beautiful and very chorale-like.” Also, the fugue section in the fifth movement, according to principal trumpet four, “The last movement, you can do the spot at 201–247, where it starts with the second trumpet and then the first trumpet comes in, you can use those for both a section job and a principal job. I wouldn’t necessarily ask the first part on a prelim, I think that is more of a separating aspect that you can ask a little bit later to see what kind of high range somebody has.” Committees may

want to note that it is not uncommon for audition candidates to switch to a smaller trumpet for the section from measures 211 through 254 in the fifth movement of the first trumpet part.

Schumann Symphony No. 2

The opening to Schumann 2 is mainly about soft playing with control. It is most often performed without vibrato, but with a sense of musicality. Both the first and second trumpet parts are common, depending on the position being auditioned. In the second part there are a number of rests in the opening. According to principal trumpet four, "When playing the second part, it is unusual for just the ink to be asked." Instead, the entire opening section in the second trumpet part is usually played in octaves with the first part. Committees should indicate their preference in advance. This is also an ideal excerpt to use for section playing.

Mahler Symphony No. 3

There are several possibilities for excerpts from Mahler 3, but the most commonly requested is the posthorn solo. According to principal trumpet two, "[The posthorn solo] shows a lot of control. It shows endurance. It shows the ability to play softly and beautifully and with lyric phrasing and sensitivity. It shows intonation. There's a particular technical challenge, where you jump up to the high B, written high B, at the end of the second excerpt. And if they hear the whole thing, it really is an endurance test. It's hard to get through the whole thing in good form. It's a very difficult selection." This is another excerpt where many different instruments are used. Depending on the edition, either posthorn or fluegelhorn is indicated. Depending on the performer, it may be performed on C or E-flat trumpet, cornet, fluegelhorn or even on a German rotary-valve posthorn.

Usually, it is performed with a deeper mouthpiece, regardless of the instrument, to give a rich, dark texture.

Ravel Piano Concerto in G Major

The excerpts used most often from Ravel's Piano Concerto in G major are primarily from the first movement. The opening excerpt from no. 2 to no. 3 is usually at a tempo that can either be single or double tongued and can be very awkward. This excerpt primarily demonstrates the ability to articulate lightly and quickly with a good sound. Smaller instruments are also commonly used on this excerpt to aid in acquiring the lightness of sound needed.

Gershwin Concerto in F

Gershwin Concerto in F is one of the few excerpts included in the list that some may consider a pops excerpt. Committees should be prepared to hear a wide variety of styles on this excerpt. According to principal trumpet two, "The first thing I would say is a message to audition committees. They should expect the players to put some inflections in there that are not written into the music. And (as an audition performer) I have encountered from the other side of the screen some objection, and the conductor had to tell the committee member, 'It's Gershwin.'" If more or less stylization is desired, committees should be prepared to ask for precisely what they want.

Bizet *Carmen*

Carmen is also a lyrical excerpt, but it is almost entirely in the extreme low register of the instrument. It is an excellent excerpt for a second, third or fourth trumpet audition. Like *Ein Heldenleben*, *Carmen* extends beyond the typical range of a B-flat trumpet. According to principal trumpet two, "I disagree...with making this a critical excerpt for a first trumpet position, even

though obviously you want your first trumpet player to play it well. If you have to give up one excerpt or one perfect quality in your first trumpet player, I think this would be it.” One note about the part, there are a few editions to this excerpt with different articulations. In measure ten, for example, at the beginning of the bar in some editions the concert G is rearticulated, while in others it is tied.

Brahms Academic Festival Overture

According to principal trumpet two, “Frankly, as an excerpt for the solo audition stage, I don’t see it as that valuable. It’s not that interesting. It’s not that difficult. Obviously, if the player doesn’t play it in tune, you can scratch them off. It’s kind of like the ‘Promenade’ and the Beethoven calls in that respect, but I don’t find that much interest in the piece. I mean I love the piece, don’t get me wrong; I just don’t have that much interest in the excerpt as an audition piece.” Its primary value is most likely as part of section playing.

Bach Magnificat

All Bach excerpts share the same difficulty. They are very high in range and require the use of the piccolo trumpet. For *Magnificat* it is extremely important to indicate the edition. The excerpts are very different from edition to edition. For example, in measure twenty-five in some editions there is a trill while in other editions there is none.

Analysis

All trumpet players auditioning for professional orchestras should be familiar with these excerpts, but this list is by no means comprehensive. Every committee, when formulating an audition list, will want to include excerpts that consider all the aspects of performing the trumpet on the job in an orchestra; light

and strong articulations, multiple tonguing, piccolo playing, loud and soft, high and low, lyrical playing, and pops excerpts are all critical parts of any audition list.

CHAPTER SIX

SUMMARY AND CONCLUSIONS

Summary

The criteria for evaluation of professional orchestral auditions for trumpet discussed in this research paper are not new, but the perspectives provided by the individuals involved in this project are new. Additionally, several common problems with auditions are identified and solutions are discussed for audition candidates and audition committees. Some of these concerns are procedural in nature and orchestra managements should take note. Finally, the discussion of excerpts, while not comprehensive, is designed to aid audition committees that for one reason or another are left without the expertise of a trumpet player. With an understanding of this research, committees will be in a better position to judge professional orchestral auditions for trumpet, while candidates will have a better understanding of the criteria by which they are being evaluated.

Conclusions

Evaluation of audition candidates begins with the criteria rhythm and sound quality. In Britton E. Theurer's article, "An Interpretive Discussion of the Solo Passages Most Frequently Requested at Orchestral Trumpet Auditions," he states, "Tonal concept and rhythmic accuracy were emphasized in each interview as the primary concerns in treatment of the excerpts discussed."¹⁷ The new perspective provided in this research is that these criteria are no more important than any others, but rather provide the lens through which other criteria are viewed. Some of the criteria, like accuracy, are deemphasized, while others, such as "fit," are given greater consideration.

¹⁷ Theurer, "An Interpretive Discussion of the Solo Passages at Orchestral Trumpet Auditions," 9

The major discoveries of this research, however, relate to the procedures used during auditions. Committees should learn to ask precisely for what they want at auditions and should avoid making assumptions about a candidate's ability based on the interpretation that a candidate uses. This includes several aspects that are discussed: providing accurate parts with the desired edition, indicating desired interpretations of excerpts, and asking for a different volume of sound if so desired. It is a mistake by a committee to assume that a candidate can only perform an excerpt in one way.

Candidates should also be put in the best possible situation to demonstrate their abilities. Marathon lists are counterproductive. Shorter lists will enable experienced players with jobs to be better prepared for an audition. Also, significant consideration should be given to warm-up rooms and the audition space itself. Candidates cannot be expected to perform comfortably if their surroundings are less than comfortable.

With reference to the types of playing requested, pops excerpts and section playing are underutilized in auditions. While an overwhelming majority of orchestras have pops concerts as a regular part of their season, pops excerpts are significantly underrepresented on audition lists. For other sections of the orchestra, this may not be as much of a concern, but pops concerts tend to use the trumpet a great deal. It makes sense to investigate this aspect of playing on any trumpet audition, but especially for a principal trumpet audition.

Section playing is essential, as well. Playing in an orchestra is primarily collaborative in nature and there are several criteria that can only be identified while working with others. Whether it is in duets, with the trumpet section, with the brass section, or with the entire orchestra, section playing should be an

integral part of every audition. Ideally, a trial week will be used. The only voiced objection to this is financial, but when considering the amount of money invested by an orchestra during the tenure of a musician, the expense does not seem out of place.¹⁸

To some extent conductors and other musicians listen differently than trumpet players listen. The hope of this research is that non-trumpet-playing musicians will have a better understanding of a trumpet player's perspective, but audition candidates should be aware that it is their job to please more than just the trumpet players on a committee. In the words of principal trumpet three:

I think the important thing to remember at a trumpet audition is—there are a lot of people on that committee who are not trumpet players. And there's likely going to be a lot of people on the committee who are not even brass players...I always feel if I can sell myself to the woodwind players and the string players, then it's easy to sell myself to the brass players...I always say the easiest people to please on a trumpet audition committee are the trumpet players and the trombone players, because they just want to hear you play high and loud and all the right notes and a little bit of phrasing and they're happy. [*Laughs*] I don't mean that, I mean obviously they are more sophisticated than that...I'm just saying that for me, for my money, the people I'm focusing on are the non-brass players on the committee. I'm selling myself to them. I want to be the musician that they want to hire. I want to be the player that they want in their orchestra. And if I can sell myself to those people, I know that the brass players are going to like me...That's why it's always a good thing when you get ready for auditions to play for people who play other instruments, especially other non-brass instruments. Play for string players or woodwind players.

Even more important than pleasing the other instrumentalists on the committee is pleasing the music director, whose role it is to keep in mind the big picture, to consider the direction of the orchestra as a whole and to make decisions accordingly. Additionally, most orchestras place the tenure decision process solely in the hands of the music director, and there is little point in a committee hiring someone when the conductor has no intention to retain them.

¹⁸ Interview with principal trumpet four, April 21, 2011.

Recommendations for Future Research

Parts of this research can easily be applied to other instruments, but it would be valuable to do similar studies for each instrument in the orchestra. Additionally, while this research was limited to professional orchestral auditions for trumpet within the United States of America, other types of auditions could be considered as well. Consideration is due for the following types of auditions: bands (particularly those for military ensembles), opera and ballet orchestras, chamber orchestras, and orchestras in other parts of the world.

One area of concern that was discussed but for which an adequate solution was not provided is access to auditions for younger or less experienced musicians. It is recommended that avenues be researched, whereby candidates can be considered via audition on a regional basis. It is recommended that groups such as the League of American Orchestras and the American Federation of Musicians work together to develop a regional audition process whereby candidates can be judged, provided guidance, and added to a database of potential audition candidates based upon their performance at such auditions.

Another area deserving more consideration is pops excerpts. There are no known compilations of such excerpts. Such a compilation would be beneficial both for orchestras and for audition candidates.

A final area of research would examine the development of an online searchable excerpt database, including an expansion of the data contained within this paper. Such a database could involve all instruments and, with the inclusion of publishers, the parts themselves, allowing a search by instrument, position, size of orchestra, and more.

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APPENDIX A
INSTITUTIONAL REVIEW BOARD APPROVAL

To: David Hickman
MUSIC

From:  Mark Roosa, Chair
 Soc Beh IRB

Date: 01/25/2011

Committee Action: **Exemption Granted**

IRB Action Date: 01/25/2011

IRB Protocol #: 1101005926

Study Title: Orchestral Auditions for Trumpet

The above-referenced protocol is considered exempt after review by the Institutional Review Board pursuant to Federal regulations, 45 CFR Part 46.101(b)(2) .

This part of the federal regulations requires that the information be recorded by investigators in such a manner that subjects cannot be identified, directly or through identifiers linked to the subjects. It is necessary that the information obtained not be such that if disclosed outside the research, it could reasonably place the subjects at risk of criminal or civil liability, or be damaging to the subjects' financial standing, employability, or reputation.

You should retain a copy of this letter for your records.

APPENDIX B
COMBINED EXCERPT TOTALS

Stravinsky <i>Petroushka</i>	73
Mahler Symphony No. 5	65
Respighi <i>Pines of Rome</i>	65
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Ravel Piano Concerto in G Major	40
Gershwin Piano Concerto	39
Bizet <i>Carmen</i>	36
Brahms <i>Academic Festival Overture</i>	35
Bach <i>Magnificat</i>	24
Bach Mass in B Minor	23
Beethoven <i>Leonore Overture No. 2</i>	22
Debussy <i>Fetes</i>	22
Strauss <i>Don Juan</i>	22
Wagner <i>Parsifal</i>	21
Gershwin <i>An American in Paris</i>	20
Mahler Symphony No. 2	18
Brahms Symphony No. 2	17
Shostakovich Concerto for Piano, Trumpet and Strings	17
Bartók <i>Miraculous Mandarin</i>	16
Dvořák Symphony No. 8	16
Stravinsky <i>Firebird</i>	16
Bach <i>Christmas Oratorio</i>	15
Copland <i>Outdoor Overture</i>	15
Debussy <i>La Mer</i>	15
Shostakovich Symphony No. 5	15
Tchaikovsky Symphony No. 4	15
Wagner <i>Tannhauser Overture</i>	15
Strauss <i>Till Eulenspiegel</i>	13
Beethoven Symphony No. 9	12
Strauss <i>Also Sprach Zarathustra</i>	11

Ravel <i>Alborada del Gracioso</i>	10
Shostakovich Symphony No. 1	10
Beethoven Symphony No. 5	9
Rachmaninov <i>Rhapsody on a Theme of Paganini</i>	9
Strauss <i>Der Burger als Edelmann</i>	9
Bruckner Symphony No. 7	8
Ravel <i>Rhapsodie Espagnole</i>	8
Beethoven Violin Concerto	7
Bernstein <i>Symphonic Dances</i>	7
Scriabin <i>Poem of Ecstasy</i>	7
Strauss <i>Don Quixote</i>	7
Strauss <i>Symphonia Domestica</i>	7
Stravinsky <i>L'Histoire du Soldat</i>	7
Bruckner Symphony No. 4	6
Mahler Symphony No. 1	6
Ravel <i>Daphnis and Chloe</i>	6
Strauss <i>Alpine Symphony</i>	6
Stravinsky <i>Fireworks</i>	6
Tchaikovsky <i>Nutcracker</i>	6
Wagner <i>Seigfried's Funeral Music</i>	6
Bach Brandenburg Concerto No. 2	5
Prokofiev Symphony No. 5	5
Ravel <i>Bolero</i>	5
Stravinsky <i>Pulcinella</i>	5
Dvořák Symphony No. 9	4
Mahler Symphony No. 7	4
Mahler Symphony No. 9	4
Strauss <i>Tod and Verklarung</i>	4
Tchaikovsky <i>Swan Lake</i>	4
Wagner <i>Gotterdammerung</i>	4
Bach Cantata No. 51	3
Beethoven Piano Concerto No. 1	3
Beethoven Symphony No. 7	3
Britten <i>Young Person's Guide to the Orchestra</i>	3
Copland Symphony No. 3	3
Mahler <i>Das Lied von der Erde</i>	3

Ravel Concerto for the Left Hand	3
Shostakovich Symphony No. 8	3
Stravinsky <i>Rite of Spring</i>	3
Wagner <i>Ride of the Valkyries</i>	3
Bartók Piano Concerto No. 2	2
Britten <i>Four Sea Interludes</i> from <i>Peter Grimes</i>	2
Bruckner Symphony No. 8	2
Copland <i>Fanfare for the Common Man</i>	2
Copland <i>Quiet City</i>	2
Dvořák Cello Concerto	2
Enesco <i>Roumanian Rhapsody No. 1</i>	2
Haydn Symphony No. 100	2
Ibert <i>Escales</i>	2
Mahler Symphony No. 4	2
Mahler Symphony No. 6	2
Mahler Symphony No. 8	2
Prokofiev <i>Cinderella</i>	2
Prokofiev Suite from <i>Lt Kije</i>	2
Prokofiev Violin Concerto No. 2	2
Strauss <i>Der Rosenkavalier</i> Suite	2
Stravinsky <i>Song of the Nightingale</i>	2
Barber Symphony No. 1	1
Beethoven <i>Consecration of the House Overture</i>	1
Beethoven Symphony No. 4	1
Beethoven Symphony No. 8	1
Berg <i>Kammerkonzert</i>	1
Berg Violin Concerto	1
Berg <i>Wozzeck</i>	1
Berlioz <i>Roman Carnival Overture</i>	1
Brahms Symphony No. 1	1
Brahms Symphony No. 4	1
Britten <i>Sinfonia da Requiem</i>	1
Bruckner Symphony No. 6	1
Copland <i>Rodeo</i>	1
Dukas <i>The Sorcerer's Apprentice</i>	1
Dvořák Violin Concerto	1

Franck Symphony in D minor	1
Goldsmith <i>Chinatown</i>	1
Handel <i>Messiah</i> "The Trumpet Shall Sound"	1
Handel <i>Water Music</i>	1
Harbison Concerto for Double Brass Choir and Orchestra	1
Hindemith <i>Symphonic Metamorphosis</i>	1
Kabalevsky <i>Colas Breugnon</i>	1
Kodaly <i>Dances from Galanta</i>	1
Mendelssohn <i>Fingal's Cave</i>	1
Milhaud <i>Creation of the World</i>	1
Mozart Piano Concerto No. 21	1
Prokofiev <i>Romeo and Juliet</i>	1
Rimsky-Korsakov <i>Capriccio Espagnole</i>	1
Schoenberg Chamber Symphony No. 2	1
Schoenberg <i>Guerrelieder</i>	1
Schoenberg Theme and Variations Op 43b	1
Schubert Symphony No. 9	1
Schumann Symphony No. 3	1
Shostakovich Symphony No. 4	1
Sibelius Symphony No. 2	1
Sibelius Symphony No. 5	1
Stravinsky Symphony in C	1
Tchaikovsky <i>Capriccio Italien</i>	1
Tchaikovsky Symphony No. 5	1
Wagner <i>Seigfried Idyll</i>	1
Webern <i>Passacaglia</i>	1
Webern <i>Six Pieces</i>	1

APPENDIX C
SECOND TRUMPET EXCERPT TOTALS

Bartók <i>Concerto for Orchestra</i>	20
Bartók <i>Miraculous Mandarin</i>	15
Dvořák Symphony No. 8	13
Bizet <i>Carmen</i>	12
Respighi <i>Pines of Rome</i>	12
Rimsky-Korsakov <i>Scheherazade</i>	9
Stravinsky <i>Firebird</i>	9
Brahms Symphony No. 2	8
Schumann Symphony No. 2	8
Beethoven Symphony No. 5	7
Beethoven Symphony No. 9	7
Beethoven Violin Concerto	7
Mahler Symphony No. 2	7
Stravinsky <i>Petroushka</i>	7
Ravel <i>Alborada del Gracioso</i>	6
Ravel <i>Daphnis and Chloe</i>	6
Shostakovich Symphony No. 5	6
Tchaikovsky Symphony No. 4	6
Debussy <i>Fetes</i>	5
Mahler Symphony No. 1	5
Strauss <i>Don Quixote</i>	5
Brahms <i>Academic Festival</i> <i>Overture</i>	4
Mahler Symphony No. 5	4
Stravinsky <i>Fireworks</i>	4
Beethoven Symphony No. 7	3
Bruckner Symphony No. 7	3
Rachmaninov <i>Rhapsody on a</i> <i>Theme of Paganini</i>	3
Strauss <i>Ein Heldenleben</i> Second B-flat Trumpet	3
Strauss <i>Ein Heldenleben</i> Second E-flat Trumpet	3
Wagner <i>Tannhauser Overture</i>	3
Beethoven Piano Concerto No. 1	2
Bruckner Symphony No. 4	2
Dvořák Cello Concerto	2
Gershwin <i>An American in Paris</i>	2
Haydn Symphony No. 100	2
Mahler Symphony No. 2 Second Offstage	2
Mahler Symphony No. 4	2
Mahler Symphony No. 6	2
Mussorgsky/Ravel <i>Pictures at</i> <i>an Exhibition</i>	2

Prokofiev Symphony No. 5	2
Ravel <i>Rhapsodie Espagnole</i>	2
Scriabin <i>Poem of Ecstasy</i>	2
Strauss <i>Till Eulenspiegel</i>	2
Wagner <i>Gotterdammerung</i>	2
Barber Symphony No. 1	1
Bartók Piano Concerto No. 2	1
Beethoven Symphony No. 4	1
Berg <i>Wozzeck</i>	1
Berlioz <i>Roman Carnival</i> <i>Overture</i>	1
Brahms Symphony No. 4	1
Britten <i>Sinfonia da Requiem</i>	1
Copland Symphony No. 3	1
Dukas <i>The Sorcerer's</i> <i>Apprentice</i>	1
Dvořák Symphony No. 9	1
Dvořák Violin Concerto	1
Franck Symphony in D minor	1
Gershwin Piano Concerto	1
Handel <i>Water Music</i>	1
Harbison Concerto for Double Brass Choir and Orchestra	1
Kabalevsky <i>Colas Breugnon</i>	1
Kodaly <i>Dances from Galanta</i>	1
Mahler Symphony No. 3	1
Prokofiev <i>Cinderella</i>	1
Schubert Symphony No. 9	1
Schumann Symphony No. 3	1
Shostakovich Symphony No. 4	1
Sibelius Symphony No. 2	1
Sibelius Symphony No. 5	1
Strauss <i>Also Sprach</i> <i>Zarathustra</i>	1
Strauss <i>Tod and Verklarung</i>	1
Stravinsky <i>Song of the</i> <i>Nightingale</i>	1
Wagner <i>Ride of the Valkyries</i>	1
Webern <i>Passacaglia</i>	1
Webern <i>Six Pieces</i>	1

APPENDIX D

THIRD TRUMPET EXCERPT TOTALS

Strauss <i>Ein Heldenleben</i> First E-flat Trumpet*	44
Debussy <i>La Mer</i> First Cornet*	11
Mahler Symphony No. 2 First Offstage*	11
Shostakovich Symphony No. 1 Alto/Third Trumpet	8
Strauss <i>Till Eulenspiegel</i>	8
Brahms <i>Academic Festival Overture</i>	7
Strauss <i>Symphonia Domestica</i>	6
Debussy <i>Fetes</i>	4
Strauss <i>Ein Heldenleben</i> Third B-flat Trumpet	3
Britten <i>Four Sea Interludes</i> from <i>Peter Grimes</i>	2
Respighi <i>Pines of Rome</i>	2
Shostakovich Symphony No. 5	2
Strauss <i>Alpine Symphony</i>	2
Strauss <i>Don Quixote</i>	2
Bach <i>Magnificat</i>	1
Bruckner Symphony No. 6	1
Bruckner Symphony No. 8	1
Mahler Symphony No. 2	1
Wagner <i>Ride of the Valkyries</i>	1

*While not third trumpet parts, these excerpts were most often associated with assistant and associate principal trumpet auditions.

Note: The only fourth trumpet excerpt specifically requested was Mahler Symphony No. 3.

APPENDIX E
ONLINE SURVEY QUESTIONS AND RESPONSES

I.	Have you served on a committee for a trumpet audition?		
		Response Percentage	Response Count
	Yes	81.3%	52
	No	18.8%	12

Note: Respondents who selected “No” were thanked for their participation. Those who selected “Yes” continued as follows:

II.	In what capacity do you serve?		
		Response Percentage	Response Count
	Section Trumpet	24.5%	13
	Principal Trumpet	22.6%	12
	Section Brass	20.8%	11
	Principal Brass	13.2%	7
	Principal Winds	5.7%	3
	Section Strings	5.7%	3
	Section Percussion	5.7%	3
	Conductor	3.8%	2
	Section Winds	3.8%	2
	Principal Strings	3.8%	2
	Principal Percussion	1.9%	1
	Harp	0.0%	0
	Piano	0.0%	0

Note: Based on their response to question two, respondents were given a different set of questions to answer. The following set of responses includes all capacities with the exception of trumpet players and conductors.

III.	Did you have input into the excerpts included in the audition list?		
		Response Percentage	Response Count
	Yes	81.3%	52
	No	18.8%	12

IV.	For the audition committee(s) on which you served, were you given a list of excerpts in advance of the audition(s)?		
		Response Percentage	Response Count
	Yes	55.6%	15
	No	22.2%	6
	Usually	14.8%	4
	Rarely	7.4%	2

V.	For the audition committee(s) on which you served, were you given copies of the excerpts in advance of the audition(s)?		
		Response Percentage	Response Count
	Yes	23.1%	6
	No	50.0%	13
	Usually	11.5%	3
	Rarely	15.4%	4

- VI. In the following list, select ten excerpts that you consider to be your top ten for trumpet. (You may select as many or as few as you wish, but please no more than ten.)

	Response Percentage	Response Count
<i>Pictures at an Exhibition</i>	91.7%	22
<i>Petrushka</i>	87.5%	21
Mahler Symphony No. 5	87.5%	21
<i>Pines of Rome</i>	66.7%	16
<i>Leonore</i> No. 3	50.0%	12
Ravel Piano Concerto	50.0%	12
Mahler Symphony No. 3 Posthorn	45.8%	11
Bizet <i>Carmen</i>	45.8%	11
<i>Ein Heldenleben</i> First E-flat	37.5%	9
<i>Scheherazade</i>	33.3%	8
<i>Magnificat</i>	33.3%	8
<i>Leonore</i> No. 2	29.2%	7
<i>American in Paris</i>	29.2%	7
<i>Ein Heldenleben</i> First B-flat	29.2%	7
Bartók <i>Concerto for Orchestra</i> First Trumpet	25.0%	6
Mahler Symphony No. 3 First Trumpet	20.8%	5
Gershwin Piano Concerto	16.7%	4
<i>Don Juan</i>	12.5%	3
Schumann Symphony No. 2	12.5%	3
Wagner <i>Parsifal</i> Overture	12.5%	3
Bartók <i>Concerto for Orchestra</i> Second Trumpet	12.5%	3
Shostakovich <i>Concerto for Piano</i> , Trumpet and Strings	12.5%	3
<i>Academic Festival Overture</i>	8.3%	2
<i>Miraculous Mandarin</i> Second Trumpet	8.3%	2
<i>Outdoor Overture</i>	4.2%	1
<i>Messiah</i>	4.2%	1
<i>Lt. Kije</i>	4.2%	1
Haydn/Hummel Trumpet Concerto	4.2%	1

Note: The final three responses were listed under “other.”

- VII. What do you think about most while you are listening to candidates?

	Response Percentage	Response Count
Sound Quality	28.0%	7
Rhythm	24.0%	6
Musicality	16.0%	4
Specific Skills	0.0%	0
Other responses:	32.0%	8
1. Sound, intonation, rhythm, musicality, style—all of these elements, not just one of them.		
2. Variety of all of styles.		

3. Pitch, rhythm, and musicality equally.
4. Rhythm, intonation, musicianship (in that order).
5. Depends on the round.
6. All of the above.
7. All of them.
8. Musicality, rhythm, sound quality—all [are] important.

- VIII. For your answer to the previous question, what is/are your reason(s)?
1. Playing in an orchestra is a primarily rhythmic activity. Without that, everything else is irrelevant.
 2. As a member of an audition committee, you have to be listening for the whole "package"—great rhythmic integrity combined with bad intonation is just as bad as the reverse situation. It's not possible to isolate one specific quality at the expense of others.
 3. Musicality encompasses all aspects of playing.
 4. You didn't specify which round...I listen a bit differently in different rounds so I just answered about the first. In the first round without question the two big objective categories that separate out the real contenders from everyone else are rhythm and intonation. Since you didn't have intonation as a choice (significant omission in your survey!!!), you made my choice easy.
 5. If this is for 1st Tpt, [sound quality] is very important—plus this is what is first noticed when playing the concerto (plus musicality).
 6. I believe some repertoire calls for extreme musicality and expressiveness while others call for objectivity. There are many players who can play in rhythm but do not play "rhythmically" and in the appropriate rhythmic style of the piece. What might be a great sound may not be suited for a particular piece. A wide range of skill and adaptability. These are the things I look for because symphonic music is extremely varied and requires a lot of subtleties and extremes in style.
 7. One hopes to hire a musician, not just a trumpet player.
 8. Rhythm is a crucial aspect of orchestral playing on any instrument.
 9. Pitch, rhythm, and musicality are equally important, therefore I don't think about one more than the others.
 10. The first two [rhythm and intonation] separate everyone, the last [musicianship] finds the best musician.
 11. A person without rhythm is useless (or worse!) in a section.
 12. If the sound isn't good who wants to hear it, no matter how musical or rhythmic?
 13. First round I want someone with basics down; semis I'm looking for basics at a high level, plus fair musicianship; third round largely musicianship.
 14. I believe that a musical performance will encompass all other aspects of good playing.
 15. If I can only pick one, [sound quality is] the most important.
 16. To see if the individual's sound fits in to the sound concept of the brass section.
 17. They're all necessary. Just one is not enough. A player worthy of winning has all of it.

18. In the prelims rhythm is what separates the musicians who know what they're doing from those who don't. In later rounds musicality is more important.

19. Not to diminish the other qualities, but without a good sound I am not interested.

IX. Did your audition committee meet together in advance of the audition for discussion?

	Response Percentage	Response Count
Yes	40.0%	10
No	60.0%	15

X. Did the audition committee meet with the conductor prior to the audition for discussion?

	Response Percentage	Response Count
Yes	4.0%	1
No	96.0%	24

Note: The following responses are from trumpet players.

III. Did you have input into the excerpts included in the audition list?

	Response Percentage	Response Count
Yes	95.2%	20
No	4.8%	1

IV. For the audition committee(s) on which you served, were you given a list of excerpts in advance of the audition(s)?

	Response Percentage	Response Count
Yes	68.2%	15
No	4.5%	1
Usually	18.2%	4
Rarely	9.1%	2

V. For the audition committee(s) on which you served, were you given copies of the excerpts in advance of the audition(s)?

	Response Percentage	Response Count
Yes	54.5%	12
No	27.3%	6
Usually	9.1%	2
Rarely	9.1%	2

VI. In the following list, select ten excerpts that you consider to be your top ten for trumpet. (You may select as many or as few as you wish, but please no more than ten.)

	Response Percentage	Response Count
<i>Petrushka</i>	90.0%	18
Mahler Symphony No. 5	85.0%	17
<i>Pictures at an Exhibition</i>	80.0%	16
Ravel Piano Concerto	70.0%	14
<i>Pines of Rome</i>	65.0%	13

Bizet <i>Carmen</i>	65.0%	13
<i>Leonore</i> No. 3	50.0%	10
<i>Ein Heldenleben</i> First E-flat	50.0%	10
<i>Scheherazade</i>	50.0%	10
Schumann Symphony No. 2	50.0%	10
<i>Magnificat</i>	45.0%	9
Mahler Symphony No. 3 Posthorn	40.0%	8
Bartók <i>Concerto for Orchestra</i>		
First Trumpet	35.0%	7
<i>Parsifal</i> Overture	25.0%	5
Gershwin Piano Concerto	25.0%	5
<i>Academic Festival Overture</i>	25.0%	5
<i>American in Paris</i>	15.0%	3
<i>Ein Heldenleben</i> First B-flat	10.0%	2
<i>Don Juan</i>	10.0%	2
<i>Leonore</i> No. 2	5.0%	1
Bartók <i>Concerto for Orchestra</i>		
Second Trumpet	5.0%	1
<i>Miraculous Mandarin</i>		
Second Trumpet	5.0%	1
<i>Outdoor Overture</i>	5.0%	1
Shostakovich <i>Concerto for Piano,</i>		
Trumpet and Strings	0.0%	0
Mahler Symphony No. 3		
First Trumpet	0.0%	0

Other responses:

1. Depends on the position to be filled.
2. You have to specify what position the audition is for. Without that information this question is meaningless.

VII. What do you think about most while you are listening to candidates?

	Response Percentage	Response Count
Sound Quality	30.0%	6
Musicality	30.0%	6
Rhythm	0.0%	0
Specific Skills	0.0%	0
Other responses:	40.0%	8

1. All of above.
2. Rhythm, sound, interpretation.
3. All aspects of playing.
4. Everything. Who would select just one thing to be "most"?
5. All of the above.
6. Full grasp of the rep.
7. Rhythm, sound and intonation equally.
8. It is combination of all the skills listed above.

VIII. For your answer to the previous question, what is/are your reason(s)?

1. Some skills can be learned, a good basic sound cannot.
2. A candidate must know their excerpts and also fit in to the section.
3. Sound is everything.

4. It would be stupid to rank these.
5. Issues other than sound can be addressed. You failed to list accuracy which is also huge.
6. They all count!
7. A musician has to be able to play with a section and orchestra as a whole not as an individual. A player with musicality has the ability to adapt to situations. Also, why would you want anyone without musicality sitting in your orchestra?
8. If I don't hear the rest of the orchestra in my head there is something wrong.
9. To see if the candidate can express himself or herself and show sensitivity and feeling to the music.
10. Because all three [rhythm, sound, intonation] are essential for a musician to be a good ensemble player. Musicality sits on top of those fundamentals.
11. One must possess all of these qualities to perform well in an orchestra.
12. Can't fix a bad sound.

IX. Did your audition committee meet together in advance of the audition for discussion?

	Response Percentage	Response Count
Yes	65.0%	13
No	35.0%	10

X. Did the audition committee meet with the conductor prior to the audition for discussion?

	Response Percentage	Response Count
Yes	15.0%	3
No	85.0%	17

XI. Do you think section playing should be heard more frequently during an audition?

	Response Percentage	Response Count
Yes	61.1%	11
No	5.6%	1
It's about the right amount now	38.9%	7

XII. Do you think sight reading should be heard more frequently during an audition?

	Response Percentage	Response Count
Yes	22.2%	4
No	38.9%	7
It's about the right amount now	38.9%	7

XIII. Do you think a solo or concerto should be heard more frequently during an audition?

	Response Percentage	Response Count
Yes	16.7%	3
No	33.3%	6
It's about the right amount now	50.0%	9

XIV. In your opinion, what is the primary focus of your non trumpet-playing colleagues during an audition?

1. Same as mine (per prior answer), but from their non trumpet point of view.
2. Who is the best-sounding candidate?
3. Rhythm, sound, interpretation.
4. Sound.
5. Don't know.
6. Their overall sense of sound and competency is invaluable.
7. Intonation, tempo and rhythm.
8. Rhythm, time, intonation, style and musicality.
9. Sound and concept of style.
10. Tone quality.
11. To determine whether or not the candidate has the musicality, sound, style, etc. that would be appropriate for our orchestra.
12. Sound and musicality.
13. The same as mine.
14. Can't say. Each person listens differently.
15. Entertainment value.

XV. To what extent do you feel your voice is heard on a trumpet committee?

	Response Percentage	Response Count
I feel as though my opinion is viewed as most important.	21.1%	4
I feel that due consideration is given to my opinion	78.9%	15
I feel as though I have little or no say during discussions	0.0%	0

XVI. In your experience, which of the following skills are given enough consideration during an audition?

	Response Percentage	Response Count
Piccolo Trumpet Playing	56.3%	9
Rotary Trumpet Playing	12.5%	2
Playing in the Low Register	68.8%	11
Playing in the High Register	81.3%	13
"Pops" Style	6.3%	1
Multiple Tonguing	68.8%	11
Lyrical Playing	87.5%	14

XVII. Of the following skills, which do you think are neglected and/or need more attention from audition committees?

	Response Percentage	Response Count
Piccolo Trumpet Playing	0.0%	0
Rotary Trumpet Playing	21.1%	4
Playing in the Low Register	5.3%	1
Playing in the High Register	10.5%	2
“Pops” Style	42.1%	8
Multiple Tonguing	15.8%	3
Lyrical Playing	5.3%	1
Other (please specify)	36.8%	7

1. In my experience, our auditions are quite thorough.
2. 20th–21st century music skills.
3. [I] think we explore all of the above.
4. Every [committee] has their own approach, as does our [committee]. How could someone make such a categorical statement?
5. Sight reading.
6. These are stupid questions, the excerpts are determined by the needs of the position being offered, i.e. 4th tpt doesn't need to play Brandenburg, but should be able to play Carmen, etc.
7. None.

Note: The following responses are from conductors.

III. Did you have input into the excerpts included in the audition list?

	Response Percentage	Response Count
Yes	50.0%	1
No	50.0%	1

IV. For the audition committee(s) on which you served, were you given a list of excerpts in advance of the audition(s)?

	Response Percentage	Response Count
Yes	100.0%	2
No	0.0%	0
Usually	0.0%	0
Rarely	0.0%	0

V. For the audition committee(s) on which you served, were you given copies of the excerpts in advance of the audition(s)?

	Response Percentage	Response Count
Yes	100.0%	2
No	0.0%	0
Usually	0.0%	0
Rarely	0.0%	0

- VI. In the following list, select ten excerpts that you consider to be your top ten for trumpet. (You may select as many or as few as you wish, but please no more than ten.)

	Response Percentage	Response Count
<i>Petrushka</i>	100.0%	2
Mahler Symphony No. 5	100.0%	2
<i>Pictures at an Exhibition</i>	100.0%	2
<i>Ein Heldenleben</i> First E-flat	100.0%	2
<i>Magnificat</i>	100.0%	2
<i>Ein Heldenleben</i> First B-flat	100.0%	2
<i>Pines of Rome</i>	50.0%	1
<i>Scheherazade</i>	50.0%	1
Mahler Symphony No. 3 Posthorn	50.0%	1
Bartók <i>Concerto for Orchestra</i>		
First Trumpet	50.0%	1
<i>American in Paris</i>	50.0%	1
<i>Don Juan</i>	50.0%	1
<i>Leonore</i> No. 2	50.0%	1
Mahler Symphony No. 3		
First Trumpet	50.0%	1
Ravel Piano Concerto	0.0%	0
Bizet <i>Carmen</i>	0.0%	0
<i>Leonore</i> No. 3	0.0%	0
Schumann Symphony No. 2	0.0%	0
<i>Parsifal</i> Overture	0.0%	0
Gershwin Piano Concerto	0.0%	0
<i>Academic Festival Overture</i>	0.0%	0
Bartók <i>Concerto for Orchestra</i>		
Second Trumpet	0.0%	0
<i>Miraculous Mandarin</i>		
Second Trumpet	0.0%	0
<i>Outdoor Overture</i>	0.0%	0
Shostakovich <i>Concerto for Piano,</i>		
Trumpet and Strings	0.0%	0

- VII. What do you think about most while you are listening to candidates?

	Response Percentage	Response Count
Sound Quality	50.0%	1
Rhythm	50.0%	1
Musicality	0.0%	0
Specific Skills	0.0%	0
Other responses:	0.0%	0

- VIII. For your answer to the previous question, what is/are your reason(s)?
1. A trumpet player who can't count messes up the whole orchestra.
 2. So many fundamental skills contribute to one's sound quality. Of course, I listen for all of these points, but I find it particularly revealing to see how the musician adapts their sound to a particular excerpt and how their sound is impacted by rapid tonguing and through the dynamic range.

IX. Did the audition committee meet without you prior to the audition for discussion?

	Response Percentage	Response Count
Yes	0.0%	0
No	100.0%	2

X. Did you meet with the audition committee in advance of the audition for discussion?

	Response Percentage	Response Count
Yes	50.0%	1
No	50.0%	1

APPENDIX F

INTERVIEW NOTES FOR PRINCIPAL TRUMPET ONE, FEBRUARY 26, 2011

(DECLINED TO BE RECORDED)

The physical appearance of the musician can make a difference in an audition without a screen, i.e. clothes, cleanliness—not race or gender. When you are hiring a musician, you are hiring a colleague, and if a person demonstrates a lack of respect by what they are wearing or through their general hygiene; that can have an impact.

Sound is different from group to group and from region to region. It is important for a candidate to fit the sound of the group for which they are auditioning.

Intonation and rhythm are probably the two most important things in a candidate.

Ideally, you need a trumpet player on an audition committee for trumpet.

Despite the current anxiety to be fair in the audition process, in actuality the process is fair to no one.

Auditions which use different committees for the sake of hearing a lot of candidates in a short period of time is a major problem. Every committee has a different set of standards. It is impossible to be fair when you have multiple committees. One committee will advance every other candidate, while the other committee is advancing one per day.

Other things that affect the audition process include how many votes the conductor gets. In most auditions, the conductor has more votes than the rest of the committee combined. Also how the committee was set up makes a big difference in the audition. Which members of the orchestra make the decision? This can have a huge impact.

Who is invited to the audition can also have a huge impact, and also who is making that decision on who to invite. It is important to determine in advance the criteria for who gets invited to an audition.

Sometimes the decision on who to invite is based on the number of hours the conductor is available to listen to auditions—in a case where the conductor listens to all rounds. Many potential candidates are eliminated this way. The people picked to come to these auditions usually already have good jobs or have developed a reputation. Young players and those from lesser jobs will have difficulty in this situation, and it is unfair.

An audition is like a crapshoot. Sometimes they get it right, sometimes they make a mistake. It happens.

Simple excerpts can tell a lot. It is not necessary to ask all the hardest excerpts.

Why doesn't the conductor just ask the candidate to play softer? Too often they won't ask anything again.

Flexibility is important and should be fleshed out at an audition. By asking for things differently, you can find this out.

Candidates must be aware of their surroundings. If you are in a small room, don't aim at the committee.

Candidates must not play the volume at an audition that you would play in the orchestra.

Section playing is really important. For a first trumpet job, the section playing should be with the entire orchestra.

A good pops excerpt to ask is Gershwin, *American in Paris*. A different aspect of flexibility is the ability to play in multiple styles, not just having one

standard classical way of playing, especially as the orchestra transitions and attempts to attract a new audience.

The solo is a very important part of the process. The trumpet in orchestral repertoire is becoming more of a solo instrument and so it is important to ask a solo on an audition.

Play with recordings. Don't just play excerpts! A committee can tell when a candidate doesn't know the music that goes along with what they are playing.

It is important to consider the appropriateness of excerpts on any particular audition. Piccolo trumpet excerpts and *Brandenburg No. 2* in specific are not necessary for a fourth trumpet job!

A good excerpt not often asked is Strauss *Electra*, second trumpet.

The audition is not an exact science, either way. Try for the best process. Things are improving.

APPENDIX G

INTERVIEW TRANSCRIPT FOR PRINCIPAL TRUMPET TWO

MARCH 31, 2011

(EDITED AND EXCERPTED)

INTERVIEWER. What I would like to do is to split the interview into three segments: What do you consider to be the most important qualities in a trumpet player? Looking at the most frequently requested excerpts and determining their function in the audition process, and general thoughts about the audition process.

RESPONDENT. Basically an audition is when you put a whole season's worth of music into ten minutes, and that's really hard. For me that's the toughest thing as an audition performer.

What I consider to be the most important qualities in a trumpet player is definitely somewhat dependent on the position we are auditioning for. In any orchestra for any position, they want to hear a sound that they think will fit in their ensemble. Not just a good quality sound, but the same general scope of sound and shape of sound and color and articulation style, maybe use of vibrato, certain major stylistic elements and these all will have an effect on whether they think that player will fit or not. And, you know, interestingly, you might divide the orchestras in this country, for example, into three different tiers, basic economic tiers of orchestras. Certainly at the top level they can be as picky as they want, because all the best talent will be available to Chicago or New York or Boston. In a second or third tier orchestra, they don't have quite that luxury, but they still will be looking for someone who fits. In terms of just basic quality of sound—if I don't like a player's sound, I will not pass them [to the next round], period. And it doesn't matter how well they otherwise play. If I don't like the sound, it's a deal killer for me.

[But for our auditions,] I don't want people going around saying, "These people don't let you play, it's not a good place to audition." Because when we

have an audition we want as much talent as we can have come and audition for us. So we've had a policy lately where we have a relatively short preliminary round, but everyone plays all of it no matter what, even if we know there's no way we're going to hire this person. For me, if you don't play with a really good sound—a really good orchestral sound—you don't belong in an orchestra section.

INTERVIEWER. Now does that—sound quality—you mentioned thinking about the audition in terms of different positions, but do you listen differently as you get further along in the process, like when you get to a semi-final or a final round?

RESPONDENT. Well, I suppose there's a slight shift in the degree to which you are comparing. That's a hard question to answer. The first part of the question, there's an argument made out there in the audition circuit that if you make it past the preliminary, the committee is telling you you're qualified to play in the orchestra. I don't think that's necessarily true. What that tells me, both as a participant and as an adjudicator, is that if you get past the first round, you showed us something more than most of the other players did. And that we're interested in hearing you more. Especially if it's a short list, I don't think you can be super picky in the prelims if they only have eight or ten minutes to show their stuff. Try to find out what kind of a musician they are. Do they phrase well, do they play in tune, is it a nice sound, is it accurate playing? And at that point you can go on to the next level. And definitely in the finals you're going to have some more stringent standards on some things. Very likely there will be different repertoire; very rarely do you have things repeated.

Now, with regard to different positions, if it's a principal position, and I really like the style and the music making, and it feels imaginative, I'm willing to forgive a few mistakes in the audition process. You're trying to find the best musician; you're not looking for the best performance, in my opinion. And then, frankly, you have the probationary period. If you select someone and they're not that great, they're let go and then you do it again.

For a principal player, and if I've got a whole day of auditions I have to listen to, there's only a certain amount of mental energy you can put out any given moment before you burn out. So, basically I wait for someone to wake me up and then I start taking notes.

INTERVIEWER. Do you find it's the solo then, or the first thing they play, is it their sound, do you hear a particular musical thing?

RESPONDENT. You hear better musicianship, you hear a better sound, you hear really in-tune playing, confidence, there's any number of qualities that come out from that performance that make you take notice and tell you this is a player I really need to pay attention to. There's a common complaint among candidates, "Well, I played very accurately and they didn't like it and they didn't tell me what they wanted." And I've been in that situation too, where I've played really solid auditions—note perfect—but I did not get passed. And I'm convinced in situations like that that I just didn't have the sound they were looking for, I didn't play with the style they were looking for, and if they had asked me, I don't know that I could have given them what they wanted. If you hear something that you feel you can work with, then you ask them at that point, can you do it this way? And I would say to anyone taking an audition, any time a committee asks you to do something over again or to do it a different way, that means they like your

playing, always, without exception. If they don't like your playing, there's no way they would ask you to do that. And it doesn't mean the whole committee likes your playing, but at least somebody likes your playing. In the real world, in the job, you have to adjust a lot. More often than not it's about learning how to play how the music director wants. Every week I'm asked to do things differently than the way I think things should have gone, and that's okay. It's not my job to determine the sound or the style or the articulation, or the balance...that's up to the conductor. In a sense, the audition committee is the conductor. You do everything within your power to do what they're asking. Otherwise there is no chance of getting hired. The idea is to serve something higher than your own ego in terms of how you think the music should go.

INTERVIEWER. I was hoping we could transition to talking about the excerpts, and then maybe just hit as many as we can hit. *Petrushka*—what are you looking for when you're listening to *Petrushka*? Or maybe a better way of looking at it is what gets a person eliminated from consideration?

RESPONDENT. This is a really good question, and I think I have a pretty good answer. *Petrushka* ties in really well to what we consider simple music such as Beethoven and the "Promenade." [For] all of these excerpts, the basis of a good Beethoven and a good "Promenade" and a good *Petrushka* is absolute perfect consistency; that every note is the same dynamic, the same color, the same articulation. So you practice *Petrushka* where everything is like a robot, and then you add something on top of it and it's cool, it's good music. Same thing for the "Promenade," whatever you're going to do with it, whatever shape you're going to give the phrase, be sure that we're not going to have certain notes sticking out where they shouldn't—especially at the end of a phrase, or on a low

note or on a high note. I think a lot of these things happen by accident. And I think accidents happen because we're not rooted on a firm foundation.

Now, to talk about *Petrushka*; on top of that perfection, it needs to dance... it needs to light up, everything is up. One of my other basic rules for phrasing is that unless we have a really compelling reason to do something different, we should follow the rule that the strong beats are strong and the weak beats are weak. So in the case of *Petrushka*, downbeats are strong and upbeats are weak.

And another thing I've found is that it's much easier to play this on the instrument Stravinsky originally wrote it for, which is cornet. In the 1911 version, he wrote it for two cornets and two trumpets. It's not a news flash that cornet solos are easier to play on cornet, in terms of flexibility and the lack of harshness in the attacks; cornet puts a nice kind of fuzz around everything.

INTERVIEWER. Is that what you play it on?

RESPONDENT. Well actually, a couple of years ago we played it and we did the 1911 and I played the cornet part. But for the 1947 version, I'll play it on trumpet, as indicated. For an audition, I would recommend trumpet, unless otherwise indicated.

INTERVIEWER. How about Mahler 5, opening?

RESPONDENT. Mahler 5. I think the symphony tells a very interesting story. It starts off, as you know, with a funeral march, and it ends in very triumphant D major. One of the things I like to do—I'm very strict about this and how I coach people. In the first eight bars, [there is] no vibrato. Then we go into A major. All of a sudden that's a different tonality, and we add a little vibrato. If we really do this well, we're bringing the listener on an emotional journey. And then there are four

bars of transition, a bit of drama where we're not sure where it's going, and then it's bad again, no vibrato, straight.

INTERVIEWER. That's really interesting. That's the aspiring trumpet player's perspective. Is there something that a committee, if there are no trumpet players on it that they should consider when they're listening to this excerpt?

RESPONDENT. Well, yeah. This is a general problem I have noted in holding auditions. I think that committees, particularly non-brass-playing members of a brass audition committee, tend to prefer the players who don't push the edge of the dynamic envelope. Sometimes those elements sound wonderful in the context of an orchestra around it; they bring a certain energy or intensity. Other times, on an empty stage, these same elements don't sound wonderful. So as an audition performer, I usually back off 5 or 10 percent. I don't give everything I've got on Mahler, I give a little less. I would say to non-brass-playing members of a brass committee, however, try to look past small irritations. You want someone who, number one, has the right sonic signature for a large orchestra.

INTERVIEWER. Yeah, that was actually one of my questions I was going to ask. Do you think sometimes committees get hung up on how loud a trumpet player is?

RESPONDENT. Oh, I do. Absolutely they do. And a lot of non-brass-playing members of committees will go: "No," when someone gets out there and just plays loud. Sometimes their criticism is justified. Other times their criticism is out of place because they don't hear the product with an orchestra around it.

INTERVIEWER. We do need to learn to temper during an audition...

RESPONDENT. And never give full voice. Your fortissimo should be easily 10% less than it normally is. If they want to hear, “Okay, what’s really everything you can give me on this,” they’ll ask you, and it’s not going to keep you out of the finals. That’s not going to be what keeps you out of the finals...playing Mahler 5 as loud as you can at the fortissimo will maybe keep you out of the finals if there’s a little edge in your sound or something.

INTERVIEWER. Now, you talked about the fact that the size of the hall can have an impact on the sound. Are there other environmental factors?

RESPONDENT. Well, that’s one of the most difficult things about an audition. Typically, as the audition candidate; you’re not familiar with the venue. That’s one of the reasons it’s nice to have the solo. You should definitely take your feedback from the hall as a performer, and try to proceed wisely. But, the audition committee needs to understand that the player doesn’t have that opportunity to know the hall. I’ve been shocked at times, especially if I’m stuck in a dead practice room for an hour before I go out onstage, and I go out in the hall, and it’s just brittle and bright.

INTERVIEWER. What kind of effect can the order of the excerpts have?

RESPONDENT. It can have a very detrimental effect on the performer’s ability to play. You can consider it a perverse test to see [what a] performer can do, but I don’t think it’s a good test, because it doesn’t tell you anything about their real-world ability to play great concerts. So, if you want to put B-minor Mass, followed by *Carmen*, followed by Schumann Second; that’s stupid. You are asking for trouble to do that, because you have piccolo, followed by really low, and followed by middle high and very soft. And that’s stupid. Yes, it’s very impressive if one player does it better than another, but it doesn’t tell you

anything about how that player is going to play Schumann Second in a concert, after a week of rehearsals. So I would highly advise audition committees not to do any of that stuff. Try, as well as you can, to put yourself—and of course it takes a player to know this—put yourself in the seat of the candidate and how would the candidate like to perform these excerpts? So, for example, I'd like to keep the piccolo stuff at the end. Most trumpet players have a negative response going from piccolo to the larger instrument. Some of these difficulties cannot be avoided because it is an audition where you're doing a lot of repertoire from a lot of different styles at once. And that's the major difference in an audition versus concerts.

INTERVIEWER. Do you, when you're having an audition, have section playing as a part of the audition?

RESPONDENT. Sometimes that's a really good idea. The last trumpet audition we had here we did that. I played with a couple of candidates for the second trumpet position, and the results of that test were very interesting.

INTERVIEWER. Do you think that pops should be a part of an audition—when there are pops as a major part of an orchestra's season—and should this be reflected in the list?

RESPONDENT. I think you need to have it.

INTERVIEWER. Okay, what would be some examples of pops excerpts?

RESPONDENT. I would have a jazzy solo, but not an improvisational solo. Like maybe Dixieland, big band style, swing, or even just a lead part. But yeah, I think it's a really good idea to have pops.

INTERVIEWER. Do you think maybe some John Williams or something like that would fit the bill?

RESPONDENT. I don't know, I don't think so. John Williams is almost like Mahler or Strauss in his writing style for the most part. I would think, like an Ellington tune arrangement, maybe a Dixieland or Alexander's Ragtime Band, but something written out. Also, Boogie Woogie Bugle Boy is a great one, Gershwin American in Paris and the Concerto in F, especially American in Paris. I think a bona fide pops excerpt should be done, at least for principal. I don't care about it so much for second or third.

INTERVIEWER. Have you, on audition committees, felt that as a trumpet player, what you are looking for is different than what non-trumpet players are looking for, or are you pretty much looking for the same thing?

RESPONDENT. Sometimes. There are definitely going to be different perceptions on a committee. And I think when you start integrating brass and non-brass players, it gets really interesting.

APPENDIX H

INTERVIEW TRANSCRIPT FOR PRINCIPAL TRUMPET TWO

APRIL 12, 2011

(EDITED AND EXCERPTED)

INTERVIEWER. What I really want to do today is to go through the specific excerpts, to get at the purpose of them, maybe the pitfalls, whatever, just your observations.

So, *Petrushka* is number one, big surprise, right? I think a trumpet player has a pretty good idea of what they should sound like when they're playing *Petrushka*. What are some things that a committee may overlook?

RESPONDENT. Oh, that's a good question. For a principal position, I'm always listening for consistency, accuracy, and something to say musically. So *Petrushka*—it's got to dance, it has to have good rhythm, as perfect a rhythm as possible and it has to be accurate. And for me, I'm particular about the dynamic phrasing.

INTERVIEWER. Do you think the most difficult aspect of that excerpt is the accuracy, the pure note accuracy?

RESPONDENT. The pure note accuracy is very difficult on *Petrushka*. In that respect, it's one of the most difficult excerpts on any list. But if the phrasing is also terrible, that's a problem for me.

INTERVIEWER. How about Mahler 5?

RESPONDENT. I believe it tells a story, I believe it gives you a hint of the glory yet to come in the symphony. The opening triplets need to be percussive; they need to be very clear. They're actually marked with dots on every edition I've ever seen, and I believe it's accurate. You've got to display a huge dynamic range with a really beautiful, lyric sound. And one of the things I listen for in any orchestral audition or trumpet position is the ability to play with a very large volume of sound without getting [an] overblown color.

INTERVIEWER. What are some of the other excerpts that you listen for in the first movement if it's asked?

RESPONDENT. If the entire first movement of Mahler 5 is requested, there are at least three, maybe four excerpts. Obviously there is the opening call, and then there is the second part of what I call the storm, which has a very long extended section, then it ends up on the high B, or the high D-flat in the B-flat trumpet part. And that section can be played to kind of weed out players who don't have very good endurance. I've seen this excerpt start at 9 [or] 10, and then definitely, the lyrical section with the viola. And this can also be tricky...the triplets at the end with the mute. I would say those four excerpts, plus the little waltz section from the third movement, the pianissimo, with the expressive markings. And that's all, frankly, that I need to hear from Mahler 5.

I don't know if this falls into your interview, but I think it's really a mistake for any position, even a principal position, to have *Brandenburg* on there, because you don't want to eliminate what is otherwise a great player based on what is really a specialty piece. If you need to hear the piccolo trumpet—which you do for a first trumpet player, or even for a second or an assistant—use one of the Bach excerpts: *Christmas Oratorio*, or B-minor Mass, or *Magnificat*. You can find great material in there. I'd much rather have the player who can play the Mahler and the Strauss and the Beethoven and the Schumann and all the other great meat-and-potato stuff really well and with passion and conviction than someone who does those things less well, but plays a great *Brandenburg*.

INTERVIEWER. *Pines of Rome*?

RESPONDENT. Yeah, the first movement I think is one of the more technically demanding excerpts in the literature. Frankly, it has some very fast

tonguing, and your multiple tonguing both in terms of your triple tonguing and double tonguing has to be very proficient, it has to be a very high level to really execute this piece the right way, with the right tempo. And the section that follows [has] a lot of jumping around and it's difficult to play it accurately. I listen for the right music being made and the willingness of the player to use the necessary techniques to make the right music come out.

INTERVIEWER. What about the off-stage solo? Maybe some things a committee ought to know?

RESPONDENT. The committee needs to know that the player is on stage. If they are expecting it to sound soft, the committee can make a big mistake by asking the player to play it soft, because that's the effect that it has out in the audience when it's played off stage. Don't expect *Pines* to sound soft and dreamy. And that's another thing I would advise against, having the trumpet player too close to the front of the stage. Put them back at least to mid stage, so that you can have more or less a decent idea of what they are going to sound like when you put the orchestra around them.

INTERVIEWER. Number four on our list is *Pictures at an Exhibition*. Usually the opening "Promenade" and "Samuel Goldenberg and Schmuyle" were asked.

RESPONDENT. The "Promenade" is one of the most difficult things, not because it is hard to play technically, because it's not. You can find a lot of players who can get through it without making a "mistake," but at the very least you want a consistent attack, and perfect intonation, and consistent tone color from note to note, and good dynamics.

INTERVIEWER. Number five on our list is *Ein Heldenleben*. In certain cases, it refers to the E-flat part. In certain cases it refers to the B-flat part. In your orchestra, is it usually the principal who plays the B-flat part?

RESPONDENT. [Yes]. And the assistant principal or associate would play the first E-flat part.

INTERVIEWER. So would you ever put the E-flat part on a principal audition?

RESPONDENT. Oh, certainly you could. I don't have a problem with it, just because it shows great musicality and a certain ability to play, although I think from a pure physical perspective and endurance perspective, the first B-flat part is the more difficult. What I like about the first E-flat part that isn't present in the first B-flat [part] are some particular rhythm and style challenges. The dotted eighth and sixteenth rhythms and the length of notes and the general style; you are going to show some things there that you don't find in any other part. I don't think you necessarily have to hold a player [in the audition list] to the parts of their position. For that matter, I think that a number of general first trumpet parts belong on second and third trumpet auditions, even if they are not going to play first trumpet, just because everybody knows them and they are general style markers and it's standard training for all of us to learn these excerpts. I don't think, for example, a second trumpet audition should have no first trumpet parts. I wouldn't put the most difficult first trumpet parts on them, but I would have a few, definitely.

INTERVIEWER. If you were doing a third trumpet audition, you would run out of excerpts if you were only going to put third trumpet parts on it.

RESPONDENT. [*Laughing*] Exactly, that's true.

INTERVIEWER. You know, one of the things you were talking about and I wanted to touch base on just a little bit more, for the sake of non-trumpet-playing and maybe non-brass-playing committee members, more specifically. Why is it important that you get a really strong player? Doesn't that just mean that they are too loud?

RESPONDENT. It has happened in various places, where a player is hired and the orchestra discovers (to their chagrin) that in the process of the actual work, they have a principal trumpet player that can't really lead the band on a pops chart. Or maybe they sound fine on the Mahler excerpts on the audition stage, but there is insufficient weight and strength in the context of the orchestra. It's very easy for an audition committee to say, "That's too loud," or, "We don't need anybody that strong," when there's nothing around the player on an empty stage, but if it is too much, you can always ask them to do less. Especially for a principal player, you need that presence, and you need that strength. There are some really, really difficult pieces in the repertoire, where it's a major accomplishment to get through the piece without faltering at all. You have to have that reserve strength to really go, push. Finale to Shostakovich Fifth, even pieces like Beethoven 9 and Beethoven 5—those are hard to get through, to really have the reserve of strength. You're not going to play [overly] loud, but you're playing so much and it's on the face so much that they have to have that strength in reserve, so that if you start to get a little weak, you push a little more and everything is fine. But you can't be at your limit and really be effective musically, or otherwise.

INTERVIEWER. The next one on our list is Scheherazade, typically the fourth movement.

RESPONDENT. Well, I think there are typically three or four excerpts that are requested. The first one is with the triplet figure [*Sings letter C*], and obviously the rhythm has to be good, the articulation has to be clean and there has to be the dynamics that are written in the part. There are some variations in style that could be expected or requested here. Everybody should know whenever a committee asks you to do something again, that means there are at least some people out there that like what you're doing. They don't bother to ask you to do something over again if they don't like your playing. The section before Q is [also] very common, [and the] one at T, the pianissimo is sometimes too soft if the articulation is not clear. I don't know about the lyrical section at the end. I don't know how often that's asked. [*Scheherazade* is] usually about the tonguing. [*Laughs*]

INTERVIEWER. *Leonore* Overture No. 3, I think you talked about that.

RESPONDENT. This is another excerpt that I think is actually very difficult from a perspective of consistency and discipline. Very commonly, you will hear sound and attack problems when you get into the lower part of the arpeggio, down by the written E's and C's. The lower notes in that section tend to be either unfocused, or too loud, or not loud enough, or out of tune, or the attack is different. If you can make every attack in the piece speak with the same general character, then that's a big step towards mastering the excerpt. And then of course the phrasing, there's a lot of different ways to phrase it. As long as it's done convincingly, I don't really care what the rhythmic pacing is, just show me some good music, and sell it to me. Good intonation, great attacks, classical sound, consistency of approach, convincing style.

INTERVIEWER. The next one on our list is Bartók *Concerto for Orchestra* and again, it includes first and second in the total.

RESPONDENT. How about the finale? I've seen first, second movement and finale.

INTERVIEWER. Oh, what I meant by that was first and second parts.

RESPONDENT. Oh right. I would definitely take special care to make real dynamic contrasts between the forte and fortissimos when they occur. Too often a player will play as loud as they can where it says forte, and it's wrong. That's another thing that is generally important for trumpet players especially and other brass players. Sometimes we have to moderate downward slightly our dynamic presentation in an audition situation because of the empty stage and the lack of an orchestra around us and the fact that there may be woodwind or string players on the committee and maybe they'll not understand what we have to do. Better to be slightly conservative on the pure volume side and to be very energetic on the style side.

INTERVIEWER. Not blow the house down...

RESPONDENT. Exactly, [but] you can blow the house down a little bit on the final chorale that happens toward the end of the piece, that goes up to the high C.

INTERVIEWER. What about the muted stuff in the second movement? Maybe for the sake of aspiring trumpet players, mute choice? And maybe how does that affect the sound?

RESPONDENT. That's always a question that's not easily answered. I have had success playing that excerpt with what we call a regular mute, like a Marcus Bonna, or a Dennis Wick or something like that. Not a particularly soft mute, but

very well articulated, very short notes when it's marked staccato, and very clean. If you play very cleanly and if you play soft enough, it won't matter that you're playing a so-called regular mute. I would not worry so much about the mute choice. I would go with whatever is comfortable. If you play it really well, I don't think the committee will care whether it's their choice of mute. Now if they ask for it softer, you might want to have another mute ready to substitute.

INTERVIEWER. Schumann 2?

RESPONDENT. Everybody worries about the response on Schumann 2, but I would advise shifting my attention, as a performer, to the rhythm. There are a lot of places where this really helps in response. If you are really concentrating on the rhythm, all the other stuff happens synchronized, whether you are thinking about it or not. So, think about the time and the intonation. If you get the time and the intonation, probably your response is going to be good enough to make it work.

INTERVIEWER. I've heard the second part done a couple of different ways. There are a couple of measures of rest in there and I've heard it where the second trumpet player fills in the octaves, and I've also heard them rest there. What is your preference? What do you think should happen?

RESPONDENT. There [are] two ways to look at it. One way is that those notes are covered in the trombone. The other way is that if Schumann had chromatic instruments to work with, he would have written them in, and he may have. You can make the same argument about Brahms and Beethoven and Mendelssohn on a lot of stuff. There's a lot of material out there from the Classical period and the early Romantic period where different notes might have been written if they had more modern instruments to work with. The argument

can also be made that the composer compensated for the lack of those second trumpet notes by writing them in trombone or horn parts. So, a definitive answer is elusive. For an audition, I would just play exactly what's on the page. Typically every orchestra will provide their own parts for the audition for the stage copy, anyway, and a practice copy backstage, so just play what's on the page. If they have the notes written in, play the notes that are written in. If they don't have them written in, just play exactly what's there.

INTERVIEWER. Mahler 3, posthorn solo?

RESPONDENT. This is another can of worms. As far as instrument choice, I think, for an audition purpose, you will be fine to play it on your C trumpet. If you do decide to play it on a smaller instrument, like an E-flat, you are running the risk of it sounding really wrong, because it was written for a fluegelhorn or posthorn. You are courting danger unless you use a very deep fluegel-type mouthpiece to moderate the color of the sound.

INTERVIEWER. I thought I would show you, this is my solution: it's a V-cup.

RESPONDENT. Yeah, there you go, perfect. I have something similar. It's got a trumpet shank, but it's got a fluegel cup inside, a TFL. And I think it should be played fairly softly, if you are playing it in an audition. I don't think you should play it loudly as if you are offstage. It really is a can of worms, because I think audition committees don't know what to do with it, and people preparing to perform it for an audition don't know what to do with it.

INTERVIEWER. Why would a committee ask this excerpt? What does it show?

RESPONDENT. It shows a lot of control. It shows endurance. It shows the ability to play softly and beautifully and with lyric phrasing and sensitivity. It

shows intonation. There's a particular technical challenge, where you jump up to the high B, written high B, at the end of the second excerpt. And if they hear the whole thing, it really is an endurance test. It's hard to get through the whole thing in good form. It's a very difficult selection.

INTERVIEWER. Ravel Piano Concerto? And do you play it on something other than C trumpet?

RESPONDENT. I play it on E-flat because it helps me to get a little brighter and lighter sound without working real hard to make it light and bright, but some people play it fine on C trumpet. Obviously what we want out of here is a decent sense of phrasing, accuracy, in tune, [and] good articulation. I know that doesn't sound like a lot, but it's actually hard. The musical result has to be good and can't just be notes hacked out.

INTERVIEWER. Okay, we're onto a good one, Gershwin, Concerto in F.

RESPONDENT. Okay, the first thing I would say is a message to audition committees. They should expect the players to put some inflections in there that are not written into the music. And (as an audition performer) I have encountered from the other side of the screen some objection and the conductor had to tell the committee member, "It's Gershwin."

I really like a lot style here. Obviously it's difficult to play, just from the perspective of control and accuracy. Even for an audition situation, put some kind of hat, even if it is a baseball cap or something like that, over the bell. A variety of things work there, but it's got to sound bluesy; it's got to sound smoky and that's the main thing.

INTERVIEWER. Bizet, Carmen?

RESPONDENT. The first thing, it has to be in tune and in time and with proper dynamics. Most players, when they get to the second line, as it's typically printed out, fail to play it piano. Work out the mechanics of your instrument, however you want to do it, and make sure that your low notes are all in tune. Make the best sound you can on the low notes. I disagree, by the way, with making this a critical excerpt for a first trumpet position, even though obviously you want your first trumpet player to play it well. If you have to give up one excerpt or one perfect quality in your first trumpet player, I think this would be it.

INTERVIEWER. The ability to play low?

RESPONDENT. Exactly. The ability to play low with perfect intonation and [a] beautiful sound. If you had to give up one thing in your first trumpet player, I think this would be the one thing I'm willing to give up. So I think it is kind of stupid to make this a critical part of an audition process.

INTERVIEWER. So perhaps it is more crucial for other positions?

RESPONDENT. I would definitely have it on a second trumpet audition and I would want it to be really, really good. [But for a principal audition], I think it's really stupid to weed out players because of this excerpt, when maybe they give you the best Mahler 5 that you've ever heard, or Bruckner Symphony, or even Beethoven or a Strauss tone poem. I just think it's dumb.

INTERVIEWER. The lowest note in the Carmen excerpt actually goes below what is the lowest note on our instrument.

RESPONDENT. That's right, yes.

INTERVIEWER. So there is a technical consideration that's important to see.

RESPONDENT. There are a few of those low E-flat's in the Strauss excerpts, too, in *Ein Heldenleben*, but those have to be played. In a sense, I think the Strauss excerpts are a lot easier to play, because they are just loud. For me Strauss is easier to play than Carmen. Do you, by any chance, have "Fetes" from *Nocturnes* on your list?

INTERVIEWER. *Fetes* is just a little way down. Did you want to talk about that?

RESPONDENT. I think it is a really problematic excerpt. We've had it on auditions, but you either need to publish an edition and share it with all your audition applicants or don't ask it at all, because there are too many ways out there to play it. There are too many messy copies, and too many variations on articulation. You get people studying and practicing it dozens and dozens of times over, then they get to an audition and read something on the stand that doesn't look anything like what they've been practicing and it throws them for a loop. And that's the kind of thing that can cause complaints. Either be ready to publish exactly what you want them to play or don't ask for it at all.

INTERVIEWER. The last few excerpts are Brahms *Academic Festival Overture*, which was requested thirty-five times and the next two are Bach *Magnificat* and B-minor Mass, so you can almost lump those two together.

RESPONDENT. Well, Brahms, honestly, I don't think it shows that much. It shows the ability to build a phrase from very soft to a single forte and it shows intonation, sound quality, other than that, there's not really much there. Now, as section playing that might reveal more, if there is section playing as part of the audition process, and you see how the player listens and matches color and intonation. That would be kind of good, but frankly, as an excerpt for the solo

audition stage, I don't see it as that valuable. It's not that interesting. It's not that difficult. Obviously, if the player doesn't play it in tune, you can scratch them off. It's kind of like the "Promenade" and the Beethoven calls in that respect, but I don't find that much interest in the piece. I mean I love the piece, don't get me wrong; I just don't have that much interest in the excerpt as an audition piece.

For any trumpet job, I think you have to have the B-minor Mass...Was Christmas Oratorio on there?

INTERVIEWER. It is on here, but it is down a little bit further. It was only requested fifteen times, but if you put *Magnificat*, B-minor Mass, and *Christmas Oratorio* together, combined they are all the way up to the top.

RESPONDENT. I see. Well, one of those, at least an excerpt from one of those pieces is, I think, essential for any trumpet job in a symphony orchestra, and any position. It doesn't matter if you are playing first, assistant, second, you are going to play some "clarino" and you are going to play some piccolo trumpet. So that stuff is perfectly appropriate. If it were a second trumpet audition, I would probably hear a second trumpet excerpt from Bach. Even the standard first trumpet parts are not that hard and not that high; just have everybody play that. It shows the ability to play with the sound and style that's appropriate for that music.

INTERVIEWER. You know what, we've really hit as much as I'd like to do, but I do want to leave it open in case you wanted to throw anything in general about auditions, in case there is anything that I should add in. Perhaps this is your opportunity to speak to the world about trumpet auditions. [*Laughs*] More so than what you've done already. What you've done already is great.

RESPONDENT. If I had all the answers, I might have more to share.

[Laughs] There is a lot of mystery around the process. I think it is difficult, both from a performer's perspective and from an audition committee's perspective to make the process work as well as possible. The audition process only shows you, at best, a limited amount about the player. When you get that player in the position and actually have them do the job, you learn a lot more about them. You learn what kind of an ensemble player they are; you learn how they listen across the orchestra, whether they can play in tune with other choirs and other principals in the woodwinds and the strings. You learn how they mimic style and collaborate with other principals and the concertmaster—how they respond to a conductor's desires. There's a whole lot of it that's just about impossible to determine in a solo audition. So the solo audition is the best way we know how, right now, to get most of that information, but it's still imperfect. I don't know what the answer is. I would definitely recommend to every audition committee to listen with respect to what their brass playing members of the committee have to tell them, if it is a brass audition. And I would certainly turn those recommendations around. If you have a brass player on a string or woodwind committee, listen to what your committee members from the instrumental choir that you are hearing, listen to what they have to say. It seems common professional courtesy, but sometimes it doesn't happen very well.

INTERVIEWER. It's part of the process of becoming a professional musician that we develop a confidence in our own musical judgment, but learning to appreciate your colleagues is something that comes with age and experience, I think. Well, thank you so much.

RESPONDENT. You are welcome, my pleasure.

APPENDIX I

INTERVIEW TRANSCRIPT FOR PRINCIPAL TRUMPET THREE

APRIL 15, 2011

(EDITED AND EXCERPTED)

INTERVIEWER. The focus of my project is on trumpet auditions, and I'm trying to look at it from two viewpoints: the viewpoint of the aspiring trumpet player—what do they need to do to win the job? But also from the standpoint of an audition committee—what should they listen for? Often when there is a principal audition, all the trumpet players in the orchestra are taking the audition. I want to enable a committee to come up with an appropriate list on their own, but then also to know why they are asking certain excerpts.

What I thought would be most interesting to me is if you have some general thoughts about the audition process. Maybe what works or what doesn't work.

RESPONDENT. You know one of the things is: once somebody gets a job, why do they tend not to do well in subsequent auditions? And the corollary is: who are the people with jobs who tend to do well at auditions? Principal players tend to do well at auditions, section players don't. Part of this is when you play in an orchestra; in general, your playing becomes more specialized. You get really good at doing the job of playing in an orchestra. It's especially true when you are not a principal player, because you are not used to preparing those solos. But I think the bigger issue where people miss the boat is that taking an audition is more similar to playing a recital than it is to playing in the orchestra. And that's one reason why kids coming out of school often do well at auditions, because they are in that recital frame-of-mind. And often when I have done well at auditions, it's been within a couple months of preparing a recital. If you played an audition the way you play in an orchestra, you would not pass even the first round. And you find this all the time with people who aren't really sophisticated at teaching their students how to take auditions, but who may be good orchestra

players; their kids don't do well at auditions because it's such a different skill and they don't recognize the difference.

INTERVIEWER. What are some of the kinds of things an orchestral player would do in the orchestra, but would be a major faux-pas on an audition?

RESPONDENT. Well, although it's somewhat mitigated in recent years in the orchestra, most commonly it's volume. You never are going to play in an audition as loud as you play when you are in the orchestra. And like I say, some of that is mitigating lately, because brass sections in American orchestras are becoming a little bit more refined, and with that a little less loud, partly because I don't think there are the number of players out there who can play the volume that Phil Smith plays or Bud Herseth played and still sound good. So, in general, when you can't find the people to play that way eventually you find people that play beautifully in a different way. I think there is also an influence where people are saying, "You know, you can save it up and play really, really loud some of the time, and it's a lot more effective than playing really, really loud all of the time." Personally, it helped me to move more in the direction of being a little sophisticated about picking and choosing the times when it's appropriate to play that loud. And it's just so much more effective. But, getting back to your original question, I think the difference is largely A, number one, volume. B, number two, conditioning, and C, number three, in a symphony concert, generally speaking you are playing one big piece, you are playing a Mahler Symphony or you are playing *Petrushka*, or you are playing *Heldenleben*. You are playing a big piece in a particular style, so your playing is geared toward playing that style. Whereas, on an audition, the way you win is to play in a lot of different styles and sound really good. That's a big mistake a lot of people make going into auditions,

especially people already in orchestras. They don't always sound different playing in all those different styles, it all kind of homogenates and sounds the same. The last thing you want to do, for example, is sound the same on Mahler 5 as you sound on *Petrushka*. They've got to sound totally different. And you've got to project more of that difference in an audition because you don't have all the color and sound of the orchestra around you helping to make it sound different. You've got to create all that on your own in the audition. I know that's one of the comments I got back the very first audition I won. One of the woodwind players said, "Every time you played an excerpt, we could hear the piece around you as you were playing. The different styles of music sounded different. It made sense in that context, whereas other people didn't project that sense of the piece through the way they were playing, the style." I think those are the three things why people in an orchestra don't always do well in auditions, because I think you get a little bit less able to turn on a dime and project different styles. I think you tend to play louder. The louds, at least, are louder than you need to be in an audition, and you get a kind of sound that is not attractive to committees. And lastly you're not in the kind of condition that you're in, like when you're coming out of school playing recitals, and that frame of mind of playing recitals. I think those are probably the biggies that come to the top of my head.

INTERVIEWER. Do you think there are things that a person can do, during the audition, to create these different sounds, other than just their physical skill on their instrument?

RESPONDENT. Well, not really. To a certain extent, there's an element of showmanship in an audition. But that's a difficult place to go, because I know a player who has a very prominent job in an orchestra, who, at auditions, would

play a warm up between every single excerpt. And from what I've heard from committees, it didn't sound all that good. But when he actually started playing the excerpt, it sounded great. I personally didn't like to do that. I liked to play as little as possible in between excerpts, because there's a certain kind of mood that I want to create, there's a tension in an audition, and I want to play that tension. I want to play the silence. [Although] I think it's mostly about really accentuating the differences in styles between what you are playing.

INTERVIEWER. How about switching instruments? I know a lot of people will go to a D trumpet when they're trying to get a little bit of a lighter sound. Do you think that comes across to the committee? Or is it one of those things, do whatever you've got to do to sound good?

RESPONDENT. I think that's really a personal thing. When I was taking a lot of auditions, I preferred to switch instruments as little as possible. For instance, I would always play the Bartók *Concerto for Orchestra* first trumpet part entirely on my C trumpet. I wouldn't switch to a smaller horn to play that little woodwind section. As I've gotten older and I've taken auditions when my life wasn't so able to be focused only on taking that audition, there have been times where I've switched horns for playing a section like that.

INTERVIEWER. You're talking about the fifth movement?

RESPONDENT. Yes, when I was doing well at auditions and taking them a lot...when I say taking them a lot, I rarely did more than one a year and did well. When I was doing well in auditions, my general frame of mind was to use fewer instruments, because I always felt that what I might gain by changing instruments, whether it's ease of play or stylistic difference, I also lost because it's not a horn I'm playing every day. There are tradeoffs to be made with those

switches, gains and losses. I'm not giving you a definitive answer for your book, but there is no definitive answer. It's the same kind of question people ask me, "Well, I just heard a recording of this orchestra playing this piece that's on the audition list and they do it this way." Well, I got myself in deep doo-doo once doing that. First time I took an audition for [a top training orchestra]; I went and listened to the most recent recording that included an excerpt from the audition list of the host orchestra. On the recording, the trumpet section didn't accelerate very much on a particular excerpt, and so I didn't accelerate very much. When I got my comments back, one of the comments was, "Where was the *accelerando*?" So it's difficult to second guess what you think an orchestra might like or not like. Individual conductors have so much to do with it.

INTERVIEWER. I've heard all kinds of crazy things. On an audition, I played *Leonore* No. 3, and they asked for both calls. So first time I played it one way, and then the next time I played a little more heroic, a little louder, and I got cut almost immediately thereafter. So I asked for comments, and the trumpet player from the audition committee said, "I couldn't understand why you couldn't play the same way twice on the *Leonore* call."

RESPONDENT. I have an even worse story for you. I went to an audition and *Death and Transfiguration* was on the list. So the whole *tranquillo* section is a bit ambiguous as to how it should be played. So I thought, "Well, I'll just make it sound really good." To me, that meant really smooth, lyrical and somewhat legato. So I really lightly tongued the leap from the D to the A and I did it really well. And the comment I got back was, "You slurred that leap, and everybody always tongs it." You see, the double irony was, I did tongue it. But I did it so well that they thought I'd slurred it. There's no good advice to give people when it

comes to auditions in regards to minutiae like that, because sometimes committees are just stupid and they say stupid things. Now there may have been plenty of reasons I didn't pass in that particular audition; that one lick may not have kept me from passing. But you know...that's really not a question of what you do as an auditioner. That's really a question of what do you do when you're running an audition. Unless you tell people ahead of time how you want excerpts to go specifically, you can't second guess the myriad of ways that people might choose to do them. All you can do, legitimately, in my opinion, is say, "Well, is that in the big realm of what's acceptable, and did they sell me?" I mean in the case of the *Leonores*, if they wanted it to sound the same way both times, they should have said, "We want it to sound the same both times." Because otherwise, as a committee, how do you know what somebody's going to do?

INTERVIEWER. On committee's that you've served on, have you found that there is a reticence on the part of the committee to ask people to do things differently? Or are they usually pretty forthcoming?

RESPONDENT. Not on committees I've served on, because I've done enough auditions, if you have questions, you just ask them to do it differently. Personally, when I'm on a committee, I'm harder on more basic issues. If there's something that needs to be played lyrically and it's not played lyrically, that's something that throws me. Why would anybody not take advantage of an opportunity to sound good? It seems silly to me. But if somebody played certain notes longer or shorter, or stuff like that, that's not an issue, we often ask people to do things differently.

I have to tell you another horror story, though. You can use this one if you want. I was observing an audition. I wasn't an official part of the committee, but

they did Ravel G-Major Piano Concerto and during the discussion one of the candidates was being discussed and the conductor's comment was, "Well, he didn't play it very fast." Thankfully the principal trombone player said, "Well, why didn't you ask him to play it faster then?" It goes to your point, how do you second guess when a conductor makes a stupid comment like that? Is it a race? Are we going to have them all start it at the same time and see who comes out first? To a certain extent, that's just part of the business of taking auditions. There's a certain roll of the dice that you just can't get away from. You have to put your head down, do what you think is right, be convinced that what you are doing is the right thing and do it at the best level you can do. You have to know that when what you're doing fits with what the committee is buying, it's going to be a match and it will work. You can't second guess every possible permutation.

INTERVIEWER. One of the things I found interesting in my survey results, it seemed that several people suggested that they were listening in a different way, or for different things based on the round. For many, in their preliminary round they were specifically listening for technique: can you play in time, etc.; and as the rounds progressed they were looking for the best musician. Do you think that's important for someone taking auditions to think about?

RESPONDENT. Well, first let me talk about that from the audition committee standpoint. Audition committees have an extremely difficult job to do. And I know people who take auditions don't like to give credit to audition committees. But the reality is you have to listen to one hundred or often more people and you don't have unlimited time. The most limited amount of time you have to listen to somebody is in the preliminary. And I think what committees are saying when they say those things—like listening for tone and technique in the first round—it's

really a matter of expediency. It's not that they're saying that you don't have to play musically in the first round. You know you can't practice one way, then expect to perform a different way, as a general rule. If you are practicing these excerpts, you can't play them differently in the preliminary round than you play them in the final round. That's impractical. But everything that they are going to be listening to in the first round, they are also going to be listening to in the final round. Suddenly they don't stop listening to rhythm in the final round, they don't stop listening to all that stuff, it's just sometimes we do not ask more involved excerpts that touch on more nuanced kinds of playing because we just don't have time for it. So I would think it's less about how you listen, and more about which excerpts you pick for the preliminary round. Typically you only have six or seven minutes to listen to somebody, you have to get in, separate the wheat from the chaff, and get out. It happens all the time that people get passed over that should be passed on and occasionally people who aren't really up to the level get passed into the final round. You can't spend twenty minutes on each candidate. So, nobody is saying that music is unimportant in the first round, but all those elements that go into a musical performance are included in isolating certain things in the first round, to quickly eliminate people. The best example is rhythm. If your rhythm is bad, you're out. The way I try to teach the importance of rhythm to people is to say rhythm is like a window. You can be doing all the greatest things in the world on the other side of that window, but if the window is all fogged up, nobody cares, because nobody is going to see it. You want that window to be as clear as possible, so that all the great stuff that's going on in your presentation is visible to them. You want that rhythm to be as clear and as precise as possible. Now that doesn't mean metronomic; there's give and take

and some things slow down and speed up. It just has to have logic, a clear logic, so that all the other elements along with rhythm that go into making a musical presentation are there. It is just so easy for a committee to sit there and tap their finger and figure out whether your rhythm is good or not. That's why everybody focuses on rhythm in the first round. It's an easy way to eliminate people. But that's not to say that one should play metronomic in the first round and then play musically in the second round. I don't think that's true at all, but you will find that the excerpts that tend to be asked in the first round tend to be things where the committee is going to sit there and tap their finger and if you screw up, you're out. It's just for expediency's sake.

INTERVIEWER. This might go to what we were talking about earlier, in terms of whether we are talking about principal auditions or section auditions, but how important is section playing in an audition and particularly for which auditions is it most important?

RESPONDENT. You mean for a principal audition or a section audition?

INTERVIEWER. I would say in the course of an audition, most of the auditions I've been to, there's no section playing.

RESPONDENT. The problem with section playing is it can be, and often is used as, a way to predetermine the outcome of an audition. It's a really convenient way if you have somebody that's already playing with the orchestra who you'd like to get them the job. Because once you get down to the section playing, somebody who's playing with the section day in and day out, of course, is going to win. You can't beat that. How can you from the outside come in and sound as good as somebody who's playing every day with the group?

INTERVIEWER. If all things are equal?

RESPONDENT. That's why I was backing up, because we did do a little bit of that kind of thing in our principal trombone audition recently. We sat down and played a passage or two together and it was a little revealing, not really all that revealing though. I think most of the time you can tell who the best musician is. If they're a good musician, they're going to fit in with what's going on around them. If they're playing a principal part, and depending on your orchestra, there's a certain style or certain standard that they are expected *to establish*, not to fit in with necessarily. I think what makes more sense, if you're able to, is to have somebody actually come and play with the orchestra for a week. That's when you can really tell if somebody is going to be the right person or not. Fifteen minutes on stage, I'm more skeptical. Some people like it more than I do.

INTERVIEWER. Because of the fairness issue?

RESPONDENT. Partly the fairness issue, but also because I think that that short a snapshot of playing together with people is not very revealing. In this day and age, it's rare the situation where you can't figure out a time for somebody to come in and play a week with the orchestra. And that reveals so much more than having somebody come in and play excerpts onstage with the trumpet section for ten minutes. Or like what happened to me at an audition where I played with the whole brass section. Here I am auditioning for associate principal in a brass section and sitting next to the principal trombone player playing excerpts. Am I leading or following? What do I do? We played the end of Mahler 3, the chorale, and the comment that came back was, "We couldn't hear you." Well, whose fault is that?

INTERVIEWER. It's the conductor's fault.

RESPONDENT. No, it's their fault. They were all playing too damned loud. I'm playing first trumpet. I have the highest voice. Who are they balancing with? Do they expect me to balance with them? They were being lazy. Whenever I played in the section playing Mahler 3, you scramble your brains out to play soft enough to whoever is playing principal trumpet. That's the hardest thing. So the comment, "We couldn't hear you," was stupid. If you can't play softer, then ask me to play louder. But don't make the comment, "We can't hear you." I've had so many bad experiences playing in sections myself at auditions that I'm very skeptical of that whole process. Playing with them for a week, that's a whole different thing. Because then you play the first rehearsal and they say, "We're not going to be able to play that soft, you're going to have to play louder." Fine, no problem, but don't make it a mystery.

INTERVIEWER. It doesn't really cost the orchestra very much to do it, either.

RESPONDENT. When you consider the commitment you are making to a person, it's really not that much money.

INTERVIEWER. Another topic, pops. Should pops excerpts be asked? And what should we ask? Should we ask John Williams or something along those lines?

RESPONDENT. That's a really good question. I've only had bad experiences with pops excerpts, but I will say that I don't think it's necessarily a bad thing to ask. I think they tend to ask for the wrong things.

INTERVIEWER. What do you think is an example of a bad one?

RESPONDENT. I took an audition for an orchestra once and they had premiered a piece that had different solo movements, and this particular

movement was a trumpet solo. And so they sent it out with the list. In a way, that's a great thing. Nobody has ever seen it before, of course except for the people who studied with the first trumpet player or who play in town and play extra with the orchestra. They sent it out with no explanation, it was manuscript. And this was before YouTube so there was no way to hear the piece before the audition. My impression of the piece was that it was swing. So I played it in a swing style. I nailed the sucker. I heard from the committee after I finished, "Oh that was really lovely, but actually it's supposed to be rock and roll, can you play it again totally straight?" I defy you to take a piece that you learned swung and to play it straight. It's a lot easier to take something that you know straight and swing it, but you learn a piece swung, and then it turns out it's totally straight...I sounded like an idiot. It was a total crash and burn job. Now you can say it was my fault for not either asking or for practicing it more than one way. And you'd be right if you said all those things. You can put that in your book, I'm happy to say that, but it's also irresponsible for the orchestra to not say what style the piece was, especially since if you go and have lessons with the first trumpet player or anybody in the section, or if you live in town and play extra with them, then you have an advantage over the people that are coming from out of town. Some orchestras have it in their contract that you can't give lessons a certain amount of time before the audition so that people won't have an advantage by studying with the players in the orchestra, which is an interesting concept. I don't know if it's really practical, and I think it's more accentuated in the case of wind instruments where auditions come up so rarely. What was your original question?

INTERVIEWER. Pops excerpts.

RESPONDENT. I would think more standard stuff, like “In the Mood,” or traditional big band things. Or, like you say, John Williams would be fine.

INTERVIEWER. I think the closest thing to a real pops excerpt I’ve seen are still in a classical realm, things like Gershwin and Bernstein.

RESPONDENT. And that’s dangerous, too, because how do you play the fast solo in *American in Paris*? It’s all over the map how people want you to play it. Everybody should run, not walk, to their Netflix and rent the movie *American in Paris* and listen to the way he plays those two solos. It’s the most amazing thing in the world. It’s so stylized. It’s beyond stylized. Now you couldn’t necessarily do that on an audition, but if you play with some real personality on an audition on a piece like that, it could kind of scare people—you could almost get away with some of that in the orchestra, though.

I’ve often wondered about putting out a book of pops, but it defies the meaning of pops in that if something is popular, then pretty soon it’s not. I think the real issue is figuring out if somebody can play in that style. It was never my strength, but I was able to fake it. And that’s really what you want to know, can somebody fake it. It’s hard to do when you’re playing by yourself, though. It’s much fairer when it’s in the orchestra. I think the thing you could try at an audition would be a swing tune or a swing solo. That would probably be the closest thing to be able to measure. It’s a question I’ve asked myself often, and I haven’t really come up with a great answer.

INTERVIEWER. How important is it to ask a solo on the audition?

RESPONDENT. That’s a really good question. There are three different kinds of solos that I have seen asked. The first is the most common, exemplified by the Haydn concerto. Are you learning a lot when you hear somebody play the

Haydn concerto? Probably not. It might be a quick and easy way to eliminate a lot of people if they sound crummy on the Haydn. You are maybe giving the auditioner, especially if it's in the finals, an opportunity to get comfortable and get off on a good foot. Excerpts tend to be so short, so, play something that's a little bit longer, and in that regard maybe it's a good thing. The second is what's happened on a number of auditions, the opening to Honegger *Intrada*. The Honegger is in many ways wonderful, because it was written as a test piece. In the opening, you've got range, you have loud and soft and high and low. It's a great test piece and in many ways is wonderful. It's a hard piece to play and then have to do a bunch of excerpts, though. So if it's not a really high powered principal job, it's probably not a practical audition piece. Because it's a solo piece, sometimes committees have a hard time adjusting their thinking, because excerpts have a much more narrow range of what's acceptable. As soon as you open into a solo piece, you can't look at it the same way. I'm talking musically, interpretation-wise. You still expect good rhythm, you still expect phrasing, you still expect all the things that go into making a good presentation, but the realm of interpretation is so broad on this solo. You have to hope a committee realizes this piece has a broad range of what's acceptable. The third was the Tomasi concerto. Now think about that for a minute. Imagine the implications of a trumpet audition where you have a piece like the Tomasi concerto for the solo. That's like you've got the audition list and then you've got the concerto. The concerto suddenly becomes almost equal to the audition list. If there's enough notice given and if it's a standard enough piece, like I would say the Tomasi concerto is. If people know far enough in advance, I'm not necessarily against that kind of thing, but it goes back to this question that always comes up, how to put a list

together so that you end up getting the right people winning the job. As I said, you have to ask yourself whenever you are putting an audition together—if you want somebody to win this job that already has a job in an orchestra, how much time do they have to practice? It's a big mistake orchestras make—committees make, I should say—they think by making a list longer it favors experienced people. I think exactly the opposite is the case. Experienced people have jobs, people with jobs have less time to prepare for auditions, auditions are different than their job, so shorter lists, in my opinion, tend to favor experienced players. Because a person with a job has less time to prepare for an audition, and so is favored by a shorter list. That's fundamentally a really important concept, I think.

INTERVIEWER. I think what I'm going to end up doing in my document is going through and making this an entire section to itself, talking about some of the pitfalls, such as fairness: trying to be fair and ending up less fair.

RESPONDENT. And I don't think the length of the list is a fairness issue, it's really a practical issue from the standpoint of the orchestra. Are you the kind of orchestra that wants a player who already has a job? If you're a larger orchestra...yeah, you want an experienced person. In a smaller orchestra, on a practical level, you're probably looking at kids in the New World Symphony or graduate students...people getting their first job, maybe, and a longer list may be a good thing in that case, because you really need to get into the weeds and see if this person can really do a lot of different stuff. You have less of a concern then that they are going to have time to practice, because they are going to have nothing else to do but practice. So a longer list in a smaller orchestra might make sense, but in a bigger orchestra, or in a situation where you really want to try to get people with experience, a short list always favors more experienced people.

When you are doing trumpet auditions, every excerpt, with very few exceptions, is short. You've got to sound good right away. You don't have time to make up for sounding bad at the beginning. So you don't need twenty-five excerpts to tell if somebody is going to sound good. You just don't.

INTERVIEWER. In my experience with listening to auditions...

RESPONDENT. You knew right away!

INTERVIEWER. I knew within four notes.

RESPONDENT. Yeah, of course. Now having said that, I know having listened to auditions where you thought it would turn out one way and ended up, "Now wait a minute, maybe that person screwed up on that first excerpt and they're actually better than I thought." So it's dangerous to say you know within four notes, because no committee is actually eliminating somebody after four notes. You always let them play a couple excerpts because people make mistakes. Typically you have three or four excerpts and then a cut-off point, and then maybe listen to more excerpts. But, you're right. Usually you can tell pretty quickly.

INTERVIEWER. This is maybe a committee question again, but what role does the order of the excerpts play? Or what are some pitfalls that an audition committee, if they don't have a trumpet player on the audition committee, might need to avoid?

RESPONDENT. Well, I'll tell you an audition story where they did have a principal trumpet player on the committee. This was a mistake I made. When you're a student, you're always thinking, "Okay, how could they screw me up? What's the worst possible order of excerpts to ask? I'll be ready to do it that way." When I went back and started taking auditions when I was older, I started

thinking more practically. You know, you never really have to play *Magnificat* and then have to play Mahler 5 on the same show. That makes no sense. So there was an audition I went to and the first thing they asked out of the block was *Magnificat* and then after that was *Outdoor Overture*. This was for a major orchestra. So I asked the personnel manager, can we put the *Magnificat* at the end if we choose to? And he went and checked with the committee and they said, “No,” and to me, that’s stupid. That’s just dumb. That’s trumpet athletics; that’s trumpet Olympics. It’s not auditioning to see who really is a good trumpet player. But, at the same time, I should have known better. I should have practiced it that way. I should have been ready for them throwing me a curveball like that. I think it’s a stupid curveball, but it happens. For me, when I’m on a committee, an audition is two things. It’s certainly a test, but you really want to figure out who the best player is. You want to put people in the position to play well. You don’t want to put people in the position to play badly and then see who comes out on top. So my feeling is: you are going to have plenty of time to hear all of the hard stuff. Start out with something that makes sense. At most auditions, the popular piece to start with, other than a solo, is the “Promenade” from *Pictures*, which makes all kinds of imminent sense. It’s not that hard a piece to start with; it often starts after an intermission or it starts the program. It’s a beginning piece. It’s a piece you start with. So the “Promenade” gives everybody a good way to get off on a good foot and get comfortable on stage, to hear the acoustic...all kinds of stuff like that. But the big bugaboo is where to put that piccolo piece. Some people don’t like it at the end because they’re afraid they’ll be tired at the end. I think that’s kind of silly, unless it’s for a section audition, where maybe being strong isn’t that important. I don’t like to play it at the

beginning, because I don't think I'll sound as good on my big trumpet if I follow playing a piccolo piece. I'd rather it be at the end. Probably the best thing to do is to ask people to put it where they want it. I don't believe in making the candidates jump through hoops in an impractical, stupid way putting everyone in a bad position and see who comes out on top rather than putting everybody in a good position and see who comes out on top.

INTERVIEWER. If the committee doesn't know, they should probably know what excerpts tend to be played on a different instrument so there's not so much jumping around.

RESPONDENT. There I disagree with you. I don't think in the case of other excerpts it really matters. Point out one where it would make a difference, other than the Bach excerpt, the piccolo excerpt.

INTERVIEWER. Maybe Carmen, where you have the low E-flat?

RESPONDENT. Maybe, but that one doesn't bother me so much.

INTERVIEWER. I think mostly I'm thinking about piccolo.

RESPONDENT. But there again, "Goldenberg and Schmuyle," it happens right in the middle of the show, and when it comes to that you have to be ready to do it, but I use different equipment for that than I do for playing Bach.

INTERVIEWER. Do you use a deeper cup, or what?

RESPONDENT. I use a different piccolo trumpet. It has a response that's similar to my regular trumpet, whereas for Bach I tend to use my Selmer piccolo, which is kind of a different animal. And also, "Goldenberg and Schmuyle" is not that hard compared to playing Bach.

INTERVIEWER. It's not as high.

RESPONDENT. It's just blowing, you know.

INTERVIEWER. Now, you mentioned in asking for the “Promenade” early in an audition that part of it was so you could hear the sound of the hall. How important is the environment for a trumpet audition?

RESPONDENT. I don’t think you can change what you do, but I only mean that you have to hear the environment you are playing in, it’s just a good way to hear what’s going on.

INTERVIEWER. That’s great. I’m also thinking from the aspect of where committees decide to hold their auditions. I’ve been in a black-box theater; I’ve been in a bathroom, or a locker room. I mean literally it was a bathroom. Do you think committees should think about these kinds of things?

RESPONDENT. Yeah absolutely, I have a great story about this. I was at an audition for a very prominent orchestra and they split the committee for the preliminaries. This was actually an invited round, so it was almost like semi-finals. One committee heard candidates on stage, the other committee heard candidates in the rehearsal hall. If you drew an even number, you were on stage; if you drew an odd number, you were in the rehearsal hall. Committees always say, “Well, the committee is not listening for the room and it won’t make any difference.” [*Sigh*] You’d like to think that’s true. I think it probably is true in the case of a split committee. There’s probably a bigger difference between the individuals on the committee than there is between the two rooms. In other words, the fact that you have two different committees is probably a bigger variable than the fact that one group is playing on stage and the other is playing in the rehearsal room. The room thing is probably more a function of money than anything else. There’s a real practical aspect to that. Orchestras that control their hall, or own their hall, are always going to try to do it in the hall. Orchestras that

don't and have to spend money to get into the hall are going to tend to find somewhere cheaper to do it. I think that is one of those places where the committee probably has more invested than any individual person taking the audition. They are going to do their best to get the right room.

INTERVIEWER. Do you have any horror stories about crazy things that were perpetrated perhaps not by the committee, but from an operational standpoint?

RESPONDENT. I mean there are all kinds of them. I probably have an equal number of horror stories and also good stories. I went to an audition where I had to drive four and a half hours and the personnel manager knew it. They put me in a ready room and said, "Don't worry about it. What time do you think you'll feel comfortable? We'll slip you in this hour. Close your eyes, meditate, take a few minutes, relax, rest and get yourself together." I've had really good experiences like that.

INTERVIEWER. For every good experience...

RESPONDENT. I've told you some of my horror stories already.

INTERVIEWER. I'm thinking more specifically...

RESPONDENT. No, I know what you're talking about, operational. Well, one of the things I always tell people is to have a practice mute with you at auditions, because it has happened many times where you are in a warm-up room and then they take you to a waiting room but you can't make any noise in there. That's really common. The reality is unless it's really a long time, probably you're fine not playing any notes in the room, especially if they are going to start with something like the "Promenade," but emotionally you feel like you have to play a note. You feel desperate to play. It's an emotional, nervous kind of thing. Those

are the kinds of things, like where they have proctors who don't really get it. Lately they've started doing some things that they didn't do when I was starting to audition. They do things like when you arrive to sign in for your audition; they give you the order of the excerpts that the audition committee is using. I think that's a great thing, but that didn't used to be the case. People will complain that there's a certain amount of unfairness in that if you come early, then you know earlier than other people what excerpts they are asking. In my day, we used to literally go to the audition and stand around and listen to what people were playing, and, for the first people, the excerpts got called out from the committee. So that was really unfair, compared to the people later in the day.

Are you going to have a section for good audition practice things that a committee should try to do?

INTERVIEWER. Absolutely, that's one of the things I want to hit.

RESPONDENT. That would be good. "These are things that people suggested over and over again are maybe a good practice for the committee to follow." And I think that's a good fair one, to let people know the order of the excerpts when they arrive. In deference to the committee, sometimes you hear somebody play something and you think...it doesn't happen very often in the preliminaries, usually in later rounds...you hear somebody play something and you say, "It sounds good, but I'm not sure about this part of his playing, why don't we listen to him play something lyrical because I want to hear him play more lyrical stuff?" So they might ask something in addition, just to hear if they have a question about somebody's playing in one regard or another. So it shouldn't preclude the committee from going off the list and asking for something. That's

certainly always their prerogative. And frankly, if you prepared well for the audition, does it really matter what the order is? You're prepared for any order.

INTERVIEWER. In one of my best auditions, I played the initial list and when I got done they kept asking me for more and more excerpts.

RESPONDENT. Did you win the audition?

INTERVIEWER. Well, yeah, I think he was trying to make me miss, and I didn't.

RESPONDENT. And that's another point, and I'm sure other people have talked about it. Don't assume because they ask for something over that you did something wrong. Sometimes they'll just ask for something different. They may ask for something more legato, or if somebody already played it legato, they may ask for it more marcato. Sometimes what the committee does by asking you to repeat an excerpt is to see how flexible you are. So no matter what you did, they might have asked you to redo it. One prominent audition I took, every candidate, no matter how fast they played Ravel Piano Concerto was asked to play it again faster, no matter how fast you initially played it. It wasn't that he had a particular tempo in mind, he just asked everybody to play it faster, "Do it again, now faster." My biggest horror stories though, were the ones I told you about. Situations like, "It's not swung, it's rock and roll." I think that in this day and age, since you can post stuff online so easily, it's really probably best for an orchestra to post the excerpts online so that everybody is playing the same version. I know that I took an audition for an extremely major orchestra who had their own version of Mahler 5. It wasn't a problem at the beginning of the excerpt, [but] in the first movement at number thirteen there were notes that I've never seen in any other version. It's an extreme example, but is the point to throw people off? Or is the point to hear

how people play? You never have to sight read Mahler 5, for God's sake, or anything in an orchestra at that level. But also, to be sure, if you are going to post online, that you post what you intend to post, because I have also seen situations where there were markings on pages and people think, "Are we supposed to follow these pencil markings or not?"

If there was one thing out of all the things we've talked about that I wish more people understood, in my opinion, is that comment I made earlier about how longer lists tend to favor people without jobs and shorter lists tend to favor experienced people. I think that gets lost so much of the time. But it's predicated on the concept that auditions are different than playing in the orchestra. They really are. If you believe that, then it is easy to believe that shorter lists favor experienced people. If you don't believe that, then longer lists favor experienced people. But over and over and over again I see auditions where they don't understand why people with jobs don't do better at their auditions...big orchestras I'm talking about...and that's why, in my opinion. Who has time to prepare all that stuff if you've got a family, you've got a job, you've got students...you've got a life! And taking an audition, to do it well, is an all-consuming process. If you've already got a job, why should you bother, as much as you might want the job, it's really hard. And that's why some of the more prominent jobs involve playing excerpts with the orchestra, which they can do for a prominent position. That's obviously ideal if you can get to that point. It's rare that an orchestra does that.

INTERVIEWER. That's an interesting thing. I think that's a good thing to put in my project. This is the second time I've heard that. I have a friend who just

took a prominent audition and they took time out of a full orchestra rehearsal to have him run excerpts with the entire orchestra.

RESPONDENT. They do it with prominent jobs. When you're getting into hiring a principal player like that, it's a big deal. But I still think that even in a big orchestra, even hiring a section wind player, second oboe or second bassoon or something like that, why not have the final three candidates come and play a week with the orchestra? Are you in that much of a hurry that you have to make a decision right now? You learn so much working with somebody for a week that you can't learn on stage playing duets or something.

INTERVIEWER. You know, I want to ask one last question, which is what do you think really makes the difference when it gets down to the nitty gritty, the final rounds, for a trumpet audition?

RESPONDENT. It would be too easy and too generic to say the best musician...what does that mean? I think that this isn't going to answer your question, it's another thing that I thought of that's really important, though. I think the important thing to remember at a trumpet audition is—there are a lot of people on that committee who are not trumpet players. And there's likely going to be a lot of people on the committee who are not even brass players. And, I don't mean this as a criticism; I might even put the horn players in that category. They aren't listening necessarily the same way as the trombone players and the other trumpet players, but there are potentially woodwind players...I hope, there should be in my opinion...but there's woodwind players—string players potentially—a lot of people who are not brass players, or at least some people who are not. I always feel if I can sell myself to the woodwind players and the string players, then it's easy to sell myself to the brass players. Woodwind players don't only

vote for you because you don't play loud, that's stupid, they would never do that. They all understand that there's a certain requirement to be a trumpet player, in the job you have to do certain things, but they also understand they don't want somebody who's going to play out of tune. They also understand they want somebody who's going to have a more nuanced sense of what it is to play in an orchestra and not just a meathead who's going to blow the walls down all the time. So I always say the easiest people to please on a trumpet audition committee are the trumpet players and the trombone players, because they just want to hear you play high and loud and all the right notes and a little bit of phrasing and they're happy. [Laughs] I don't mean that, I mean obviously they are more sophisticated than that. But if you please the violinist on the committee, you've done something, because violin players...well, it's a very developed school. The violin has been around a lot longer than the modern trumpet, and the school of playing and what they hear is, in many cases, much more sophisticated than what we hear. Not to say there isn't a place on an audition committee for violins for a trumpet player, which there is, but I'm just saying that for me, for my money, the people I'm focusing on are the non-brass players on the committee. I'm selling myself to them. I want to be the musician that they want to hire. I want to be the player that they want in their orchestra. And if I can sell myself to those people, I know that the brass players are going to like me. I hate committees that are all brass players, because I think it is a disservice to the orchestra. They often aren't listening to the things they really need to be listening to pick the right person. So to answer your question, what makes the difference? I think there's a level of...well, it's certainly not perfection, because I passed a round at a very prominent audition, and there actually was not one excerpt where I didn't bust a

note—but I still passed. After the fact, the comments I got back said something like, “We could all hear that you were a great player and you just got off on a bad foot. You were having a bad day. Something wasn’t clicking for you, so we all gave you the benefit of the doubt.” You asked about horror stories. Well, I have a lot of those good stories, too. They’re not just horror stories. And eventually, frankly after doing well, after passing a round when I missed a note on every excerpt, imagine how confident I felt going into the next round. I thought, “If they’re going to pass me after missing a note on every single excerpt, I feel good!” I played really well on the next round, obviously. So I think it’s a level of sophistication in your playing and in your presentation, a completeness in what you do that is on a level that goes beyond just pleasing trumpet players. That’s why it’s always a good thing when you get ready for auditions to play for people who play other instruments, especially other non-brass instruments. Play for string players or woodwind players.

INTERVIEWER. I play for my wife, who’s a violinist, and she’ll say, “You know, that note is out of tune.” And I say, “Do you have any idea how hard that is?” And she’s like, “I don’t care.”

RESPONDENT. I had someone play a recording for me. They were trying to figure out why they don’t do well on auditions. And I told them, “I don’t hear that phrase going up to the A.” It was mostly musical stuff; it involved technical issues, but it really was about musical things and all the technical things were taking away from what they were trying to do musically. He brought his wife with him, who was a cellist, and every time I said something you could see her nod. And it was as if she wanted to tell him all that stuff, but she was afraid that there was something invalid about her saying [what] she wanted to say. And it seemed

to me like it opened the floodgate in their relationship, where she thought, “All that stuff I was thinking, it’s okay to tell him. He needs to hear it.”

I don’t know if I gave you a sound bite answer that’s going to be a good summary to put in your book. Make up something, and if I want to change it, I’ll tell you.

INTERVIEWER. Okay, fair enough.

APPENDIX J

INTERVIEW TRANSCRIPT FOR PRINCIPAL TRUMPET FOUR

APRIL 21, 2011

(EDITED AND EXCERPTED)

RESPONDENT. Okay, well let's cover whatever I can with you and I'll try to be as succinct and at the same time as broad and comprehensive as I can be.

INTERVIEWER. Sure, well what I want to do is talk about some things that either aspiring trumpet players might need to think about or a committee might need to think about, and a good one right off the bat would be section playing. How important do you think it is and what role does it play in the audition process?

RESPONDENT. Well, it's an interesting question, because you could go a number of different ways with the situation. I was going to say for a principal position it's not really as necessary, but it depends on the circumstances of an audition. For us, the way we run our auditions here is that, for my job there was no section playing for the principal job. For the assistant principal/third player, there was no section playing. For the second job and the fourth/utility job, the finals was, except for one or two excerpts in each, all playing duets with me; playing standard orchestral material in a duet setting to see how the sounds meshed, to see how quick they were to assimilate articulation, note length, dynamics, sound color, blend, balance, ensemble, all those different aspects, because that's a big part of their job as a section player. When I won my last job, a section job, part of the audition was to come back the next day and play in the orchestra, where I played second trumpet on a few pieces and third trumpet on a number of pieces as part of the audition process. For an orchestra it may be very valuable to see how a second, third, fourth player would fit within the fabric of the section. It depends somewhat on who the players are that you have there, the particular mix. If you have a particularly strong mix of players—a section that pretty much has a paradigm, a formula, an idea, a brand, a style that they play

things—to see if somebody would fit within that style is not a bad layer of information to have. I don't think it's necessarily a bad thing to ask somebody to come play a week. You learn a lot hearing somebody in the ensemble versus hearing somebody individually. Individually, there have been some players I've heard who sounded great alone that when you get them in either the section or you get them in the ensemble itself you realize that their ensemble skills are lacking. For whatever reason, whether it's rhythm or articulation or dynamics or sound or style, note lengths, anything like that, that they're slow on the uptake with, those are important elements to have in place if you're going to be successful on the job. Ultimately in an audition, many times you're playing alone, and then getting in the job is a whole different thing. For me, I feel like the more information you can get in the audition the better. I would be a proponent of doing some section playing. For a principal job, maybe even having the whole brass section out there and playing through it and see how that feels. But it may not be necessary, either, it may be a situation where in the audition somebody really shines so clear-cut that it's not necessary. I think for our third/assistant job we had some section stuff ready to go but it became unnecessary. It actually came down to two terrific candidates, either of whom we'd have been happy to hire, but then on the one particular day when they both came back it was very apparent and the winner was very clear. But we had that as a separator if it got to a point where we still couldn't make a decision. So to me it's all about gaining information and the more layers of that you can get the better.

INTERVIEWER. It sounds like it's not necessarily a hard and fast rule: you must do section playing.

RESPONDENT. No

INTERVIEWER. But it's one of these things that it could be another iron in the bag.

RESPONDENT. Especially for a second job, I think it's essential. For fourth/utility job, because they play second a lot, I think it's pretty essential. For more of a principal type job, I don't think it's necessarily essential, although it could be very helpful. And I think in any of those situations, especially a principal job, hearing the person within the orchestra, giving them a trial week is always a good route to take, especially if it is down to a couple candidates where it's very, very close.

INTERVIEWER. One of my colleagues was talking to me about one of his experiences where they brought him in to a rehearsal and they had the entire orchestra play excerpts with him. I've been noticing that happen more often in auditions, mostly with bigger orchestras. Do you think it's logistics that keeps other orchestras from doing that?

RESPONDENT. You know, every orchestra is different. It could be a matter of time. It could be a matter of finances, not wanting to bring candidates back for a separate trip and not having the time the next day or that day to be able to do something. It's definitely a viable option. It's just a matter of whether you want to exercise it or not.

INTERVIEWER. On a different topic, how important do you think it is to ask a pops excerpt on an audition?

RESPONDENT. It depends on the orchestra and it depends on the type of repertoire they do. If half the season is pops, if that is part of the job, and that's part of the role, then you're going to have to find out if the person can play that style. It is something distinctly different. I wouldn't overly emphasize it, but I

would definitely have it somewhere in the mix, probably judiciously placed because a lot of that stuff is very intense. Maybe just have a round of pops oriented stuff, rather than intersperse it so all of a sudden you're playing Bernstein *Symphonic Dances*, then you have to play Schumann No. 2 or *Magnificat* or something that would not be the best mix, and I would also do it later in the audition. I also don't think it is necessary to ask people to play rotary valves on an audition. Not everybody has a rotary-valve trumpet. Most orchestras own their own set, so whatever orchestra you're joining, you're going to end up playing one of those instruments or getting one of those instruments to match that set rather than your own anyways, and if you can play, you can play. And if you can play the trumpet and you can play music, then you can play music. For me if someone has a rotary at their disposal and they're comfortable with it, by all means use it, but the last thing I want to do is take somebody out of their comfort zone. Very briefly, for me, an audition is about getting the best group of talented people there, especially right from the get-go, the first audition that a position is open, getting the best talent pool available, you want to get younger players, the most talented players who are either still in school or just out of school—so picking an apple right off the tree. You want to get younger professional players, who are doing things like Chicago Civic, or New World, or a lot of the big summer festivals, who are just out of school or somebody who has just got an entry level job or some sort of a job, and then more seasoned players, and more veteran players who have been in bigger jobs or jobs for quite awhile. And you want to get as broad a cross section of as many of those players as possible in the room taking the audition the first get go. You really want to put out a wide net. Ultimately you want to gather this big group of people, to get them in the room

and for their five to seven minutes on stage, not to make them jump through hoops like it's an Olympic event. You want to create an environment that as many people as possible are given the best chance to play their absolute best. So asking people these crazy preliminary rounds or final rounds where it becomes this nonsensical Olympic event, where they are playing Bruckner and then Bach, and then some really high stuff and then something really soft and low and then something really high and loud, doing these extremes like that is not going to get you the best player, is not going to allow people to play their best. To me, you ask straight ahead stuff because ultimately you want to hear first and foremost what kind of tone quality do they have? What kind of musicality do they exude? What kind of compelling musical presence are they? Do they understand the specific style and character, not only of the piece, but the specific passage within the piece? Did they understand the context of the passage? Do they know the piece, or do they just know the notes? And that's very apparent in the audition. And of course within that, good time, good rhythm, good intonation, correct articulation, dynamics, all the nuts and bolts of it. And accuracy, while important, I don't mind if somebody scratches a note here or there. Not in every excerpt, but if you scratch a note here or there, I kind of like to see what happens next, because on the job you're going to miss something. And I want to see what kind of mental toughness someone has. Are they able to have amnesia and to put it behind them and immediately get back on track, or does it snowball and the wheels come off? I want to see how mentally tough somebody is, because on the job, especially for a principal job, you're hanging it out there, you're going to miss something. And that's the test. If you miss something, how do you react? And if something happens in an audition, I like to see how somebody recovers. In fact I

give them more points in their favor if they miss something and come back with confidence and strength and only get stronger, rather than go the opposite direction and wilt. So that's part of it as well. But accuracy to me is way too overemphasized. If somebody comes out and slaughters something, that's going to put a red X through them, but if somebody chips a little something here or there, I would rather hear somebody going for it and playing with a compelling musical presence than somebody playing safe and careful and playing notes without any sort of emotional content or any sort of character and style. And let me tie a bow in the rotary stuff... it's unnecessary. If someone has one and wants to use it and they're most comfortable with it, you want people to be in their comfort zone in an audition. You want to have them play their best.

INTERVIEWER. I think this is great from two standpoints, both from the aspect of a musician taking an audition, and those listening to auditions.

RESPONDENT. Right, you don't want somebody who is going to chip something every excerpt, but at the same time, if it's once a round something gets away, if you really hear something in their sound and in their musical expression that interests you, ask them to do something again and ask them to do something slightly different. Ask them to make adjustments. Because that's another part of it, you need to see how flexible, how quickly can somebody assimilate information, then on a dime change to the right direction, because you don't want somebody sitting in the section who the conductor has to ask four times to do the same thing. So I like when somebody is asked to do something again. It gives them an opportunity—do they play it better the second time? What do they learn, or do they just make the same mistake again? So a lot of it also is what you ask in the audition tailored for that particular role.

I also think sight reading is good. And I'm not talking about throwing *Wozzeck* or *Gurrelieder* in front of them. If Shostakovich No. 5 isn't on the list, put that up. If Brahms No. 2 isn't on the list, put that up, depending on what you want to probe in their playing. Put up basic, standard repertoire that if they are going for a specific job they should know, or something that the orchestra just did, to see if people are doing their homework, to see if people are paying attention. Those are all great ways to get more layers of information and do more probing to see what kind of player somebody is, really in depth, before you ask them to join the ensemble, because you don't want surprises. You want people to come in and to be successful when they join the group. You don't want somebody to join the group and then realize they have a gigantic hole in their playing, but because you didn't probe that, you didn't know they couldn't play high and soft, or you didn't know they didn't have any endurance because you didn't ask enough.

INTERVIEWER. This may seem like we're backtracking a bit, but on Pops, what are some excerpts you would ask?

RESPONDENT. "Symphonic Dances" from *West Side Story*, Gershwin *American in Paris*, *Rhapsody in Blue*, or the Piano Concerto, those are all good to ask. Bernstein, you could ask stuff like *On the Waterfront*, or *Divertimento* has some great third trumpet stuff in it.

INTERVIEWER. Do you think you would learn much from asking John Williams?

RESPONDENT. Sure, why not? Heck, have them play *Born on the Fourth of July*, or *JFK*, or have them play *Star Wars*, or *Indiana Jones*, or *ET*, or *Close Encounters*. All that stuff. There is some stuff that he has written that could

definitely showcase a lot of different things, but the thing with his music is that it is very symphonic, so it's not really that "Pops" necessarily. I think the Bernstein and the Gershwin are definitely more of a place to go to probe for crossover/Classical/Pops oriented stuff. There's enough Bernstein, like *On the Waterfront*, *Symphonic Dances*, but it's a lot of that kind of style that encapsulates a pops style. You can find out very quickly if somebody can do it. You don't need to go John Faddis or Arturo Sandoval in the situation and screech out F's and G's and play a lead book or something like that. It's much more of a stylistic thing.

INTERVIEWER. Even in an orchestra where you have a situation where you are going to have lead parts, you probably don't want a lead player for your principal trumpet player.

RESPONDENT. No, but there are definitely some guys who can play lead who are principal trumpet players.

INTERVIEWER. So, we have these wonderful things that we want to hear in our player, whether principal, or whatever, but we don't want to have crazy Olympic rounds. How do we get around that, how do we probe and find out that this person has the skills for the job without it being crazy?

RESPONDENT. The thing is, right off the bat, most orchestras ask a solo of choice. You could go a few different ways. You could make it a very specific concerto and say, "I want everyone to play a movement of Hummel or Haydn," or some people like Honegger *Intrada*. I personally don't, because the *Intrada*, while it shows a lot, can bake a person in three minutes and so I'd rather not go there, or Tomasi to me doesn't show enough. I mean, it's nice pyrotechnics and it's nice facility, but it's not showing you sound and sustain. Quite frankly, if it were up to

me, I'd be tempted to just say everyone play second movement of Haydn. As simplistic as that is, you find out what kind of sound somebody has and what kind of musicality somebody has. In many ways, the simpler the better, I mean, to me the technique, you could probe technique, and you need to, but at the same time, if there is no sound, it doesn't matter. So to me, right off the bat, I like saying just a movement of Hummel or Haydn. Also because all conductors know Hummel and Haydn, those are the two trumpet concerti that they know, so it's familiar ground. If it's a non-trumpet player, it's familiar ground. And I think the more familiar ground there can be, the better it's going to bring them into the trumpet world and it's going to bring them into a place where there's a better understanding, a better way to evaluate things. If somebody comes out and they're playing a Tomasi or a Honegger, or something that's not as known, it's not going to capture them as easily. I always like to ask a movement of Hummel or Haydn, and then I always like to ask one of the *Leonores*, usually No. 2, and then *Pictures*. Within that amount of time, I pretty much have heard all I need to hear, whether I want to hear more, but even there, that's staying real meat and potatoes. Sound in the meat of the trumpet in your working zone with those two excerpts. *Leonore No. 2* and *Pictures*, and then something like *Petrushka* and *Pines*, maybe Mahler No. 5, just hear if they can/have them open up a bit.

INTERVIEWER. So this would be like your first round?

RESPONDENT. Simple, straight ahead, no hoops. Going from one thing to the next is not an Olympic event. It's stuff everybody has played, everybody knows, it's all familiar ground, so people can be comfortable. And you give them a chance to shine, you give them the best chance to relax and put their best foot forward. And then from there, all bets are off. Even then you want to do some

probing, but then you need to find out if somebody can play softly. I think that's one of the biggest things.

INTERVIEWER. So what would be that excerpt, Brahms *Academic Festival Overture*?

RESPONDENT. Oh, Brahms *Academic*, Debussy *Fetes* is really a great one for soft playing, and of course Schumann No. 2. It depends, for higher auditions I would say *Academic Festival*, *Fetes*, Schumann No. 2, and for control of dynamics, something like *Parsifal*. For lower auditions, you are looking at something like Beethoven Violin Concerto, which, as simple as that is, it shows air control, stability in playing, the ability to play soft with a beauty of sound, the ability to match articulation, match note length, match dynamics. So if somebody can't play low and soft and have the control, that's the job in a lot of ways, to be able to do that. So I'd just as soon uncover it in the audition. But again, making sure they are not playing a soft passage after cranking out something high and loud. I like to line somebody up a little bit, to give them a chance. They're not going to play the beginning of Schumann No. 2 thirty seconds after cranking out something.

INTERVIEWER. When I first started taking auditions, I was told don't play anything before you start, and don't play anything in between, just go out and play what's on the page. Do you think it is a positive or a negative if someone plays a couple of notes before they start or in between excerpts?

RESPONDENT. You have to understand that when you walk out on stage, everything you do is being evaluated. If there is no screen, how you are dressed, how you carry yourself. If there is a screen, whatever notes you play are being evaluated. For me, any notes played, it's a little unnecessary. It's something you

can train yourself, you can practice picking up the horn and going. I never wanted to play any notes in between. To me it's a much stronger, much more confident presentation. Notes in between, it seems like you need to doodle around a little bit, and find your way, and a lot of times when people doodle, they're doing it kind of mindlessly and it doesn't sound so good. So right there, there have been some people who came out, starting doodling around and I could have just waved my arms and said, "Okay, thank you," before they even played a note. I could see our music director look at me and go, "Uh-uh." I think the stronger your presentation, the more confidence you can exude, the better. And to me, when you come out and you're confident and the first note is the first note and you grab the listener with beauty in the tone quality and musical presence right off the bat—I think that's much better. You have to practice on the different instruments, you have to know the tendencies, so that when you pick them up, you know what kind of air current, what kind of quickness of air, what kind of air speed and air amount you need to go through the instrument, how it is going to react. All these things are learned and ingrained, to a point that whatever instrument you pick up, it's like clicking channels on a TV set. Those are the people who do really well. It's the people that noodle around who can be quite fine players, but a lot of them also seem to be fudging their way around a little bit, or trying to find their way. It doesn't send the right message to me. That's something I would encourage people not to do. It's like what Woody Hayes used to say about the forward pass, "There are three things that could happen and two of them are bad." And that's kind of the way it is with this. It could get you going, but it's also being evaluated. The cost/benefit is not worth it and it's a much stronger presentation if you don't play in between.

INTERVIEWER. How important is the environment to a trumpet audition, and are there certain things that might not be a good thing to do if you are running an audition?

RESPONDENT. Yes, an acoustical environment is very important. There was one audition I took where you walked out on stage and they had this red curtain in an L-shape that you walked into, and they had the stand and the place where you were standing, the curtain was maybe five feet in front of the stand and the other curtain was very close, so it felt like you were playing into a couch and maybe it sounded great out in the hall, but to the player, it was visually and physically very disconcerting. That threw me off. I mean I played okay, but still it wasn't the right environment. You want a good acoustical space, a space where people can sound good, where the acoustics are going to assist the player and not detract from the player. You want the committee to sit in a manner where the bell is not facing directly at them, but it's not at a 90-degree angle, either. Maybe it's just a little bit off-center, so you're not getting the direct, right-in-front-of-the-bell view, so the player is able to work the acoustics of the room a little bit. Whether it's a partition out in the audience for the orchestra members who are listening, for the committee, or if the partition is on stage; I think it is very important that the partition isn't right on top of the player. It is also important what kind of material the partition is made of, so it's not this big velvet curtain. The visuals of it are as important as the acoustics, as well. For a player to walk out, you don't want somebody to visually walk out and feel like they are playing right into something either. So the space and the acoustics and the environment, there are a lot of little things that can go a long way. I know for us we have two different heights of chairs in the orchestra, so I always make sure there are two chairs

right there if somebody wants to sit down. There are two stands, one that's high and one that's low and then somebody there to adjust it for them, if necessary. There's a proctor of course, so if they want to sit or stand, they have some options. They have places to put their trumpets, not on the floor, but on chairs, so it's a height that they don't have to bend down to go get it, so it's a very economical, very quick change if they need to change, because obviously in any trumpet audition it's rare that you are only going to play one instrument from beginning to end. Chances are you are going to play some C trumpet, some D or E-flat trumpet and some piccolo trumpet, maybe some B-flat trumpet. And you need to have them at your disposal for the committee's sake and for your sake to have quick and easy access to it, so you get into a flow with the audition, that there aren't huge gaps between excerpts, and at the same time you are not rushing, either, you are not physically moving around. There are a few other things. I've heard of auditions happening in very small rooms, because some orchestras don't own their hall or have access to the hall. I think it's important to be in a big space, an acoustical environment that gives the trumpet player the best opportunity to sound their best, so it's not like a Wenger practice room, or something that's really dead, or something super carpeted, or some church that's super boomy. Any extreme is not going to help.

INTERVIEWER. I've been at auditions where the warm-up room, or on-deck room is close to the stage and been asked not to play right before my audition.

RESPONDENT. Yeah, that's not going to help anybody. I think the more you can have warm-up spaces where people can be a little bit separate the better, that not everybody is in one locker room someplace, which can turn really stupid pretty quickly. You always have knuckleheads, you always have somebody, the

guys who are popping off, saying, “Yeah, well when I played for Phil Smith he told me I was the best thing,” or somebody talking about people who are in the orchestra, “Yeah this job is mine, they told me.” —people popping off and talking smack. And then you have the knucklehead players where one person starts an excerpt, then another person, then another person, and it spreads like wildfire and then everybody tries to one-up each other. And then you have some schmuck playing *Brandenburg No. 2* even though it’s not on the list because he wants to psych people out. I got to a point where auditions for me were a solitary endeavor. My whole attitude was, I’m there for one reason and one reason only, and that’s for me to try to play my absolute best for the short time that I am out on that stage, and, how can I focus all of my energy? I’m not going to waste any energy on anything. I’m just going to be in my own world and I’m focusing all my energy on that one moment I go out there, because realistically, auditions, for me, are not a competition. You can’t control how anyone plays; you can’t control how the committee feels about how they play. It’s about you going in and focusing on playing your best and letting the chips fall wherever they do. I think the more you can compartmentalize yourself that way and focus on your own tasks, and not allow that other nonsense to infiltrate, the better you are going to play.

People really look at auditions with trepidation. There’s this aura about them that’s really negative. How much they hate auditions. Maybe I’m an alien, but I got to a point where I really liked taking auditions. I enjoyed the challenge. To me, taking an audition is an opportunity. It’s not like you walk in the building and if you play terribly they say, “There’s a penalty, give me your B-flat trumpet.” You walk out with everything you walked in with. You didn’t walk in with a job,

you walk out without the job, there's nothing to lose. There's everything to gain. Auditions are all about opportunity. For a really nice job, you could be making \$100,000 a year for the next thirty years. That's three million dollars. It's like having a nice lottery ticket, I guess. But it's not a game of chance. You take the chance out of it through the thorough preparation, through your ability to execute in the moment, through clearing out all these variables and focusing on your task and having a good day and being at your best; it's all about opportunity.

INTERVIEWER. How do you prepare yourself to be at your best?

RESPONDENT. It's kind of knowing and timing things out. After the first few people go at an audition, you have an idea how long they are taking and, whether they post it or not, you have an idea what they are asking. Personally, I don't think it is necessary to post what you are going to be asking. Some orchestras do, some orchestras don't. Frankly, it didn't matter to me. You could tell people what's on the prelim, you could not, and it gets spread around pretty quickly after the first few people go anyway, so it doesn't really matter.

INTERVIEWER. On another topic, do you think a player should play the same volume at the audition that they would play on the job?

RESPONDENT. It depends, I just kind of play the way I play. When I took auditions, or if I was taking one now, I would pretty much play the way I play.

INTERVIEWER. Do you think it might come across as being too loud?

RESPONDENT. It depends on the acoustical environment and that is something you have to judge immediately when you first start playing. Do I need to back off? Do I need to step on the gas a little bit more? Do I need to lengthen things or shorten things or articulate things slightly different depending on the acoustical environment? And these are millimeter type distances to travel in

making the adjustment. These aren't like wholesale adjustments—just very, very slight adjustments in the moment. That's an interesting question.

INTERVIEWER. I've heard different things from different people. One person I was asking said you need to play 70% volume otherwise they are going to wonder, "Why is this person playing so loud?" It probably depends on the orchestra, too, I would imagine.

RESPONDENT. No, it really depends on the environment. I mean, I am not a banger to begin with, but again, I don't think it is a volume issue so much as it is a sound-quality issue. I think if somebody is pushing the sound, it might not even be close to as loud as I actually play in the orchestra, but if the sound starts to shred, no one wants to hear it. But on the flip side of that, I've heard auditions where people were playing really strong, but yet it had such beauty and depth in the core of the sound that it was really incredibly impressive. So again a lot of it comes back to the sound quality and what is appropriate for the given passage and the given piece that is being asked. So I would say you don't want to be going in there, walking on eggshells and tip-toeing around either. But at the same time you don't want to go in there and over-blow, which in my hall can happen because it is a very resonant hall. Many people come in and over-blow. The smart people come in, start maybe a little stronger and realize very quickly that they don't need to and back off a little bit. And that's also another thing to be evaluated. How quickly do people assimilate and react to the acoustical environment appropriately.

INTERVIEWER. So I think you hit on most of the things I wanted to discuss. What I'd like to do next is to look at some of the top excerpts. I think you touched on the top four. Number five on my list is *Ein Heldenleben*. More often than not it

was on associate auditions and it was the E-flat part. In your experience is the E-flat part played by the third player, the associate?

RESPONDENT. Exactly. Usually I'm playing the B-flat part, they're playing the E-flat part, and the E-flat part, there are a few different parts you want to be asking. There is the battle scene at 49 through I think it is 56, it encompasses both the solos. Another part that is good to ask is number 65–66, to incorporate the low F. I think around 77–78 (somewhere in there), 81–83 in E—and being sure to ask through 83, since a lot of guys don't practice the stuff that goes into a duet with the other trumpet player, where the B-flat trumpet takes over—and of course the ending, the Festes Zeitmas at the end, although the very end isn't something I would personally ask. Very briefly, in audition preparation, I'm a big proponent of getting complete parts, getting access to scores and recordings. Learn the complete part and learn the context of every part, don't just play the notes. I hear a lot of guys come in and just play notes and they call me later for comments and say, "I didn't miss any notes, what happened?" I wouldn't say this, but, "You played with the musicality of a two-by-four. You just played notes. You didn't play with any expression. And it wasn't appropriate for the piece." To me the guys who are successful are the ones who play in context—you can sense the orchestra; you can hear the orchestra with them. They transport you into that world, and that's what you want to be doing. You really want to transport the listener.

INTERVIEWER. One of the other suggestions given to me was to get a recording and play along with it.

RESPONDENT. Absolutely, get a score, look at it. Know how it fits in. Know the instrumentation at that moment. Know who you are playing with, who you need to be blending with.

INTERVIEWER. The next excerpt on my list was *Scheherazade*, I think we know it is triple-tonguing, double-tonguing, but what else are you looking for in that?

RESPONDENT. Again, I want to see if somebody knows the context of it, I want to see how they play; do they know where the accents are? Are they able to play with speed? Are they able to play with evenness in their tonguing? And evenness in the sound?—not only the articulation. *Scheherazade* is a good one for me to do in a duet, with somebody else as a duo to do from C to D in the last movement, from six bars before Q to R. Just doing those couple of spots you can learn a lot, and you can learn how quick somebody is. Is their K syllable a [guttural kha] or a ka? You find out very quickly how even their sound and their articulation and their time is with *Scheherazade*.

INTERVIEWER. Bartók *Concerto for Orchestra*?

RESPONDENT. Great piece, great piece to ask. I don't know if I would throw it on a prelim, especially the last movement stuff, but it's great stuff to ask either for a principal job or a section job. You could ask the beginning chorale that could be either by yourself, or, even better, with the section. The fugue section you could do either first or second by themselves or in a section type of a situation. The second movement, while great individually, is better as a duo, and not just the muted portion, but the chorale along with it. To do the muted section, then the mute change, immediately changing on a dime and going from this very unemotional, rhythmic sense with the mute, to something very beautiful and very

chorale-like, and being able to change color and sound qualities with the mute and then without the mute very quickly and also to change the mute literally very quickly as well.

INTERVIEWER. What about the mute, should it be a soft mute, a black mute, or regular mute?

RESPONDENT. The way I use mutes for the most part, I just use one straight mute for everything and I change color by manipulating my air and my articulation and my airspeed. With a metal mute, it will get the right bite for the articulation for Bartók. The black mute just gets a little too covered, and also you have to change from piano to mezzo forte. If it stayed piano the whole way through, maybe I'd think about the black mute. As for the rest of the piece, the last movement, you can do the spot at 201–247, where it starts with the second trumpet and then the first trumpet comes in, you can use those for both a section job and a principal job. I wouldn't necessarily ask the first part on a prelim, I think that is more of a separating aspect that you can ask a little bit later to see what kind of high range somebody has.

INTERVIEWER. Now for the part in the fifth movement with the high D-flat's do you use your C trumpet?

RESPONDENT. No, I use my E-flat for the section around 201–247. When that stuff is over, I go back to the C, but I have an E-flat trumpet that has a pretty beefy sound. The problem is that is very easy for people to grab a smaller instrument or different instruments to make something easier, but if the sound doesn't fit the piece, it's not viable. For me if my sound was too light or too bright for that, it wouldn't work, but I've got an E-flat trumpet that I can play pretty healthy on and manipulate and make it sound like a C trumpet.

INTERVIEWER. Schumann No. 2?

RESPONDENT. Schumann No. 2, obviously, can you play soft with control in good rhythm? Are you hearing the moving quarter notes? And moving in correct time with good intonation, with evenness of sound, with control, to be able to play really softly, playing a nice musical line? When playing the second part, it is unusual for just the ink to be asked. Certain things like that, I would always ask the proctor, "Would you prefer to hear what's written, or would you prefer the second part to fill in the octaves with the first part?" That's another one that I'd ask as a duet, in a section player audition. I think that shows a lot. You have to be able to play softly. I mean anybody can play loud on a brass instrument, although playing loudly with a beautiful sound is unfortunately a little bit unique. But to really have the control to play softly with a beautiful sound on this and with stability in the sound along with all those other nuts and bolts in place is challenging, but necessary.

INTERVIEWER. Mahler 3? Posthorn?

RESPONDENT. Well, Mahler 3 posthorn...there is also the chorale at the end of Mahler 3 that's something you can ask and a couple of spots in the first movement, but Mahler 3 posthorn is an interesting one because what instrument do you use? Mahler himself changed his mind. I forget what the sequence was, but at different times he had posthorn, piston—meaning cornet, or fluegelhorn written for it. I actually play it now on a posthorn. A posthorn sounds kind of like a hybrid between a cornet and a fluegel. Before I had the posthorn, I used to play my fluegel. It depends on the acoustical environment that you play it in, and what you are comfortable with. I've heard people play it on B-flat trumpet, C trumpet, D or E-flat with a bag over the bell, C trumpet with a fluegelhorn mouthpiece, or a

V-cup mouthpiece, or one of these Curry TF mouthpieces. I've heard people play it on rotary, cornet, any number of different ways.

INTERVIEWER. What would you say is the quality of sound, regardless of the instrument, that you are going for?

RESPONDENT. Regardless of the instrument, the quality of the sound that I am going for has a beautiful, nostalgic sense to it. It has a glow and a warmth that's very dolce espressivo, but with a beautiful glow and a warmth and a roundness to it. It's a little bit different than *Pines*, *Pines* maybe there is a little more of an Italian vibrato involved with it. With this, it's just a simplistic beauty, kind of a nostalgic sense to it. You have to stay within a certain framework of time when you are playing the posthorn part. There are moments that you can take a little time, and not take as much time, depending on how the chord structure is. And when those changes occur, there are certain moments you have to hit a certain mark that you have to know about. Again if you are playing an audition, to exude [this] knowledge sends a message to the committee that you know the piece. And it should have an easy dynamic, not too soft, not too loud, and the whole thing has to have a gentle gait to it. Nothing is ever too stilted or too washed out. It has a nice easy framework of in two. Every now and then it subdivides out a little bit, you take a little time, and then on it goes.

INTERVIEWER. Gershwin Piano Concerto?

RESPONDENT. Obviously the second movement, and again, here's a moment where you can really transport the listener. You want to take the listener back to 1925 in New York and that whole bluesy vibe that this whole thing gives off. And there is what you use for a felt hat. You don't want to use something that stifles the sound of the trumpet; you want to use something that gives it that

burnish, that velvety sort of a feeling. Covered, yet not stifled. So you have to be careful, sometimes bags over the bell end up feeling a little too stifled.

INTERVIEWER. I actually have an old felt crown, but when I first put it on, it did exactly what you are saying, it completely stifled it, so I started cutting holes in it. One of my teachers had a hat that he had cut up so much, there was hardly anything left, but when you listened to it in a hall...

RESPONDENT. Yeah, it gets this glow and warmth to it that's beautiful; it has a magical sense to it. What I use is a beret, and I put it on the stand, and I play with how far my bell goes into the beret and how far out, so I can change the color of it. As I change dynamics and range, I can change color. So that's what I use for that and it works great and it has that same kind of color thing.

INTERVIEWER. Are there some ways an auditionee might play it that wouldn't surprise you or me, or other trumpet players, but to a committee without a trumpet player that there might be anything surprising?

RESPONDENT. The Gershwin? No, I think anyone that has any musical sense will understand the context of the piece, the context of the style and equating what the player is playing with what they are hoping that style to be.

INTERVIEWER. What about scoops? What about blue notes?

RESPONDENT. Well, it's all part of the style.

INTERVIEWER. So it shouldn't surprise anyone if it's there?

RESPONDENT. No, if they say something, then somebody else on the committee who has some knowledge, would say, "No, that's idiomatic, they meant to do that." And the thing is for the player to make sure that it comes across that it's idiomatic and that they meant to do it, not that the valve got

mushy or they didn't put it down right; that it's very overtly aware to the committee that by their execution—that's what they meant to do.

INTERVIEWER. Bizet, *Carmen*?

RESPONDENT. *Carmen* is interesting, if you look at the opera, the part says piston, it's a cornet part, but the publisher who did the suites, it's now trumpet. You are playing it in a duo with the cello section, it's very dramatic, and you have that kind of brooding quality to the style. You want to make sure again it has the appropriate style, the appropriate sound, appropriate dynamics, good intonation and that it's full bodied and beautiful and brooding; all within that low range.

INTERVIEWER. There are a couple of places in the *Carmen* excerpt where I have a question about the part. In measure ten, I have been asked to rearticulate the concert G at the beginning of the measure.

RESPONDENT. I personally don't, but some people do.

INTERVIEWER. On auditions, do you think it matters?

RESPONDENT. If you have their part in front of you and you see that it's not tied, ask. It's always better to clarify before you play. But I have had people ask to have that rearticulated. Personally I don't, but I've seen that before. There is also the whole thing with the low F's [concert E-flat's] where you finger it with the alternate fingerings, or do you just do the regular fingerings and then throw the slide for the one note and then back in. It just depends what you are comfortable with. Personally, I like to do it regular fingerings and throw the slide for the F's. To me, it gets it out of all the false fingerings along the way leading up to it.

INTERVIEWER. Brahms *Academic Festival Overture*?

RESPONDENT. Well, you can do the chorale or you can do the ending—either of which is good—also as a section. If you do it as a section, it is about how aware people are of where they fit within the harmonic structure. When you are playing thirds, fifths, roots, what are the tendencies? How do you bring that off within the section if you are playing it as a section? If you are playing it by yourself: playing it in a vocal manner, singing through very long lines, making sure you are not breaking things up, again playing softly with control, and, of course, as you are getting stronger toward the end, playing in an appropriate style, not getting too overbearing with the forte leading into the next section.

INTERVIEWER. And the last one I want to hit, because we could go forever, is Bach, *Magnificat*. Usually there is going to be some sort of piccolo excerpt.

RESPONDENT. More than likely for a principal job, or an assistant principal job there is going to be piccolo stuff. Personally, for a second job or a fourth utility job, to ask piccolo in those auditions is unnecessary, and it's not the type of player or the type of role that that necessitates. Playing Bach, I'm a big proponent of doing a lot of homework, listening to the Baroque trumpet players, guys like Crispian Steele-Perkins, Michael Laird, Mark Bennett, Niklas Eklund and Ed Tarr, listening to the way those guys play, and trying to emulate that style—that articulation style in particular—and phrasing on the modern instruments, with the facility of the modern instrument, but with an eye towards correct style, and correct articulation and correct phrasing. Because a lot of times I hear people playing *Magnificat* or B-minor Mass and they just bang it out. But to me, you pick up the piccolo trumpet, and if you exude more of an elegance, and still have a heroic sense to it, but still much more of an elegant, singing quality to it rather than just bang the thing out, I think that's going to separate you a lot,

especially if it's non-brass players listening. You approach it much more like a string player or an oboe player would with a lot of that stuff.

INTERVIEWER. I think you have mentioned using more than one piccolo before.

RESPONDENT. I have three piccolo trumpets. I have a Schilke P5-4, a Schilke P7 and then I have an old Benge. The P5-4 is probably the lightest instrument, the P7 is more of a hybrid between the two and the Benge definitely has the beefiest sound. The Benge I use only for orchestra stuff, like *Right of Spring* or the end of *Petrushka*, or "Goldenberg and Schmuyle," or *Bolero*, but *Bolero* depends who is conducting and how they want that part to be. Sometimes I use the P7 for "Goldenberg and Schmuyle," sometimes I use that for *Bolero*. Sometimes I use the P5-4 for *Bolero*, if somebody wants a little lighter touch to it. Mostly I use the P5-4 for my solo stuff. The other horns are more orchestrally oriented. The P5-4 is a little lighter, a little more nimble; it's a little more flexible. I can kind of get around things, especially in the extreme upper range.

INTERVIEWER. How about for this excerpt, for Bach *Magnificat*?

RESPONDENT. For Bach *Magnificat*, I would use the P5-4. The Baroque stuff: Bach Orchestral Suite, B-minor Mass, *Magnificat*, *Christmas Oratorio*; I use the P5-4.

INTERVIEWER. Not to get too trumpet geeky, but do you use a big mouthpiece or a smaller mouthpiece when you are playing Baroque?

RESPONDENT. I use the same mouthpiece for piccolo trumpet no matter what I am playing. For my Benge, I usually use a 14A4A. For both the Shilkes, I use a Purviance 8, which is a Bob Reeves mouthpiece with a Bach-like rim. It's a pretty shallow mouthpiece. I'm usually good with bent dimes; I can play a really

shallow mouthpiece. I know for some people they bottom out, with the way their embouchure is and the way they play, but I don't have that problem with it, so I go that way and I can still get a pretty robust sound on it.

INTERVIEWER. I'm really surprised by guys playing 1C's on their piccolo.

RESPONDENT. You have to have something a little bit different, and the thing is, picking up the piccolo trumpet you don't want it to sound like a toy, either, which a lot of people do. They pick it up and they want something they can get the notes out and they try to squeak it out. It has to have substance, yet levity and lightness and elegance to it. So it's got to be a really nice balance. So if you are playing *Brandenburg* or something like that, to be able to play much like a flute or oboe, while still retaining a trumpet-like core to the sound. And I especially love watching string players and what they do with their bow. And what they do with their bow—we do with our air. And with Baroque players, the way they do quick strokes, it's kind of a brush, a brush/glide kind of a thing, but it still has a definitive clarity to it. So it's about how you make that happen on a trumpet.

INTERVIEWER. Well, this is great, basically my only other question is an overview. What is it that separates out the people that not only advance, but that ultimately are the ones that win the audition? Everyone is listening for sound quality, musicality, and rhythm, everything the job requires, intonation, accuracy; and granted it's all of the above, but is there any one thing that really has to be there? That really sticks out as the most important to you?

RESPONDENT. The best way I could describe it is three words. Compelling musical presence. It's as simple as that. To exude a compelling musical presence. And then what that means (and I've covered all of this): sound quality, tone quality, appropriate tone quality for everything that you play, appropriate

style and emotional content, and context for everything that you play. And then within that, all those nuts and bolts of articulation, dynamics, rhythm, intonation, breath control, where you breathe, how you breathe, the way the whole thing comes together, the complete package, but the compelling musical presence, somebody who goes out there and isn't just playing notes, who isn't just playing excerpts, somebody who is actually performing these pieces and transporting the listener into the world of those pieces and that each thing is its unique entity, that Brahms sounds like Brahms, Debussy sounds like Debussy, Mahler sounds like Mahler, Prokofiev sounds like Prokofiev, Bach sounds like Bach. That each of these has its own life unto themselves and that the listener is taken there and that the listener is really excited by it and that it is an enthusiastic, positive presentation and that it is inspiring the listener. And usually in auditions there are very few players that play that way. When somebody comes out and has a full package, it shines like there is a beacon shining on them, and more often than not, some people like to call it an "aha" moment, somebody plays and then within three bars, "Okay, that's what I've been waiting to hear."

INTERVIEWER. Do you think your colleagues pick up on this as quickly? Or is it that we are trumpet players that we can hear it almost immediately?

RESPONDENT. Well, for our auditions, any trumpet audition, the committee is the principal members of the brass section and the remaining members of that given section who are not involved in the audition, so there aren't any non-brass players and same with the winds, same with the strings. Other orchestras have a standing audition committee, and you could have horn player, an oboe player, a couple violinists and a cellist listening to a trumpet player.

INTERVIEWER. Do you think that's crazy?

RESPONDENT. I think it's not utilizing the expertise of the folks you have there. I've been around this long enough that I could listen to a violin audition and have a pretty good idea what's what, but do I know as much as a violinist or a cellist even? What to be looking for and what to be listening for or what to be asking? Absolutely not. I mean, I have a pretty good idea, but with brass instruments, of course, I have a much clearer idea and with the other brass instruments I know very much what I want to be hearing and what I want to be asking for and what I think is reasonable to create a context where people can play well, but that's the only thing that I would say. To have a standing audition committee is not utilizing what you have at your disposal for evaluating things. You're not using your expertise that's right in front of you, but even if you are not being listened to by trumpet players, good musicians hear and are listening for your sound. Hopefully they have somebody that will clue them in, that if somebody misses a note; it's not a big deal. I heard situations where as soon as somebody missed a note they were gone. And you are going to lose out and you are not going to get the kind of player that you ultimately want. And there are places where they are going to make decisions that way. And you can't help it. You can try to educate them.

INTERVIEWER. That's what I'm hoping to do is to take these ideas that you have and that some of the other people that I'm working with have had and to put it all together in some kind of a cohesive way so that if someone is doing a trumpet audition and every single member of the trumpet section is taking the audition, you can still have some type of objective input. Maybe this project will be a kind of a tool.

APPENDIX K
INTERVIEW TRANSCRIPT FOR CONDUCTOR
JUNE 28, 2011
(EDITED AND EXCERPTED)

INTERVIEWER. What gets someone to the final round, what should a committee be listening for? What specifically are you looking for when you listen to a trumpet audition?

RESPONDENT. The very first thing is that by the time I get to hear the players, it's the final round, so I haven't been through all the different machinations that the committee has gone through. One of the things I have noticed with a lot of audition committees is that they're looking, once you're past basic sound quality and intonation, they tend to lean towards a flawless audition, a technically flawless audition. I'm not necessarily looking for a technically flawless audition, because depending on what job it is, I'm looking first for a certain quality of sound. I don't know if it's because of the instrument I play, not being a trombone or a trumpet player. I have grown up sort of loving a conical sound, and although there are places in the repertoire—I think of Bernstein *Symphonic Dances* or something where I might want a bright trumpet sound—I also want to know that the player is capable of a warm, sort of round sound. So that's one of the first things that I listen for. The other thing that I like to hear in an audition is musicality—people are usually on one side of the fence or the other on that—because they either want to know that this person can play flawlessly and get through the hard repertoire (the stuff that sort of separates the men from the boys for lack of a better way to put it) and that's obviously a great thing, but I also want to know that the player has some sense of a musical phrase, and is willing to take a risk. Having said that, sometimes you will hear players in an audition that will go over the top with their musicality; they take too much of a risk. And usually in that case, I might ask for something different, ask for them to play it a different way, or ask for this passage again, but, "Think this instead of

this.” And that tells me two things. It tells me, one, whether or not the player is adaptable, but it also tells me whether or not the player can take instruction. Because sometimes the person might have—if it’s 100% technically—if you say the best job is 100% technically in the audition, and they play 95% technically, well, for me, that’s what rehearsal is for. If they have a great sound and they’re very musical and/or they take musical instruction very well, or are adaptable, then I’m going for the sound and the 95%, not the, “Oh, yeah, but his *Petrushka* excerpt was horrible.” That’s not a game-killer for me. So I think sound is a big issue for me (and I know this is a long answer to your question), but one of the other things that comes to mind for me, too, is that if I’m building the section from scratch, I have the most freedom. If I have a section that sounds a certain way, then we want to try to find a player to match that sound, to the extent that I’m happy with the sound the section is making. Every conductor has a tone, by that I mean a preference for a certain sort of sound world, or color, whatever. And so when you come to a new orchestra, for example, as a conductor, you’re trying to shape the sound of the sections in front of you. Sometimes that’s hiring someone and sometimes that’s changing the way you’re asking them to play during the course of your time with that orchestra. So if I find a player that’s playing the way that I hope the section is heading, that’s a factor for me as well. And also, if it’s a principal player versus a section player, then I’m looking for other things as well.

INTERVIEWER. Now, let’s take those two. Are there other qualities that you’re looking for in your principal player as opposed to your section player?

RESPONDENT. I think, yes, those are qualities that I want in a principal, because those are the qualities I want in the entire section. But a principal trumpet player, for me, is almost like the principal horn player, although I think

principal horn is more difficult. I've always said the principal horn is like the field goal kicker on the football team. You may sit and sit on the sidelines, and all of a sudden you've got to come in and play the beginning of the "Berceuse and Finale" of the *Firebird*, and you've got to stick it, and if you miss it, everyone knows you missed it. Now, that kind of pressure is often on a principal trumpet player, like *Pictures at an Exhibition* [sings "Samuel Goldenberg and Schmuyle]. There has to be some evidence in the audition that the player owns the excerpt, and cannot just play the excerpt. And, I'm not even sure that you can quantify exactly what those things are. It's like a pitcher having "it" and no one knows what "it" is. I think that way about principal players, and a concertmaster for sure. There's something, there's a confidence level that's exhibited in the way this excerpt is played that tells me this person is a good leader. And that's important for me, not just for the trumpet section, but for the entire brass section. Because I have seen new trumpet players come in and transform an entire brass section, just by the way that person led and the degree of confidence. And the confidence manifests itself in all those other things we're talking about—in the musicality, in the quality of sound, in the ability to be flexible with the way sound is created, with the kind of sound that's created. But there's something about a principal player being able to do that stuff as if they've done it all their lives.

INTERVIEWER. How do you think that gets established in the audition process? Is it just that you hear it and it's like, "Wow, that was it." It's something indefinable?

RESPONDENT. You could say that part of it is (and it almost sounds like I'm contradicting myself) the flawlessness of the execution. And maybe that's a big part of it, the flawlessness of the execution. But sometimes you can hear a

player, and you realize that they haven't actually played that piece before, but they've learned the excerpt. And I'm not quite sure, maybe it's a matter of choosing the tempo, or not being worried about the execution, that they can actually pay attention to the musical detail. And I always tell my conducting students that when you move your arms, you have to move your arms with intent. Not just move them and hope something good comes out, and I think the same thing happens with a great audition. Players play a passage with intent, and whether you agree with it musically or not, you know that they are convinced that that's how it goes. And I think that's part of it.

INTERVIEWER. I wanted to touch on one other thing that you mentioned earlier, that your role as a music director is to come in during the finals. I'm curious, how do you feel about that? Are there times where you wish you were involved earlier in the process? Or is it a time commitment issue? I'm sure it's a time commitment issue to some extent.

RESPONDENT. No, if I come in during the finals, and all the finalist candidates are players that I'm not interested in, I don't doubt the expertise of the people sitting on the committee. My first thought is, "Oh my gosh, it must have been a weak pool!" And at that moment my role has to be to train the committee that we do not have to take what's left on the table just because that's what's left on the table. Because if you just sort of settle, then you're doing yourself and your musicians a disservice. And I've seen situations, in places, where the committee has settled, and it hasn't been to the maximum benefit of the orchestra.

INTERVIEWER. To that extent do you rely on the principal of that section when it's a section job? Do you defer to them very often, or do you insert your will?

RESPONDENT. For me, if I have a principal player who is sitting in the audition, who, let's say, I have hired, and this person knows what I'm looking for, then I will always, not necessarily defer to that person, but I will always count their expert opinion. If I have a principal that says, "You know what, I notice that this certain thing happened or this person— 'player A'—was great across the board, but in his middle range or her middle range, all of a sudden they pinched, and they did it every single time, and it's because they were doing this, and that's a problem." Then I'm going to say, "Aha!" I'm not going to say, "Oh, no, I prefer that player." Especially if we're down to two and there's another to choose from. I always want to know what the principal thinks—I mean, that's one of the reasons why you want the principal player on the audition committee, because the principal trumpet player is my field commander. So I have to empower that person to help me build the section, according to the way that we're all trying to make it happen. And with all my sections, it's the same way. There have been times when the committee has preferred a different candidate, and in the discussions I've had to say, "I'm sorry, I just won't hire that person," or, "Here's what I'm looking for, here's where I want us to be headed, and here's why I think player number four is a better option than player number six." And I know one particular occasion here that happened. All the committee was going in another direction, and I said, "No, that's not the sound I want. I want this sound."

The other thing you have to factor in is, by the time I get to the audition, the players have played all day long. And, so, how much of this is fatigue? How

much of this is that the brain has finally shut down, or is about to shut down? And I don't think you necessarily have to count those things against a player. If you get to eight o'clock at night and you're in the finals, and you hear the quality of sound you want, but they flubbed measure four, or the intonation slipped in measure twelve...that's less important to me.

INTERVIEWER. Tell me about your role in the process. There is a committee. They pick semi-finalists and finalists. Do you hear just finals, or semis and finals?

RESPONDENT. No, just finals. But sometimes the semis become the finals, because you could have five people in the semis, and you say, "This is pretty close, we'd better call this the final round." Sometimes that happens.

INTERVIEWER. And then you might listen to a couple of people again. You might have a second final round.

RESPONDENT. Exactly right.

INTERVIEWER. At some point, once the person is hired, does the process get turned over exclusively to you, or is there a committee that meets again, or a tenure review committee? Can you describe that process?

RESPONDENT. Yes, and it varies from place to place. And the other thing that varies from place to place is the number of votes the conductor gets in the final round. In some cases the conductor gets an equal number of votes to the number of players on the committee. And in other places the conductor gets more votes than the single vote each committee member gets. But in the tenure process in this orchestra, the decision to grant tenure is completely and utterly the music director's decision, and it's a yes or no, there's no, "I'm not going to give you tenure because..." or, "Yes, I'm giving you tenure and the reason I'm

giving you tenure is whatever.” Having said that, I never make a tenure decision without going back to the committee and saying, “What has your observation been the past two seasons?” And especially going to the principal and asking, “Are you happy with this person in your section?” The principal player can say, “You know what, for the most part this is a fantastic player, but golly is he hard to work with.” For me that’s a no, because I’m not going to grant tenure to a question mark. And being able to play well with others, whether or not that can happen—that’s a question mark for me. Because ultimately that will affect how we all make music together, and at that point I don’t have to give any explanation whatsoever. And that’s the beauty of that, you can just say no, I’m not granting this person tenure.

INTERVIEWER. What other types of situations have you seen or know about, other than that, where the music director has the ultimate and total control over it? Are there other types of situations, and what are your thoughts and your opinion on what is the best way to handle that?

RESPONDENT. Ultimately, the music director is the person who has been hired to be the overall big-picture steward of the orchestra. And sometimes emotion gets involved when players make decisions, because the opposite is true. “He’s just a nice guy; I just love having him in the section, [he’s] so easy to work with.” Well, if it’s a nice woman or a nice man and they’re easy to work with, but they’re not meeting my musical expectations, then I’m still not going to grant them tenure. So I think it’s important that the music director have that final say. I’m not looking to be a dictator; I’m not looking to say, “This is the person that gets hired, regardless of what your opinions are.” And subsequently, “This is the person that gets tenure or doesn’t get tenure, regardless of what your opinions

are.” Because there has to be some sense of shared ownership of the organization, so that ultimately, and even on the podium when I’m conducting, everyone comes with a musical opinion. And my job is to say, “That is a valid thought, but I believe it’s ca-RIB-be-an not CAR-ib-BE-an.” And the same thing happens with how the orchestra is ultimately built. I don’t believe it’s a good idea to make a decision and not to get feedback from the people who have to live with it, but I also don’t believe it’s a good idea to finally give them the vote.

INTERVIEWER. How much input do you have on the audition list that is put together. I would imagine, like you’re saying, you involve the input of your principals, so I would imagine that is the case with the list as well, but to what extent do you have a role in it?

RESPONDENT. The list is always floated by me for approval and/or, “Is there something not on this list that you’d like to hear?” And on a very rare occasion there may be something not on the list that I want to hear. I am always relying on the principal to say, “I think this is a good list.” And there have been times early in my career where the section would give me the list, the principal would give me a list, and I would confer with a colleague somewhere else in the country, to say, “This feels like too much to me,” and have them either confirm or not confirm that I was right. Because sometimes (this kind of goes back to what I was saying before) a committee, they’re trying to cover as much territory as they possibly can, and sometimes you get to a point of diminishing returns, where the things you’re looking for, you’ve already discovered in a different excerpt. Just because this piece is different, doesn’t mean that you’re going to get any different information than you’ve already gotten in a previous piece. The other piece of this equation for me is that I don’t really need to hear a whole lot of an audition to

tell whether my basic issues are addressed that I talked about before: quality of sound, adaptability, and musicality.

INTERVIEWER. On the other auditions you've been a part of, like trumpet auditions specifically, has section playing been a part of it, and to what extent do you think that's necessary, not necessary, important, not important?

RESPONDENT. I think I always like it, unless it's not a good idea to take the screen down. In some instances, because maybe one of the finalists is a person in your orchestra already, it's probably not a good idea to take the screen down. And you lose the potential of having this person play in the section. But there are instances, like here for example, when I hired the principal horn, I wanted to hear and see the principal horn function in the section. I think it's beneficial to see how the players collaborate with each other. And then you get the feedback of the players on the candidate, to say, "No it was easy to play with this person..." you know... whatever. So I think it can be a very beneficial thing. I'm not sure that it has to happen all the time, but there are certainly some key positions where it should happen, like assistant principal horn, or third horn, where you have the third horn play with the first horn.

And here's the other procedural problem I have. I've often said that players in orchestras get their jobs in such an artificial way, to get behind the screen, to have a list of excerpts, and then you have to take your brain out of Beethoven's world, and now put your brain in Mahler's world, and, "I'm going to play forty bars" and then leave the Mahler world, and, "I'm going to play Tchaik 4, the opening." Conductors get their jobs by becoming a finalist, and then conducting for a week, so you get to go and be a human being, and you can be rested and you can be tired, and you can be all the things that a human being is

over the course of a seven-day period. Conduct a concert; get to the concert, and then everyone gets to see if all the parts fit, not from fifteen minutes. To make a life decision for a player based on fifteen minutes of artificiality, I think is a little unfair.

INTERVIEWER. You know, I've been seeing that happen more and more with auditions, with trumpet auditions. They'll get down to two or three people, and they'll say, "Well, why don't we just have them come in and play a week?" Would you say that would be the ideal situation?

RESPONDENT. Totally. Totally that would be the ideal situation. I mean, it's the way we do it with concertmasters. Nobody hires a concertmaster from a single audition.

INTERVIEWER. What would be the drawback to that, other than just not having a winner immediately?

RESPONDENT. The drawback is not a musical drawback, it is an economic drawback. Some organizations just can't afford to do it that way, because you've got to fly the person in, house them, pay them a salary for a week, which is not a big deal because you'd be paying the salary to somebody playing in that spot anyway. I think time and money are the two issues that an organization might raise [against] doing it that way. But there's certainly no musical drawback.

INTERVIEWER. But given the opportunity?

RESPONDENT. I would do every major, I'm not sure that I'd do every audition that way, but I'd certainly do all the titled positions that way if I could.

INTERVIEWER. Another thing I've seen a lot on audition lists is sight reading. I've never been asked to sight read, ever. Why do we even put it on the lists?

RESPONDENT. I don't know, I kind of chuckle at it, personally.

INTERVIEWER. Would you ever ask sight reading?

RESPONDENT. You know there's a reason why you have three and four and five rehearsals before a concert. And there's also a reason, and this is very important, why you have tenure and dismissal. Because if you are going to acknowledge that a person is a professional and actually have them at your audition and watch them proceed through these rounds, and get to the finals, for me it's almost an insult to ask them to sight read. Because if they can't sight read, and they make a habit of coming to the first rehearsal sounding like they can't sight read, then that becomes my issue with them. And they either will not get tenure, or if they are already in the orchestra, a dismissal proceeding will start. But I am at least at the outset, going to pay them the courtesy of believing they are a professional.

INTERVIEWER. How important is the solo for you—do you ask for the solo very often in a final round of an audition, or is that usually a first round thing—how do you perceive that?

RESPONDENT. I have always asked for the solo in the final round. And really, I'm only asking for the exposition of something of the first movement. But yes, usually, I'll ask for it.

INTERVIEWER. Now is that getting back to the sound thing, you want to hear the musicality?

RESPONDENT. It's the musicality. I want to hear what happens when this person thinks they're not necessarily collaborating with eighty other people, but actually leading the musical charge, as it were. So, for one thing, it's the one thing that you should know cold, that belongs to you, because the artistic

decisions you've made about the piece have nothing to do with anyone else's decisions, but only yours. Some conductors don't like this tempo or some conductors whatever... this is me as an artist, and I always want to hear that.

Because when I conduct great orchestras and I look in the back of the second violin section, those players are playing as artists, not as if they're just sort of following along and their part doesn't count. They're not trying to outshine the people around them, but they play with a sense that this music is really deeply personal and special to them. So they don't play afraid. And that's a big thing for me, especially with section players, that they function like they're in a giant string quartet and everybody counts.

INTERVIEWER. One of the things I've been wondering about because it's come up in some of the interviews, who decides who is on the audition committee? Is that a collective bargaining agreement thing?

RESPONDENT. Now that is a very good question that I don't know that I have the answer to. I think people actually volunteer.

INTERVIEWER. I've seen as many as thirteen people on a committee, and I've seen as few as three or four...

RESPONDENT. Yeah, I've never seen that few, I mean, I've seen as few as six or seven, and I've seen as many as eleven or twelve, I think on a violin, associate concertmaster committee, for example. I think it's the job of the personnel manager to assemble the audition committee, and I think that person does it in consultation with the principal of the section. If it's a principal job that's open, it's mandatory, or it's expected that all the other, for example, if it's a principal brass, then all the other principal brass are on the committee. But I just

had a brass audition that had a violist on the audition. I think this violist was on the audition, because she also played trombone. So she agreed to do it.

INTERVIEWER. Well, here's a question. To what extent do you think it's important to have a cross-section of the orchestra? If we divide the orchestra in the brass, winds, strings, and percussion—when we have a brass audition, how important do you think it is to have players outside of the brass section? Do you think it's important to have them on the committee, and why?

RESPONDENT. Well, let's take French horn, for example. I don't think it's ever a good idea to have a French horn audition without a woodwind player on the committee, because those players have to go back and forth between those positions. I don't think it's a good idea to have a concertmaster audition without the principal winds, especially the principal oboe and the principal flute, because those players interact with the concertmaster in the process of music making on a regular, ongoing basis.

INTERVIEWER. Do you have any worries about people bringing their, not preconceptions, but, "Oh, that guy was too loud we don't want to hire him." Do you have any concerns about negative reactions like that?

RESPONDENT. Not so long as I still have the ability to say yes or no. Because, even if the entire room says, "We want player B," it's still my job to say, "Okay," or, "No, we'll start over."

INTERVIEWER. I like that. So it's really about the quality of input that you're after.

RESPONDENT. Right. And the other thing, there is a player in the orchestra that once said to me, "See, I am always trained to play that line and that line and that line, but you're trained to always have the big picture in mind." So that's an

important perspective to bring to an audition. Because I may have a violinist playing an audition with a really big sound, and it's bigger than the sound...

INTERVIEWER. Bigger than the sound of the concertmaster.

RESPONDENT. Right. And I'm thinking, that's too bad, because we're ultimately going to do something about that. I want more of *those* in my orchestra. Not more of those. So sometimes that is a factor there.

INTERVIEWER. You know, I have one last question, which is of course the most open-ended. Which is, if there were anything about the audition process you could change, what would you change, or maybe a different way of asking it is are there things you think work in the audition process, and what are some things you think don't work?

RESPONDENT. I've always been happy to say, interestingly, in our business, we get our jobs in the fairest way possible, more than any other industry I can think of, because of the screen and the carpet. Because, when you walk into the room, there's even a rug there so that we can't tell if it's high heels or boots. So, it's all about merit, and I've always liked that about the audition process. The unfortunate thing is it doesn't always give you the best picture of how a person is going to fit and/or contribute fully to an organization, because I'm a big fan of the human side of making music. I'm not a fan of the push this button, push this button, and then what comes out is a musical product. I love the fact that people who come to visit my orchestra sense that there is a feeling of grace in the orchestra, that people are kind to each other, and that outsiders when they come in feel welcome. And I know this sounds kind of hippy-happyish, but I think it makes us make music together better. It's not to say that there's not discord from time to time. But I have said to my section leaders that I want us to

be an orchestra full of grace, which requires a different degree of human skills, which you can't determine from behind a screen. You can determine it over the course of a year while a person's trying to get tenure, and maybe that mitigates the difficulty of trying to make a fully informed decision because a screen is up. So I can't say that I am anti-screen, because I think the plusses far outweigh the minuses. Having said that, it's unfortunate that in a lot of places, and I'm not naïve, maybe even in this place, that the human element has the potential to get in the way of what's best for the ensemble, or what's best for the organization. So I'm not sure how much of that I would want to change, but as we alluded to earlier, what I would love to see is a trial period/interview added to the process before the person is actually granted either the job or tenure. For example, "What other skills sets do you bring to this job? Do you like to teach? How do you feel about sitting next to a smelly fourth grader?" You know what I'm saying? There are other things we might want our musicians to do in the twenty-first century that we could ascertain if there was an interview process attached to the audition process, so if "player A" who is a phenomenal player and "player B" who is a phenomenal player, but your institution requires a player who can also teach or who can also mentor or who will play well in a chamber ensemble, whatever, then you can say, well the best fit for us is this player. Listen, there are jobs that I don't get as a conducting candidate, not because I'm a bad conductor, but because it's not the right fit for the organization. And that never saddens me, because I want an orchestra to have the best fit. And I know it's a very controversial thing, but the orchestra of the twenty-first century in America, is not going to look like the orchestra of the nineteenth century in America. The

landscape has changed, and I think the more you can find out with a more comprehensive audition process, the better off [you are].

INTERVIEWER. You know, I want you to continue your progression, with your thoughts, in terms of minorities, in terms of getting African Americans, getting Hispanics involved, do you see ways to help the orchestra embrace these communities, other than at the grassroots level? One of the things I have heard suggested was that you've got to recruit minorities to come to your auditions. You can't necessarily pass them into the finals, but you could stack the deck, invite people.

RESPONDENT. That's usually part B when I answer that question, when I talk about why aren't there more [minorities] in this business. The part B of my answer is usually: okay so, now think about it. If this is already a very fair audition, job hiring process, and if there is a single job opening, and there's eighty people applying for that job, the deck is already stacked against seventy-nine of those people. And if, because African Americans, or Latinos, or women, or whatever, don't believe that this is a viable option for them in regards to how they make a living, they're not even going to be in the pool in the first place. So if eighty people are auditioning for a job, for one job, and seventy of those people are white, and ten of those people are minorities, it's less likely that one of the minority candidates is going to be hired, just because the math doesn't add up. If eighty people are auditioning for a job and forty of them are minorities, it's more likely that one of the minority candidates will get the job. So I say we do need to be doing things at a grassroots level to keep increasing the pool so that more people are actually choosing this as an option. So ultimately, you wouldn't even have to recruit if the job was good enough, because people would be coming to

the audition for the job anyway. They'd already be there, because they're already out there, trying to make it work. You know a friend of mine who was a football player once, Dallas, wide receiver, said, "Look, if I run ninety-five yards, catch the ball, and get tackled on the five-yard line, I don't want them to come up to me and say, 'Oh, well, he's black, just give him the last five yards.' I just want someone to throw me the damned ball. I just want to be on the field." So, I think any great musician you talk to says, they just want to be in the game, so we've just got to get them in the game. If they think that this world is, for whatever reason, is so far removed from them as a human being, because we only play it in the concert hall, and because we only play dressed up in white tails, and because we only play for rich people, and whatever, then of course they're not going to have any relationship to this world. Why would they choose it? So there you go.

INTERVIEWER. Well, any other thoughts? Things you'd love to change, or things you think work great, or whatever?

RESPONDENT. Well, as I said, that whole artificiality of the audition process, you know, it'd be great if there's another way to get to it, but you can only get to it by going through that process. As long as there is that "let's live with this person for awhile" component, then I think you're doing well, and really for me that's the big thing. The interview, and the spending some time together, those are a couple of things that I'd love to see happen.

INTERVIEWER. Well, very good. Thank you so much, this has been incredibly interesting to me, you know, it's like a whole different...

RESPONDENT. Perspective.

BIOGRAPHICAL SKETCH

J. David Hunsicker was born in Wayne, Michigan, on September 13, 1971. David began his musical training on the piano at the age of four, and started playing the trumpet at the age of eleven. David graduated from Crestwood High School as Valedictorian in 1989, and attended Indiana University where he received his Bachelor of Music Degree in Trumpet Performance in 1994. Upon graduation, David briefly lived in New York City working as a free-lancer, and then moved to Michigan where he won positions with the Flint, Ann Arbor, Battle Creek and Kalamazoo Symphonies. While working in Michigan, David attended the University of Michigan in Ann Arbor, receiving his Master of Music Degree in Trumpet Performance in 2000. In 2001 David won a position with the New Mexico Symphony as Associate Principal Trumpet, a position he held until returning to school at Arizona State University in 2004, where he studied for a Doctor of Musical Arts Degree in Solo Performance and was a Graduate Teaching Assistant in trumpet. David's principal trumpet teachers include David Hickman, Charles Daval, Bernard Adelstein, and Irving Sarin. David has held positions with the University of Nebraska at Omaha and the Omaha Conservatory of Music and is currently Principal Trumpet of the Des Moines Metro Opera and Lancaster Festival Orchestras. Additionally, David has performed with the Florida Grand Opera, Florida Orchestra, Sarasota Orchestra, Sarasota Opera, Omaha Symphony, Des Moines Symphony, Phoenix Symphony, Arizona Opera, Santa Fe Opera, Detroit Symphony, Michigan Opera Theatre, Sonoran Brass Quintet, Detroit Chamber Winds, Great Lakes Brass Quintet, Michigan Chamber Brass and the Dodworth Saxhorn Band, among others. David is a member of the International Trumpet Guild, National Association for Music Educators, and the American Federation of Musicians. In addition to his musical pursuits, David is an avid golfer and looks forward to someday having a single-digit handicap.