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Audition procedures and advice from concertmasters of American orchestras

Griffing, Joan, D.M.A.

The Ohio State University, 1994

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AUDITION PROCEDURES AND ADVICE FROM CONCERTMASTERS
OF AMERICAN ORCHESTRAS

D.M.A. DOCUMENT

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Musical Arts in the Graduate
School of The Ohio State University

By

Joan Griffing, B.M., M.M.

* * * * *

The Ohio State University
1994

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To Bruce and Penelope Griffing
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FIELD OF STUDY

Major Field: Music
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CHAPTER I
INTRODUCTION

The purpose of this document is to compile and compare audition advice from concertmasters of American orchestras to aid young violinists along the path to successful orchestral careers. Every violinist who wishes to become a professional orchestral musician must successfully complete the audition process. Because there is rarely training for auditions in music schools or conservatories (Worcester, 1982), newly graduated violinists often find themselves facing the task of preparing for auditions on their own.

What is the basic audition procedure? What concerto should be prepared? What orchestral literature should be learned? These are questions often asked by auditionees. The opinions of concertmasters are invaluable in answering these questions. Not only are they violinists who have successfully completed demanding auditions, they are also instrumental in the audition and hiring processes in their orchestras.

A review of literature, to be reported in greater detail in Chapter II, revealed that little has been written about orchestra auditions. I found only twelve articles
from periodicals, one letter to the editor, one book chapter, and two short guides on this subject. The authors or interviewees came from three groups of people: orchestra musicians, conductors, and administrators. The orchestra musicians involved were a former violinist with the San Francisco Symphony, a cellist with the Houston Symphony, a group of musicians from the Los Angeles Philharmonic, a free-lance flutist from New York City, a former trombonist with the Philadelphia Orchestra, a former member of the Boston Symphony, and Josef Gingold, one of today's most highly esteemed teachers who also had a very distinguished orchestra career as concertmaster of the Cleveland Orchestra under George Szell. The conductors were from the Civic Orchestra of Chicago and the Classical Symphony Orchestra, both training orchestras in Chicago. The administrators included the executive vice president and the managing director of the Detroit Symphony, and the vice chairman of the International Conference of Symphony and Opera Musicians (ICSOM).

The material discussed covered a wide variety of ideas and opinions about many aspects of auditioning from the singular viewpoint of the author or interviewee. Some authors focused upon general issues such as the realities of competition in the orchestral world, while others were more specific, giving tips that helped them win an audition, for example. Having the right mental attitude is the key to
success according to several musicians. The two guides referred to above provide practical information on auditioning ranging from what to include on a resume to how to deal with stage fright. One musician gave specifics on how to practice with a metronome.

All of this information is interesting to read, but it has some important deficiencies. Prominent among these is the relative absence among its authors of the one group of people who judge every violin audition, the concertmasters. Amazingly, there was not one article by or about a current concertmaster.

The concertmaster's unique role in the orchestra gives his/her suggestions and recommendations to auditionees added weight. As leader of the orchestra, the concertmaster interprets the ideas of the conductor and "coordinate[s] not only the playing of the violins, but of the entire string section" (Piastro, 1975, p. 184). By making suggestions on bowings, fingerings and style, he/she molds the overall sound to result in the effect desired by the conductor (Chapo, 1980). The concertmaster understands what the conductor wants to hear and knows how to achieve it. "When the conductor wishes to communicate with the orchestra, he [the concertmaster] is the intermediary." (Hanani, 1989)

I chose to study concertmasters serving orchestras with budgets of over $1,000,000 to encompass the smaller regional as well as the largest major orchestras. There were two
reasons for this decision. First, at this level of professionalism, orchestra members are usually required to be members of the American Federation of Musicians, which has a code of ethics concerning how auditions are to be conducted. Therefore, some uniformity in audition procedures should be expected. I eliminated from the study orchestras which may have had the prerequisite budget size, but which were primarily "free-lance" ensembles. In these cases, the policy for hiring players is not usually bound by guidelines associated with national auditions advertised in the International Musician Union newspaper. Instead, hiring relies more often upon word-of-mouth reputations, connections in the musical circle, or auditions open only to a select few.

A second reason for selecting orchestras with budgets ranging in size from small to large was that they offer employment ranging from part-time per-service jobs to full-time highly paid jobs. The former could be a violinist's first experience with professional employment. Many musicians begin their careers in smaller regional orchestras and work their way up to positions in a major symphony. Regardless of the professional level for which violinists are auditioning, however, they must go through similar audition procedures. As the individual committees vary, so will their opinions, however, the auditioning violinist who is well informed about general procedures and processes
needs to be concerned primarily about the quality of his/her own performance.

In conclusion, I received encouragement from several concertmasters for having undertaken this project. They stated their belief that this study will make a valuable contribution to the information already available. In fact, many requested copies of the results to learn of their colleagues' opinions.

I believe concertmasters as a whole have a great deal of compassion and concern for young violinists desiring an orchestral career. Naturally, they want to find the very best players they can for their own orchestras. Therefore they might be expected to do what they can to help young musicians become fine orchestral players. The time the concertmasters who responded to the questionnaire or were interviewed spent answering my questions in detail was evidence of their dedication to helping show the way to young auditionees.
In searching the literature on the topic of auditions, I followed the bibliographic check-list provided by The Ohio State University Music Library for graduate music research papers. I completed a book and article search (journals going back to 1980) under these guidelines and also searched Dissertation Abstracts International for any pertinent documents.

Not only does the material from the literature reviewed fail to represent views of any current concertmasters, but it also does not present a broad consensus of information on more than a few aspects of auditioning. It is difficult to organize it into a coherent body of information as it is a collection of individual views on a wide range of topics. The following review is an attempt to find common areas of discussion among the authors and interviewees.

The literature falls into three categories: 1) advice and views on preparing audition repertoire, 2) audition procedures, and 3) the audition process as a whole, including general trends in auditions, and any additional advice for novice auditionees.
Thorough preparation of the audition repertoire is explicitly stated as the key to success by several authors (Butler, 1989; Glymph, 1990; Sharp, 1985; and Worcester, 1982) and by the group of musicians from the Los Angeles Philharmonic Orchestra interviewed by Ruth Lupul (1987). "Being prepared...is the key to successful auditioning" state the latter group (p. 22).

Choosing a concerto is an important decision to be made as part of the preparation. Richard Worcester (1982) suggests that auditionees "pick works that [they] have under control technically and musically" (p. 10). Joseph Glymph (1990) agrees and adds that the "standard works by Bach, Mozart, Beethoven, Mendelssohn, Brahms, Tchaikovsky or other similar composers are always well received" (p. 2).

Among other suggestions regarding preparation for an audition are those of Erica Sharp (1985, p. 1) who recommends listening to recordings of unfamiliar symphonic repertoire, attending concerts, and studying with a professional orchestra violinist. Joseph Glymph (1990, p. 8) also highly recommends listening to recordings to become familiar with the repertoire, but adds that playing along with them can be a useful learning tool. Gordon Peters (1989), however, warns "not to emulate your teacher or recordings" (p. 12). In fact he advises visually studying, singing, and conducting the excerpts before playing or listening to them. A violinist from the Los Angeles
Philharmonic Orchestra advises listening to recordings of the specific orchestra for which the musician is auditioning in order to learn the tempos preferred by the conductor of that orchestra (Lupul, 1987, p. 23).

Authors Butler (1989), Glymph (1990), Peters (1989), and Sharp (1985) concur that accurate rhythm and intonation are top priorities in playing a successful audition. Each listed a varied host of other aspects that the committee is listening for including talent, technique, tone quality, dynamics, phrasing, note lengths, rest lengths, tempo, pulse, clarity, style, interpretation, and flexibility in responding to the judges requests.

Orchestral excerpt repertoire is discussed by several authors (Kathleen Butler-Hopkins and John Hopkins, 1989; James Cooke, 1989; Josef Gingold, 1989; Erica Sharp, 1985; and Cathy and Richard Worcester, 1983). Butler-Hopkins and Hopkins and Worcester and Worcester compiled extensive lists by surveying a large number of orchestras. Worcester and Worcester (p. 96) outline the material from 36 audition lists, and Butler-Hopkins and Hopkins (p. 45) cite the top 20 pieces gathered from 25 lists. Several works appeared in everyone's discussions and lists: Strauss, Don Juan; Prokofiev, Classical Symphony; Mozart, Symphony #39; Mendelssohn, A Midsummer Night's Dream; Brahms, Symphonies #1 and #4; and Beethoven, Symphony #3. However, there also are many other works mentioned only once or twice. Erica
Sharp (1985) points out that twentieth century music is being asked for more frequently. This presents the problem of obtaining music available only as expensive rental parts.

Procedures of the audition are described in the articles by Brad Buckley (1983), Jeffrey Butler (1989), Ruth Lupul (1987), Roy Meador (1983), Sheldon Morgenstern (1983), and Richard Worcester (1982), and in the guide by Erica Sharp (1985). How long one should expect to play in the preliminary round is discussed. Anywhere from two to fifteen minutes is possible according to these writers. In his discussion on warm-up facilities, Worcester (1982) suggests being prepared to warm-up in a room with all the other auditionees as private practice rooms are not usually provided.

The use of screens at the audition is a topic frequently discussed (Harry Ellis Dickson, 1975; Geraldine Freedman, 1983; Josef Gingold, 1989; Roy Meador, 1983; Erica Sharp, 1985; and Richard Worcester, 1982). Screens are common, but according to several authors, generally used only in the preliminary round. Some believe they are the only fair way to hold an audition, but as a performer, Freedman objects to them: "screens are alienating and do not bring out the best [in a performer]" (p. 13).

The topic of taped auditions is controversial. The authors who addressed it are Brad Buckley (1983), Kathleen Butler-Hopkins and John Hopkins (1989), Geraldine Freedman
(1983), Ruth Lupul (1987), and Erica Sharp (1985). They all believe that more and more orchestras are using taped auditions in place of live preliminary auditions. However, the ways orchestras use this technology can vary. Buckley (p. 14) points out that if orchestras screen the tapes before the live audition takes place, musicians will save the expenses of an audition for which they are not qualified. Geraldine Freedman (p. 13), however, has had the experience of arriving for an audition and being asked to play for a tape machine instead of a committee of musicians. She feels this is an insult.

The details involved in making the tape were discussed by several musicians (Lupul, 1987, p. 23). Opinions differed on whether it was better to edit or not to edit the tape, and whether it was better to record at home or in a professional studio.

Sight reading is an area of concern for all auditionees. Harry Ellis Dickson (1975) and Josef Gingold (1989) discuss it, the former in regard to his own experience of auditioning for Serge Koussevitzky and the Boston Symphony Orchestra. Dickson had no specific excerpts to prepare, but was asked to sight read orchestral passages from a wide range of styles. Of course, Dickson's audition occurred many years ago, and procedures have changed since then.
The third and final section of the questionnaire, covering general trends and advice on auditions, is dealt with by most of the authors. Josef Gingold (1989) has been able to observe general trends in orchestra musicians' playing since he began his orchestral career in 1937. "The general level of playing today is the highest within my memory," he says (p. 41). Another trend is the admittance of women to the professional orchestra. "Open auditions have written 'fin' [an end] to the practice of keeping orchestras closed male institutions of higher music," states Roy Meador (1983, p. 10). Meador also notes that American orchestras are hiring more Americans and fewer Europeans these days due to the excellent training from American conservatories.

Additional advice from the authors and interviewees is also given. M. Dee Stewart (1990), a trombonist, emphasizes playing musically as a way to stand out from the other technically proficient players. Josef Gingold (1989) and Erica Sharp (1985) stress the importance of playing chamber music, but for different reasons. Gingold sees it as a way to improve sight reading skills and Sharp believes it is the best way to learn good ensemble playing.

Five authors discuss the difficulty of overcoming stage fright at an audition. Being fully prepared is crucial according to Ruth Lupul (1987) and Erica Sharp (1985). Sharp suggests deep breathing and herbs to help calm nerves,
while Jeffrey Butler (1989) recommends relaxation tapes and certain prescription drugs such as beta blockers. To practice getting nervous, mock auditions are strongly advised by Joseph Glymph (1990), Ruth Lupul (1987), and Erica Sharp (1985). Both Glymph and Lupul assert that it is important not to be influenced by the other auditionees. This will only heighten a musician's nervousness. Their advice is for the auditionee to focus on his/her own playing and the way he/she practiced at home.

Two different reasons are given by two musicians on why it is important to carefully choose which auditions to take. Richard Worcester (1982) cites the expense of taking an audition as a factor in the decision while Joseph Glymph (1990) advises auditioning only for orchestras for which you honestly believe you are qualified. "Most professional musicians started somewhere else before they got into one of the Top Ten orchestras in the music field," he says (p. 1).

Several authors believe the correct mental approach is crucial to playing one's best at an audition. Ruth Lupul (1987) and Erica Sharp (1985) note that placing enormous stress on winning a specific audition dooms musicians to failure. They believe auditionees must try to learn from each audition experience rather than place too much weight upon the outcome. Jeffrey Butler (1989) adds that especially because there are some things beyond auditionees' control, factors of which they may not be aware, they should
not let an unsuccessful audition prevent them from continuing their quest for an orchestra job. Speaking from experience, he states that winning an audition with a major orchestra requires: "hard work, a 'never give up' attitude, and the ability to face defeat unflinchingly until you are the one standing in the winner’s circle" (p. 11).
CHAPTER III
METHODOLOGY

During the 1991-93 orchestral seasons, I undertook two methods for obtaining information from concertmasters: in-depth interviews done in person or, in one case, by telephone, and a four-page questionnaire I prepared and mailed (see Appendix A). The people who responded by mail were obviously limited by the amount of space provided for their answers, thus making the in-depth answers from the interviews desirable.

The nine concertmasters I personally interviewed were asked the same questions as those from the questionnaire, but were able to go into more depth and detail, and speak at length on each question. I wanted to combine some in-depth answers with information from as many concertmasters as possible whose orchestras met the budget requirement for this research. The concertmasters whom I was able, for logistical reasons, to interview were from a sample of International Conference of Opera and Symphony Musicians (ICSOM) and Regional Orchestra Players Association (ROPA) orchestras. They were: Elmira Darvarova (Metropolitan Opera Orchestra and Grant Park Symphony Orchestra), Michael Davis
(former concertmaster, Columbus Symphony Orchestra), Josef Gingold (former concertmaster, Cleveland Symphony Orchestra), Andrzej Grabiec (Rochester Philharmonic Orchestra), Paul Huppert (Savannah Symphony Orchestra), Philip Ruder (Cincinnati Symphony Orchestra), Larry Shapiro (Columbus Symphony Orchestra), William Steck (National Symphony Orchestra), and Max Wexler (Phoenix Symphony Orchestra).

I mailed questionnaires to every concertmaster I had not interviewed whose orchestra, as described by the American Symphony League (ASOL), met the budget criteria for this study. In the spring of 1992, I mailed seventy questionnaires and received thirty-three in return. In the following spring, 1993, I sent out a second mailing of thirty-nine questionnaires. Thirty-five of these were sent to concertmasters who had not responded to my first inquiry, and four were to concertmasters whom I had hoped to interview, but was unable. I received eleven responses from this second mailing. The result was a total of fifty-three responses: nine interviews and forty-four written questionnaires.

Four of the questionnaires returned were from concertmasters who wished to remain anonymous. The forty named concertmasters who responded by questionnaire and their orchestras are listed in Appendix B. They represent a wide range of orchestra levels, and include fourteen ROPA
members and twenty-one ICSOM members.

The information I requested on the questionnaire fell into three categories: 1) advice and views on training and preparing audition repertoire, 2) audition procedures in the interviewee's orchestra, and 3) views on the audition process as a whole, including general trends in auditions and any additional advice for novice auditionees.

The first category, advice and views on training and preparing repertoire, gives violinists some idea of what is involved in preparing to begin auditioning. Concertmasters were asked to state their concerto preferences from the classical, romantic and contemporary repertoire. Because a composition by Bach is sometimes requested, recommendations regarding which solo Bach movements work best in an audition situation were also obtained. The topic of sight reading is dealt with in three separate questions. In addition to methods for individual practicing, other ways of preparing for an audition are discussed, such as researching the styles of different orchestras and seeking out the best person with whom to study.

As for orchestral repertoire, I compiled a list of the ten most frequently requested orchestral works from twenty-four randomly chosen American orchestras ranging in size from regional to major. Often, a complete symphony or work is on the audition list. I asked each concertmaster to specify, in this case, which movements and/or passages
he/she would be most likely to request at an audition.

Following this question is a list of eleven aspects of violin playing: rhythm, intonation, style, dynamics, accurate notes, vibrato, expression, articulation, bow stroke, tempo, general tone production and other. I asked the concertmasters to list these items in order of importance and to discuss which ones tend to disqualify candidates more often than others.

I believe this discussion may be the most valuable for young violinists. By being aware of what the committee is listening for and what most often tends to disqualify candidates, they can concentrate on those specific aspects in their own playing. This section of the questionnaire also lists entire symphonic works as well as excerpts with which violinists can begin building their orchestral repertoire.

The second category, actual audition procedures, clarifies for the auditionees what to expect at the audition. The less unexpected the procedures are, the more comfortable the candidates will feel and the better they will perform. Some topics discussed are: how long they can expect to play in the preliminary round, whether the audition will take place behind a screen, and what the warm-up facilities will be like. Also, the controversy over taped preliminary auditions is dealt with. The American Federation of Musicians recommends their use, but few orchestras require them. The concertmasters’ insights into
this matter are useful.

The third category offers an opportunity for general discussion on the audition process as a whole, the conductors' role, and any additional advice that concertmasters believe would be useful for novice auditionees. There is also a question for female concertmasters regarding the role their gender has played in their careers.

From the wide range of experience of these concertmasters, violinists can gain insightful knowledge into the art of auditioning. Armed with this information, they will likely be more successful in their quest for the best orchestral positions.
CHAPTER IV
RESULTS

To analyze the information I received from the 53 total responses, I divided the orchestras to which the concertmasters belong into five groups based on their budget size from the 1990-91 season (see Appendix C). I acquired this information from several sources. Since the majority of the orchestras belong to ICSOM or ROPA, I was able to quote figures directly from their publications. For the remaining orchestras, I received budget information from either the American Symphony Orchestra League or directly from the orchestra's management.

Budget Group A is made up of orchestras with the highest budget sizes, ranging from $20,786,962 to $104,917,000 and includes ten concertmasters. Budget Group B ranges from $10,760,800 to $18,613,036. Seven concertmasters from orchestras of this size responded. Budget Group C is the largest group with fourteen concertmasters. The range in budget size of this group is from $4,124,201 to $6,941,000. The only exception to this budget size is the Chicago Lyric Opera Orchestra. Their budget was $20,801,000 for the 1990-91 season, but that
amount encompasses the entire opera company. As this orchestra only provides part-year employment (21 weeks), but whose annual salary is still comparable to other orchestras in Group C, I decided to include it with that group. Budget Group D ranges in size from $2,015,000 to $3,450,828 and includes ten concertmasters. The budget size of the fifth group, Group E, made up of eight concertmasters, ranges from between $1,000,000 and $2,000,000. Since I do not know the budget sizes of the orchestras from which the four anonymous concertmasters come, I simply grouped them together as Anonymous. The final information I analyzed was the total response from the entire group.

I have reported all the information I received from both the questionnaires and the interviews in two formats. The first format is a table, in which I tabulated the exact count as well as the percentage for each answer. Following the table is the second format, a collection of comments made by the concertmasters for that question. The comments are grouped according to budget size. I edited these comments (in parentheses) only if I thought the response needed some clarification. There were several questions where the answers were too broad to be covered by means of a table. In these cases, I employed only the second format, listing each response separately.
**TABLE 1 QUESTION 1:** If a Mozart concerto is required on an audition, which one would you recommend a violinist prepare? Why?

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<th>Concerto #4</th>
<th>Concerto #5</th>
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*Budget Group A: $20,786,962 - $104,917,000
B: $10,760,800 - $18,613,036
C: $4,124,201 - $6,941,000
D: $2,015,000 - $3,450,828
E: $1,000,000 - $2,000,000

"Represents the proportion, totalling 100%.
"**Represents the actual number of responses."
Comments: Question #1

Budget Group A

1) If for an audition a violinist is required to play a Mozart concerto, the person should concentrate on what they can show in just one page and which of these three concertos, #3, #4, #5, is more representative of their style. If the person wants to be seen more as a virtuoso violinist with a sunny side of a temperament, I would suggest the 5th Concerto because the (tempo) indication is "allegro aperto". This is the only case in the violin literature where a concerto has the indication "aperto", which means open, very much exposed. With that instruction, and when you play it the right way, it's very sunny, very exposed, virtuosic and assertive music.

   If a person prefers more of a dolce, introverted, sophisticated character, I would suggest the 3rd Concerto. It's not that virtuosic, but actually the most melodious Mozart concerto. It's different from the 5th. The 4th would go with the person who wants to show off a little. It has virtuosic characteristics. If there is no romantic concerto required at the audition and the Mozart concerto is going to be the only concerto played, I would strongly suggest the 5th Concerto.

2) #5-It shows the most, technically and musically.
3) #5-most demanding.
4)#4—demonstrates mastery of fundamentals of violin playing. No place to hide.
5)#4 or #5—one that is well prepared.
6)Certainly the 5th, if played well by the applicant, is the most impressive of the three. It is technically more difficult than the G major or D major concertos. However, personally, I feel that if any one of the three is played beautifully, and with skill and sensitivity, it is a very wonderful achievement. So I don’t really have a strong feeling that one of these should be advisable over the other two.
7)Concerto #5 is probably the most revealing in certain aspects immediately. Juries listening to many applicants prefer "immediate revelation" for an obvious reason—THE TIME FACTOR!

Budget Group B
1)It doesn’t matter. We like to give as much freedom as possible to the candidate. No matter what the piece is, we can tell right away how good the player is.
2)#3, #4, or #5—for reasons of musical sophistication in displaying that language.
3)#3, #4, or #5—Concertos #1 and #2 are not familiar to most of the committee.
4)#4 or #5—These two are well known by most violinists and show depth and understanding of the style, coupled with
technical proficiency.
5) #3 or #5-I don't care for Concerto #4.
6) #4-hardest to control during first few minutes of the piece, but if all goes well you will score high.

Budget Group C
1) #4 or #5-Either one of these is excellent because they display technical assurance, bowing capability, rhythmic and musical expression and style.
2) I would probably recommend either the D Major or the A Major if because they're the most popular and the biggest. I wouldn't choose between those two. I think they're equally suitable. But I think it could be perfectly possible to choose one of the lesser known concertos. I just think that #4 and #5 are the ones that one expects to hear and they do have readily identifiable cadenzas in case cadenzas are to be chosen. There are traditional cadenzas. The smaller concertos don't have cadenzas that are standard.

The G Major Concerto, although I think it's a wonderful work, and is perfectly suitable to be done, seems, almost subliminally, to have the quality of "student concerto" in some people's minds. So because of the really unfortunate connotations, I just wouldn't choose it myself.
3) I don't think I would favor any one concerto. The most popular are #3, #4, and #5. I have actually seen in some instances, including my own audition, a choice between a
Mozart concerto and a Mozart sonata. The reason is that they (the committee) are interested in a feeling for style and a variety of articulations.

4)#3—less tricky, seldom chosen.

5)#4—Mainly a personal choice, but I think the bold opening of #4 is more comfortable and holds less counting traps than #5. However, #5 can be equally compelling if played well. Concerto #3 holds the stigma of being a "student" concerto, and truthfully is easier than the other two.

6)#4—most effective when played alone or with piano (audition situation). Concerto #5 loses drama without orchestral accompaniment.

7)#4—in the preliminary rounds of our auditions, we allow, unfortunately, only a brief time for solo repertoire. Because of the slow introduction to #5, you are frequently cut off before having a chance to play the Allegro. #3 is considered by some to be a "student" work.

8)Obviously either #3, #4, or #5. I find it's difficult to start off with something slow. The slow introduction of the 5th is problematic unless you are very settled inside. So I would go for one of the others, personally. I like the 4th. It has a kind of brilliance about it. It establishes a personality right away. There is a little bit of connotation of the 3rd, not that it's justified, but of it being a "student" concerto. I have heard the 5th used very successfully, but personally I go for the 4th.
9) We require the first movement of #3, but if I had a choice, I’d choose either #3 or #5. Mozart’s style is the most prevalent in #3 and is the easiest to play. It’s not technically difficult, but stylistically difficult. I don’t want the applicant to have to learn another difficult concerto, but do want to hear the style.

10) #4 or #5-We do not require Mozart, but if a choice would be made, I would recommend #4 or #5 because they are very well known.

Budget Group D

1) It doesn’t matter. My personal preference is for the D Major Concerto, but all three (#3, #4, #5) afford the panel an opportunity to assess the player in regards to accuracy, musical style, beauty of sound, etc.

2) #5-It offers the widest scope of musical intent in the shortest amount of listening time.

3) #5-I feel whichever concerto the violinist can show best the style of Mozart is the most important thing.

4) It doesn’t matter, but the music director wants #4 or #5.

5) It doesn’t matter, whichever one he/she plays best, with love and conviction.

6) #4 or #5-Concerto #5 is my first choice, then #4. The first movement exposition of #5 begins with the adagio, thus showing contrast in a short excerpt.

7) #4 or #5-best showcases for playing.
Budget Group E

1) #3 or #4—Concerto #5 too problematic under pressure.

2) #5—slow beginning, chance for player to loosen up, hear how they sound in a strange room; gives committee chance to hear tone quality, musicality.

3) It doesn’t matter, whichever one they have played the most, or one they play the best.

4) #4 or #5—Both #4 and #5 hold together pretty well without accompaniment.

5) #5—I think both #4 and #5 are good, but what my preference is as far as what I hear and what I use myself is #5. I like #5 specifically because of the opening which everyone knows is rather treacherous, especially in an audition. That’s not the reason (I like it however), but because you can tell rather quickly whether or not the player is thinking of the accompaniment, which is a very steady rhythmical flow. I would say that about nine times out of ten, they’re not, from my coaching and auditioning experience. Of course, if you’re playing it with an orchestra, you have to be aware of that undercurrent of 32nd notes. So, I prefer #5. I also think it’s the best concerto he wrote. Concerto #4 is good too, but with #5 you get that wonderful contrast of the opening with the following Allegro. I think it’s a really good audition piece. If I had to hear just one piece at an audition, it would be Mozart #5. I know that the Europeans tend to do
that. They’ll say they want a Mozart concerto, but I know that nine times out of ten they want to hear #5. It’s kind of a landmark work.

6) #5—personal success with #5. It shows tone production, musical phrasing, intonation, rhythm, tempo choice, pacing and general musicianship. It’s mature Mozart and yet lies well in the left hand, making it a good choice considering the way nerves at auditions can affect intonation.

7) It doesn’t matter. Any Mozart, or for that matter, any other composer of that period will serve the same purpose. We look for musicality, phrasing, knowledge of style, sound, basic intonation, basic rhythm, etc. Mozart, et al, is probably the best style to show just about anything, especially faults.

Anonymous

1) #5—shows lyrical qualities, style, and agility within three minutes.

2) #5—Concerto #4 is too exposed, #3 too easy. The slow beginning of #5 shows good tone and vibrato.
Question #2: Which romantic or contemporary concerto would you recommend a violinist prepare for an orchestral audition? Why?

Note: This question had so many different answers with specific reasons that I believe a table would not be helpful. Therefore, I have simply listed each response according to budget size.

Budget Group A
1) Mendelssohn, Tchaikovsky, Bartok #2: all show strength of playing, musical instincts, technical prowess, imagination, tone, projection.
2) We require a classical concerto only.
3) I have taken part in numerous auditions and have also listened to a few auditions now as a member of the jury of my orchestra. I'm noticing what patterns there are. I'll tell you immediately what is in fashion right now. From the romantic concertos, no one plays Brahms anymore. I don't know for what reason, if it's considered difficult or not. I personally would always play the Brahms Concerto. You occasionally hear Paganini, but right now the fashion is Mendelssohn and Bruch, which is light. Maybe they just want to relax a little. It's a romantic concerto, but it's like a second class romantic concerto for an audition. I'm not being condescending towards the music. I don't want to offend the music, but if you want to audition and really
show what you can do and who you are, the Bruch Concerto might be a little on the easy side. The Mendelssohn is a great concerto and very nice, but I think the Tchaikovsky is more representative. If you really want to beat the other contestants, play Tchaikovsky. The Tchaikovsky is also very much in fashion.

The modern concertos we invariably hear are Prokofiev #2 and Glazunov, which is actually neoromantic. Once I heard the Walton Concerto played, and once or twice, the Barber. The Barber is considered a good concerto. Someone plays Prokofiev #2 on every audition, but never Prokofiev #1. I would say any romantic or modern concerto is good enough.

Some contestants might consider taking a concerto nobody plays because this is also a way of standing out. What about Shostakovich Concerto? It's a beautiful concerto. So is Prokofiev #1. If you're searching for something which is going to make you stand out and be noticed, not only after the intermission, but after the whole day of auditions, you might choose something like this. Also, there won't be any comparison. Comparison is good and bad. It could be very good if you are really ten classes above everybody. But at auditions, the distinctions are not so big. People could stand out a little, not really ten classes though. So inevitably, there is comparison. Say we have three people playing Tchaikovsky. They are
being judged unconsciously by the jury members (just on the concerto performance). It's like an inner competition within the big competition. These are psychological aspects I noticed long ago.

4) Tchaikovsky: if you can play this piece, you can play anything.

5) Sibelius and Tchaikovsky are good audition pieces. I can tell after the first eight bars of Tchaikovsky if they are good. Stay away from Mendelssohn because everyone has his own idea how to play it. It is more difficult than it looks.

6) Beethoven, Brahms, Tchaikovsky, Bartok #2: they show everything; very encompassing pieces.

7) Tchaikovsky is always a good one and usually acceptable to most audition committees. We accept also Sibelius, Brahms, Beethoven, Bartok or Prokofiev #2.

8) Brahms or Dvorak because they reveal one's musicianship as well as facility. Whatever is presented must be well prepared.

9) I think the more dramatic the piece is, such as Sibelius or Tchaikovsky, the more often they are played by a great number of people. This question is sort of a double-edged sword because everybody seems to play Tchaikovsky. There are also a lot of Sibelius'. When the audition committee is listening for two days to 50-60 violinists, it's very fatiguing and numbing to hear all these. So, in a sense, if
someone can choose another concerto, like the Dvorak, or Beethoven, although that’s quite difficult and is like walking on eggs, or even the Elgar, there’s nothing wrong with that. Even the Bruch and the Lalo Symphonie Espagnol aren’t played very often. Pieces that are played extremely often are numbing to listen to and must be played in an outstanding fashion to make an impression. Whereas if you choose something that is a show-off piece but is not played very much, you can get through more quickly to the consciousness of the listener.

10) If the Mozart is compulsory, then (make a choice from) the "bread and butter" of the repertoire, and a choice which will show the applicants best natural tendencies or talents violinistically and musically. For instance, there are those who are comfortable and convincing in the Brahms, whilst others would be more successful with Prokofiev #1. I would also avoid the purely "physical virtuoso" literature such as Paganini, Wieniawski, etc. as this is devoid of significant musical substance, and tends to "type cast" the candidate as primarily a "fiddler".

Budget Group B

1) Makes little difference.

2) Doesn’t matter as long as well played.

3) Sibelius: beautiful but easy opening helps calm nerves.

4) Tchaikovsky, Sibelius, Brahms, Saint-Saens, Bartok,
Stravinsky: these concerti will show me technical and musical capability.

5) Whichever is most prepared. Usually the exposition and sometimes the cadenza are required.

6) Always play a work with as strong a technical mastery (as possible) so as to give a foundation to your musical understanding of the work.

7) Any.

Budget Group C

1) Any of the important concerti would do. It doesn’t make any difference.

2) Sibelius, Tchaikovsky, Brahms, Glazunov, Prokofiev, Mendelssohn. The Beethoven is not complete without orchestra accompaniment.

3) The one you feel the most comfortable with.

4) I would first speak on a negative side, on which concertos not to play. The Wienawski D Minor is not a good concerto to play. It just doesn’t have an impact. It takes a long time to get to something really "violinistic", so to speak.

   Surprisingly, though it’s rarely used, I’ve had a couple students who have had great success with the Vieuxtemps Concerto #4. It’s got tremendous variety within a couple of minutes: the beautifully lyric opening, the chords, and the immediate passion. So I think that’s very good.
I would not in all probability use the Brahms Concerto. It's just really tough to control all those quintuplet arpeggios in the opening.

The Tchaikovsky is a good audition piece. The Sibelius is a wonderful audition piece. I think those are the ones that are particularly good.

Others have the connotation of being student concertos, for example, the Bruch Concerto. It's a good piece, but the committees are usually expecting to hear something a little thicker than that.

As far as a Romantic concerto goes, it is a personal thing. Maybe somebody just feels totally comfortable with the Brahms Concerto. Or, I had one student who felt totally comfortable with the Bartok Concerto, so he uses that which works very well for him.

5) Tchaikovsky and Brahms: (they show) virtuosity, contrast, musical challenges. Not Bruch or Mendelssohn: Bruch is too broken up in the beginning (unaccompanied) and the first page of the Mendelssohn is just too dangerous.

6) Mendelssohn: effective without orchestra.

7) Sibelius: shows the most in the least amount of time. Bartok #2 and Brahms are also fine, but Brahms, for me, requires more constant work to keep together—time I don't often have.

8) Mendelssohn or Sibelius or any that would demonstrate disciplined technique and musicianship.
9) Tchaikovsky, Sibelius.

10) Tchaikovsky: it's well-known, gives a good representation of melodic and technical abilities in the first two minutes, doesn't require nerves of steel.

11) I think whichever one offers most of the things a committee would be looking for. Naturally, that also depends on the individual qualities of the player. All things being equal, I think I would probably choose Brahms because it has the reputation of being one of the great works. It shows a lot of musical insight. It's technically challenging and it gets to all of those qualities quickly. It doesn't take pages before you're into something or another. I don't think that's the only choice, but overall I think it's the best choice.

But, I've heard many auditions be very successful on such a wide variety of choices from the repertoire. If there's something the performer feels is absolutely his or her "meat", I think that should very much come into the picture too. The whole point is to put one's very best foot forward. I've heard absolutely marvelous performances of the Mendelssohn Concerto, which I would otherwise not choose because in a way it's rather close to Mozart which may also be required for the audition. But if it's very, very beautifully played, those qualities will be noticed.

I would probably not choose concertos that take a long time to get underway, for instance, the Prokofiev Concerto
#1. I think that’s a poor choice, if only because it takes a while to get going and doesn’t show a wide variety of technical things.

There are other factors (that enter into the choice of a concerto). If the candidate is presented with an enormously long list of music, perhaps they wouldn’t want to have a movement from a concerto that is an enormous movement. If this is a real consideration in preparation for the audition, perhaps one of the concerto movements that is shorter that doesn’t have a cadenza, but otherwise fulfills the requirements, might be for certain people, a viable choice. I’ve heard many times Saint-Saëns and sometimes Wieniawski Concerto #2. In many ways, I don’t think they’re ideal choices, but they’re both short. They’re only four to six pages as opposed to the first movement of the Tchaikovsky which is page after page after page. If not everything can be prepared up to the highest possible level because there is so much, then I suppose my advice would be that it is the highest level of preparation that is the most important thing.

I think there are a lot of concertos that could be used. Sibelius is a pretty popular choice. Tchaikovsky is also a popular choice. Glazunov is also popular. It’s rarely a truly unusual concerto that seems to be chosen. I think that’s probably wise. A part of it might be that the committee doesn’t have a standard with which to compare it.
If it's a terribly unusual concerto, they wouldn't even know if it was being played correctly or not. But I think more important than that is that the bulk of a committee has usually heard many people over a period of years and would have certain preconceived ideas of what sounds like a good audition. It has something of a self-imposed standard.

Just as in competitions, sometimes it is the most creative players who don't win. A very unusual point of view about a very standard work would go down less well with a committee than would a rather standardized view of how the piece goes. In a way, that's too bad. But if someone plays something with wild, free rhythm that one usually hears played fairly straightforwardly, the question may be raised, "Is that showing us that this person has so much individuality that they won't know how to play in a group?" I think (the committee is looking for more conformity) within some limits.

12) Mendelssohn.

13) Romantic: Brahms, Tchaikovsky or Mendelssohn; Contemporary: Bartok or Prokofiev #2. All of these are excellent because they display technical assurance, bowing capability, rhythmic and musical expression and style.

14) I have heard all kinds of concertos. I have heard Khatchaturian, Tchaikovsky quite a lot, Mendelssohn a few times. However, lately I have noticed Mendelssohn has not been chosen quite as often. It is one of those slippery
concertos. It is a little risky perhaps also because it is so popular. I have heard Prokofiev Concerto. I think if the choice is wide open, it should be whatever the person does best, so I would not favor any specific piece. It should be a person's personal choice.

Budget Group D
1) Tchaikovsky, Brahms, Sibelius.
2) Brahms or Tchaikovsky: a short excerpt from one of these provides a candidate with lots of opportunity to "show off his stuff".
3) Any which demonstrates power and virtuosity within the first two minutes of playing. Should impress quickly.
4) Sibelius: shows a lot at the very beginning; Tchaikovsky; Brahms.
5) Whichever the violinist feels (he can) demonstrate the style (of) best.
6) Does not really matter. It all depends in what and how well you interpret the chosen work.
7) Tchaikovsky: shows more subtlety of nuance, along with facility, earlier in the exposition than the other choices.
8) Tchaikovsky: "volume" control.
9) A standard, i.e. Tchaikovsky, Brahms, Beethoven, Sibelius, etc. Players performing "unusual" repertoire can be at a disadvantage because members of the panel, woodwind or brass players, for example, who are unfamiliar with the repertoire
are made to feel uncomfortable.

Budget Group E
1) Tchaikovsky: (you) can get into it even when nervous.
2) Tchaikovsky or Sibelius: (they) demonstrate a fully mature technique and command of (the) instrument.
3) Tchaikovsky: the first line is the most crucial, and the odds of it being perfect are higher in Tchaikovsky than in Brahms.
4) I've thought about this a lot. I have to consider what I have time to prepare and what a jury wants to hear. After observing other people audition and from my own experiences, to me, Tchaikovsky is the most standard piece to use for a romantic concerto. Some people might feel more comfortable with Wieniawski or Bruch or Mendelssohn, but I've played all those pieces and I do feel that if you've got a good strong Tchaikovsky, you're going to do as well as with anything else. I don't agree, for instance, with playing Beethoven. Sibelius is used a lot with some success by some people. I don't feel it's a particularly good audition piece. The rhythm is so abstract in the first page, such a personal thing, that I feel that it might not be the best selection, although some people have had success with it. For me, Tchaikovsky is the best.
5) Barber: contains all problems required.
6) Brahms: shows both brilliance of technique and musicality.
Immediacy of the beginning passages and rhythmic execution also show ability to execute fast passages with clarity and tone.

7) Any concerto which shows violinistic techniques and stage presence, in the first page or two. Beethoven and Mendelssohn are not good examples. Like Mozart, faults are too easily shown. Usually the concerto is the first work played at the audition. It should shine!

Anonymous

1) Depends entirely on strengths of player.

2) Sibelius: various interpretations are acceptable. The first movement demonstrates expressive ability and technical capabilities in a short time. This concerto has an impressive effect on the listener.

3) Tchaikovsky: shows the person's soloistic capabilities.
Question #3: Which solo Bach movement would you recommend a violinist prepare for an audition? Why?

Note: as with Question #2, a wide variety of responses was received for this question. Instead of a table, I have listed each response according to budget size.

Budget Group A
1) Allemande from D Minor Partita, E Major Preludio or Gavotte, C Major Allegro Assai (last movement): all are accessible technically and need intelligent phrasing.
2) Chaconne: shows many things quickly.
3) I would recommend the Presto from the First Sonata. It shows the coordination between both hands much better than a fugue. That (a fugue) is no big deal at an audition. You have lots of moments of rubato where you can delay this and delay that and do the chords a different way. You really don’t show your coordination that well. But in the Presto, if you have good coordination, it’s brilliant. You can’t take time, it’s like a machine and you have to go from the beginning to the end. Besides, it’s not very long. Left and right hands are not as demanding as (in) a fugue, but at the same time, a fugue is really deceiving. A fugue doesn’t really say if you’re a good technician.

Another one I would recommend is the from the First Sonata. The Adagio is good for opening the audition because it’s slow and relaxing. You can concentrate on what you’re
doing. It could be very good for settling your nerves. Start with it before you play your concerto. If they require fast and slow movements, then do the Adagio and Presto.

4) C Major Sonata, Adagio (first movement): shows maturity and control.

5) Preludes and Fugues of all three Sonatas, Chaconne, Allemande of B Minor Partita: most telling about everything.

6) B Minor Partita, Allemande and Double.

7) The one they know the best.

8) Chaconne. It's really a lot of fun to play and very impressive.

9) If only one movement is required, I would recommend the fugue of either the G Minor, A Minor or C Major (Sonatas). This demonstrates an aspect of musicianship and technique not duplicated in any of the material used in an audition. I would NOT recommend the first movement of the G Minor (Sonata) as this has been overused!

Budget Group B

1) Any.

2) One that is prepared and musically alive. Obviously any of the fugues would take too long, but one and one-half minutes of anything you play tells what is likely to be ahead.

3) Whichever is most prepared.
4) Any movement that has multi voices. I can see how (the)
candidate leads voices and bow technique on chords.
5) Any movement violinist is comfortable with except G Minor
Adagio. Committees are sick of it. Everyone plays it.
6) First movement from G Minor, A Minor, or C Major
(Sonatas): for legato sound and chords.

Budget Group C
1) Adagio from G Minor Sonata, any of the three fugues,
Chaconne: these are the most impressive of the Bach
movements for audition purposes.
2) Any of the fugues.
3) Since it is a fairly lengthy procedure to take an
audition, I would probably choose one of the shorter Bach
movements. My own preference would be to choose one of the
dance form movements just to show some sense of the rhythm
of the dance which probably wouldn’t get addressed in any of
the other repertoire. They would add something to the
picture of what the candidate can do.

I wouldn’t discourage someone, however, who has a
wonderful performance of a fugue or the Chaconne up their
sleeve from playing it because those are in another way, if
well played, impressive movements. But those are some of
the longest and most complex movements. I’m thinking about
the wear and tear on the candidate.
4) Adagio and Fugue of G Minor Sonata: seems to be asked most
often.

5) Any fugue.

6) Any fugue.

7) D Minor Allemande: stands on its own well as a piece in its entirety, isn't too long, and has variety. E Major Gavotte and G Minor Fugue also good, but expect to be stopped.

8) Any movement from B Minor or D Minor Partitas, but not Chaconne. (They are) challenging yet present a complete musical statement in a short space of time.

9) Any. If two contrasting movements are requested, the third and fourth movements of the C Major Sonata are fun to play and nice to hear.

10) If it feels comfortable, certainly the E Major Prelude would be a good one. I don't personally notice that Bach is requested that much for orchestral auditions. But if it is, and if it were just one movement, you'd want to go for something fairly impressive like the G Minor Fugue or the E Major Prelude. I think those would work very well. They would say a lot about the player very quickly.

If a person were asked to play two contrasting movements, then you'd have a lot more latitude. You could choose one of the pairs of movements from the D Minor Partita. Either the first or second pair would be very nice. Or if you felt comfortable with it, one of the movements and its Double from the B Minor (Partita).
One other piece, if the player did it just exquisitely, that would be very impressive, would be the gentle F Major pastoral-like movement from the C Major Sonata. That would be a beautiful choice and unexpected. I could just see the committee smiling as it began. But it would have to be done beautifully.

11) Any movement if played well.
12) Any fugue: (for their) musical and technical display. The other movements are one-faceted and don’t show enough skills.
13) Any of the important movements are fine, i.e. G Minor fugue, A Minor Fugue, Chaconne, E Major Prelude. It’s important that they be well known!
14) Most people who are conscientious about it would prefer to choose contrasting movements of Bach so there would be one slower and one faster, or dance-like. I think that for similar reasons as with Mozart, (requesting Bach on an audition) is a very nice way of detecting phrasing, tone quality, style, choice of ornamentation, and choice of dynamics. Of course with Bach it has to be a convincing performance musically. I think what the committee is looking for is a musical personality.

Budget Group D
1) G Minor Adagio or Fugue, or one that compliments the other
choices in the repertoire.
2) G Minor Adagio: shows chordal bow control.
3) Prefer dance movement or fugue over the introductory sonata movements. The handling of the melismas in these needs to be free and hence doesn't show certain rhythmic qualities I look for.
4) Doesn't matter: depends on what and how well you interpret the chosen work.
5) Doesn't matter: whichever the violinist feels demonstrates the style the best.
6) Any of the fugues.
7) Any which demonstrates power and virtuosity in the first two minutes of playing. Should impress quickly. Show your strengths: lyricism? rhythm? dance style?
8) E Major Partita: Loure or some other slow movement for section position. A fugue for principal or concertmaster.
9) Any.
10) G Minor Adagio: shows musical intellect.

Budget Group E
1) G Minor Fugue, E Major Prelude: (you) can get into it even when nervous.
2) Any slow movement: i.e. D Minor Sarabande, C Major Larghetto: for contrast with big, fast concerto; demonstrates bow control.
3) G Minor Fugue: it displays all the technique and
musicality that any other movement does, yet is the shortest and therefore can be concentrated on.

4) Any of the first movements, except E Major (Partita), or slow movements. These show tone production, double stops, freedom of expression within limits.

5) I like to hear some Bach. I'm a particular unaccompanied Bach fan, so maybe because I feel comfortable playing it myself, I like to include it on the list. I have to admit that it tends to come up less (frequently) in audition situations.

When I've observed people playing Bach, it doesn't mean as much to me as (hearing) a Mozart concerto. I don't know why that is, because if I were playing an audition, I would want to play Bach. I think it would be a very important part of my performance. But for most people, I think the Bach tends to be left for last. I don't think they work on it very hard. It does not tend to show off their abilities as well as it might.

I have played a lot of different movements of Bach. I have found that audition committees will tend to be impressed with the Chaconne. That was not my first choice, but that's what my finding has been. They're impressed that you're willing to work something like that up. I used to feel that the fugue from the G Minor Sonata was a perfect vehicle, and yet I found that audition committees don't always agree.
I think a fugue is still the best choice if it's really played well. I don't like the opening movements because they tend to be too abstract. They're open to interpretation. One can say, "You can tell rhythm", but everybody knows that the rhythm is "played with" in those. You can't play them with a metronome. You wouldn't want to. So I feel a fugue is better because you start right off with a tempo.

6) G Minor Sonata, Adagio: fullest sound, employs open "G" sound and lower positions, producing less muffled effect, plus shows use of voicing, while being short enough to get through without great fatigue, either performer's or jury's.

7) Any movement or section the auditionee feels comfortable and confident in playing, both musically and technically. Also, it is good to remember that very often not much more than a page or small portion is played before the playing is stopped.

Anonymous

1) First movement of G Minor Sonata is overdone. (The choice) depends on player and other concerto choice.

2) One of the fugues: these are the most challenging movements for any particular excerpted passage and show rhythmic stability, voicing, and intonation most effectively.
3) **Not** the usual G Minor Adagio, but two contrasting shorter movements.
TABLE 2 QUESTION 4: How often is sight reading required at the auditions?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Always</th>
<th>Usually</th>
<th>Often</th>
<th>Rarely</th>
<th>Never</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
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<td>33% (3)</td>
<td>11% (1)</td>
<td>56% (5)</td>
<td>0% (0)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>B</td>
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<td>13% (1)</td>
<td>13% (1)</td>
<td>48% (4)</td>
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<td>7</td>
</tr>
<tr>
<td>C</td>
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<td>13</td>
</tr>
<tr>
<td>D</td>
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<td>10% (1)</td>
<td>30% (3)</td>
<td>30% (3)</td>
<td>20% (2)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
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<td>5% (2)</td>
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<tr>
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<tr>
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<td>12% (6)</td>
<td>42% (22)</td>
<td>19% (10)</td>
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</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
B: $10,760,800 - $18,613,036
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #4: Comments

Budget Group A
1) Whenever someone is a serious candidate, they will get sight reading.
2) Sight reading is a little out-of-fashion. Why have sight reading when no one has to sight read in orchestras? When a person is hired, he or she never has to sight read because they take their music home. Josef Gingold told me that years ago auditions used to have sight reading. It was stressed very much. You could play everything else very well. Then the sight reading came. If you failed it, you failed the audition. It is required less and less now. Maybe if there is a question between two candidates, in the final round they will have sight reading.

(A violinist I know) is now in the Boston Symphony. She had to sight read the first movement from the Schumann 2nd Symphony. That was maybe three or four years ago. I think sight reading is absurd and shouldn’t be required. Most orchestras have disposed of it because you would never be faced with that situation (on the job).
3) (Sight reading is required) less and less and less. When I first came here we always had sight reading. But in the last several years, we’ve almost entirely eliminated it because it’s a fussy requirement. It doesn’t show a lot and makes people very nervous, very stressed out. What does it
really accomplish? We never really sight read something in orchestra. If the required audition material is well chosen, any intelligent listener gets a really good idea of the person’s discipline, of the person’s strengths and weaknesses. Sight reading doesn’t really prove or disprove anything.

Budget Group B
1) Rarely, in the last ten years only two auditions had sight reading, to differentiate between two final players.

Budget Group C
1) Rarely, the audition program itself is very demanding and covers everything. The list is selected very carefully to find out all we possibly can about the candidate. The parts are made available to the orchestra members two weeks in advance (of the first rehearsal), so sight reading is not a factor.
2) Usually requested by the music director in the final round.
3) We haven’t asked for any sight reading. What we have been doing up to now for the finalists, is for the conductor to conduct them to see how they follow (in) something like the Adagietto from Mahler (Symphony) #5, (which is on the audition list). So we haven’t had much sight reading.
I have opinions about sight reading though. Just speaking in general, there are certain things that you can only do well by doing those things. There are three of them. There's nothing that effectively simulates sight reading, memorizing, or performing. You've got to do those things a lot in order to feel comfortable doing them. If you don't memorize routinely, you won't be able to stand up and play from memory. If you don't sight read regularly, you won't be able to do it on the spot. And of course, if you don't perform a lot, if the performing situation is unusual for you, you're going to lose a lot more than someone who does it regularly.

So first of all, sight reading must become a habit. It's a habit of developing an instant recognition of patterns, something like speed reading. I recommend to my students they sight read a lot using etude books with which they're not familiar, putting the metronome on a moderate tempo and just going.

Of course the ideal is that you're not sight reading when you sight read at an audition. So that's the other thing: to become very conversant with a lot of repertoire. Even just by ear is good. Gradually be building the repertoire that you know, not just the ten or twenty excerpts which you know are going to be appearing on all the auditions, but also some of the less familiar works. Gradually become familiar with all the Brahms Symphonies,
not just the 4th, all the Beethoven Symphonies, not just the 9th. Gradually build your repertoire, Strauss as well.

I don’t think sight reading shows that much at an audition. I don’t know how much it proves, but if you are called upon to do it, you certainly have the right to take a minute or two to look over the music. Get all the information you can. What’s the name of the movement? How fast is it likely to go? What are the fastest notes? For goodness sake, check the key signature and the meter. Try even in sight reading to incorporate some of the expressive markings as well: the dynamics, hair pins, subitos, and so on.

I realize that, particularly in America, we have to whip up things very quickly, more than in Europe. We have a much wider repertoire than European orchestras, and so I suppose there is some rationale for it (sight reading).

4) Rarely, young players don’t know how to sight read. It is not a good device for finding people.

Budget Group D

1) Sometimes, but not by me. The music director believes in it.
TABLE 3 QUESTION 5: In which round is sight reading most often requested?

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<thead>
<tr>
<th>Budget Group</th>
<th>Preliminary</th>
<th>Semifinal</th>
<th>Final</th>
<th>All of the Above</th>
<th>None of the Above</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
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<tr>
<td>C</td>
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E: $1,000,000 - $2,000,000

**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
TABLE 4 QUESTION 6: Is the sight reading from standard orchestral repertoire?

<table>
<thead>
<tr>
<th>Budget Group</th>
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<th>No</th>
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<th>Sometimes</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
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</thead>
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<tr>
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<td>17%</td>
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<td>6</td>
</tr>
<tr>
<td>C</td>
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<td>22%</td>
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<td>0%</td>
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<td>0%</td>
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<td>3</td>
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<tr>
<td>Total</td>
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<td>10%</td>
<td>2%</td>
<td>39</td>
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</tbody>
</table>

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***Represents the actual number of responses.
Question #6: Comments

Budget Group A
1) Yes, from the standard orchestral literature. If there is any purpose for sight reading, it is to see if the person has at least a traditional body of experience where they would know the tempo or the style of a Mozart, Mendelssohn, or Schumann piece, to show that the person has a professional background of sorts.
2) Yes and no, but above all it should be "readable".

Budget Group B
1) Sometimes.
2) Yes, mostly.
3) No, the purpose is simply to read, not to find out if they know the repertoire. Examples of what we have used are Mozart (Symphony) #31, Shostakovich (Symphony) #4, and Mahler, Das Lied von der Erde.

Budget Group C
1) Both yes and no.
2) No, should not be. It should be something someone has not seen before. It should be obscure, but playable.
Budget Group E

1) No, some is from orchestra (literature) and some from chamber music (literature).
TABLE 5 QUESTION 7: Is it important for audition candidates to research the style of the orchestra for which they are auditioning? If yes, how would you suggest they do this?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Listen to recordings of that orchestra</th>
<th>Telephone a member of the orchestra and inquire about style</th>
<th>Study the orchestral repertoire with a member of the orchestra</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
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<td>25% (3)</td>
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</tr>
<tr>
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<td>7</td>
</tr>
<tr>
<td>C</td>
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<td>38% (6)</td>
<td>24% (4)</td>
<td>38% (6)</td>
<td>16</td>
<td>14</td>
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<tr>
<td>D</td>
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<td>45% (5)</td>
<td>33% (3)</td>
<td>11% (1)</td>
<td>56% (5)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>E</td>
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<td>44% (4)</td>
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<td>42% (5)</td>
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<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
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<td>50% (2)</td>
<td>67% (2)</td>
<td>0% (0)</td>
<td>33% (1)</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>60% (34)</td>
<td>40% (23)</td>
<td>38% (23)</td>
<td>20% (12)</td>
<td>42% (25)</td>
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</tbody>
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*Budget Group A: $20,786,962 - $104,917,000
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C: $4,124,201 - $6,941,000
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #7: Comments

Budget Group A

1) Yes, very much. For instance, I once knew a brilliant Chinese violist. She won a bronze or silver medal from an international competition and a $10,000 prize. Her playing was very soloistic and very assertive. She wanted to audition for the Chicago Symphony because she had researched it and found they liked aggressive playing. This impressed me that she had researched it. I thought about it and decided it is necessary. Every orchestra is looking for a particular thing. The orchestras here in the United States have a certain style and if you don’t fit into this style, no matter who you are, they might not consider you. They will take (the person with) the most flamboyant and extroverted playing. On the other hand, if it’s an orchestra where the conductor wants people who can blend, he doesn’t want anybody who will stand out.

   It makes great sense to research the style of the orchestra and maybe talk to people from this orchestra or people who know people in this orchestra. You can always hear rumors about them. Or, listen to recordings and judge for yourself.

2) No, unless auditioning for Period Performance orchestras. Auditionees should have knowledge of orchestra literature. Once the player demonstrates they can play their instrument
with a degree of mastery, then they can always be told how things are done in a specific orchestra later. The most important thing is to see if they can play the fiddle.

3) Yes, a, c: study the orchestral literature with a **leading player** of the orchestra.

4) If you’re well schooled, don’t play any differently than what you are.

5) I think that’s more important for wind players than for string players. However, I think that if on the required list there is something the orchestra has just recorded, for example, Brahms (Symphony) #1, the applicant would be wise to listen to that just to get a certain idea of preferences for tempo and approach. But, in a very practical manner, for string players, I think it’s much more important to spend your time in other areas when you’re preparing an audition rather than researching the style of the orchestra. I think that has a very minimal amount of advantage.

Budget Group B

1) Yes, but good players are hard to find and usually very adaptable to what the jury or conductor might ask them to change. A, c: not a big worry unless tempos are completely wrong.

2) Yes and no. A, b, c: if possible the most helpful, assuming you select an appropriate member. This I leave to chance and the intelligence of deciphering what is presented
to the candidate.

3) Yes, a good idea, but it is better to research the style of the conductor and listen to recordings of whomever you’ll be auditioning for.

Budget Group C

1) Yes, it is helpful to have as much information as possible. A, b, c: However if the person you study with is on the committee, it might look as if you’re looking for a favor. It may be better to contact friends in the orchestra about specific concerns such as, do they play fast 16th notes on or off the string. I think it would be well to know if the orchestra has a specific viewpoint there. It’s also well to know what the conductor is looking for. Like it or not, with any orchestra you are auditioning for, the committee is only advisory. The conductor is going to have the last word.

2) This is something I have heard so many times. I must say I regret that. What we are interested in is the blend of personalities. If someone is very unmusical, it becomes evident in no time (at the audition). But I think if someone has something to offer and is not necessarily out of the general (mainstream) agreement, the orchestra will take them. There are so many new people coming (into the orchestra). We have new conductors and new soloists. Every time a new conductor comes, he is really suggesting his
concept to the orchestra.

There are conductors who actually love it if the orchestral musicians propose something. I think, to me, this is the nicest kind of playing, where you feel you are a co-creator. There are few conductors, really great ones, who know how to use the real talents, the real abilities of the musicians in the orchestra.

It bothers me when people think, "How do they play this in Chicago?" They play how the conductor wants it. We play Mozart (Symphony) #39 differently with Mr. Semkov, differently with Mr. Elder, and differently with another. Every time a conductor comes, he has a very specific set of wishes.

I personally think one has to be himself more than anything. One also has to be open minded. It is an obvious situation that an orchestra is a dictatorship. There is no democracy. If someone doesn’t understand that, they shouldn’t be in an orchestra.

3) Yes and no. C: perhaps
4) Yes, but not terribly (important).
5) No, I think it can be rather futile to (try to) out-guess the committee. Unless you have your heart set on one orchestra, I think most players prepare audition repertoire for any opening that might occur.
6) I don’t think you should alter your personality. You shouldn’t try to present yourself as being what you’re not.
I remember a fabulous violist who was in the finals for a position with the Saint Paul Chamber Orchestra. She was told by someone on the committee that her playing was too clear, too articulate. She wasn't going to compromise herself and she got into the New York Philharmonic. There was something about that clarity, that beautifully exquisitely chiseled playing that turned them off. She wasn't going to change herself for them. You have to be who you are.

I guess it wouldn't hurt, if you know somebody in the orchestra, to ask what the conductor likes. For example, here in (my orchestra), if a person played harshly, he or she wasn't going to get the job, because (our conductor) is exquisitely sensitive to any harshness in the sound on the E string. So that would be good to know. But that's good advice in any case. I don't think you should modify your playing to accommodate the orchestra.

7) Yes, for the top five or ten major orchestras. Can't emphasize how important this is. A, c: providing you pick the right person.

8) Yes, research the style of opera. B and c: actually all that needs to be done is to listen to opera recordings of the excerpts which we want to hear.

Budget Group D

1) No, not at "regional" level. We don't know what our style
is! You will find that many committee members within our orchestra disagree on what the orchestra's "style" is. Please the concertmaster, and you might not please the first cellist or conductor or section players, all of whom have one vote, except for the conductor.

2) No, listen to many different styles, and do it your way.
3) Yes and no. For a major symphony, yes. Some others have a discernable style, but not many.

Budget Group E

1) No, orchestras are starting to sound the same.
2) No, except for the top five orchestras. A, b: St. Louis Symphony disqualifies candidates for doing this, c.
3) Yes, as much as possible, given the individuals limitations of mobility, time and budget. All of the above (a-c) are very good suggestions, but mostly, a young musician should apply the best musical practices to all their work, especially in the audition and performance of all music.

Anonymous

1) I hate to say it, but (knowing) more the music directors style would help.
2) Listen to recordings of that conductor.
TABLE 6 QUESTION 8: When first learning the orchestral repertoire, what regimen would you suggest a violinist undergo?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Study the orchestral repertoire with any violin teacher</th>
<th>Study the orchestral repertoire with an orchestral violinist</th>
<th>Listen to recordings of the orchestral repertoire</th>
<th>Study scores of the orchestral repertoire</th>
<th>Play with local orchestras</th>
<th>Go to professional orchestra concerts</th>
<th>Other</th>
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</thead>
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<td>14% (5)</td>
<td>14% (5)</td>
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<td>9% (3)</td>
</tr>
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<td>17% (5)</td>
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</tr>
<tr>
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<td>14% (6)</td>
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<tr>
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</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
B: $10,760,800 - $18,613,036
C: $4,124,201 - $6,941,000
D: $2,015,000 - $3,450,828
E: $1,000,000 - $2,000,000

**Represents the proportion, totalling 100%.
***Represents the actual number of responses.

NOTE: 50 people answered this question.
Question #8: Comments

Budget Group A

1) Other: should be offered in music schools. b: to find out about tempo, volume, specific passage work.

2) Hopefully, while growing up, one has "fallen in love" with orchestral music via recordings, performances, etc., so any of the above is worthwhile for aspiring musician.

3) If the person is in a music school or conservatory, they hopefully have an audition class and/or a repertoire class. They can be one class. I teach that here at (the conservatory). If the school doesn’t have one, it is really doing a disservice to its students and they should try to talk the school into having one.

Putting that aside for the moment, the student should try to study with someone from a front stand of a major orchestra even if it means taking a journey once every two weeks to a nearby city. Study with the best possible person you can find. Frankly speaking, there are a lot of orchestral violinists who are not terribly disciplined or highly sensitive about what they’re doing. It’s best to study with someone who is unquestionably a very strong, sensitive orchestral player.

They should find from orchestral audition lists, which are available, which are the top ten to fifteen most asked for pieces and study those with the best possible person
they can find once every two weeks for at least one year before they go out and take an audition. Then play mock auditions for friends, trying to recreate as closely as possible the procedure and the feel of an audition. Play, play, play under those conditions. The whole point is to make, as much as possible, the peculiar regimen of an audition second nature.

4) Not a; definitely b through f; g: In listening to recordings choose the "traditionally obvious" appropriate orchestras and conductors for the musical styles. For example, Vienna Philharmonic for Mozart; Concertgebouw for Brahms, Mahler, etc.; Berlin for Beethoven; and conductors such as Krips, Jochum, Karajan, etc. There are always exceptions to the rule, such as the older Cleveland/Szell recordings in some instances, but this would require prior knowledge or responsible guidance. The choices are too many and the time to research, too little. Also, there are some who do not believe in the school of "personalities" or "instinct".

Budget Group B
1) First choice: c; second choice: b; third choice: f; fourth choice: d; fifth choice: e, depends on quality of orchestra.
2) c, e, f. Getting to know the orchestral repertoire or a work as a whole is important.
Budget Group C

1) Every means open to you should be used. I think knowing what a piece sounds like (is important) and by knowing, I don’t mean just hearing the sound of that piece in one’s imagination, It’s important, but it doesn’t tell you the specifics, so I would say one thing to do would be to listen to recordings in a very active way so that as you hear the music, you hear how your particular part sounds at any given moment. It might be that your part is accompanying, so your ear automatically goes to the most important line of the music. Very consciously, try not to do that and listen to what’s going on in your specific part.

Listen to how different orchestras approach the same music. I’m using recordings as a #1 choice not because I think it’s the ideal way, but because it’s the most convenient and the most easily found. I would even suggest things like listening over headphones as opposed to over speakers because I think you can hear the inner details more clearly about what kind of stroke is being used, what kind of dynamics they are really playing.

Certainly, I would say look at scores. If you can do that at the same time as listening to recordings, you can get an even clearer picture. The more information you have, the better able you are to know exactly what’s going on.

I think an orchestral player who has played all that repertoire, and especially if that player has been in
control of how it's played, someone from the front of the
section, as opposed to someone from the back of the section,
can be a rich source of insight. There are, even in the
best orchestras, some people who are not perceptive. It's
not the fact that they've run their fingers and bows through
the music that makes them capable of passing on a really
clear concept. So it's the person (that matters). I do
think that a person who has played the orchestral repertoire
is certainly going to be more valuable for that repertoire
than someone who has been a soloist or just a teacher.
2) All of the above. I don't know in what order. Obviously
study with a violin teacher. However, occasionally one
finds (violin teachers) who never chose to play in an
orchestra and so therefore the orchestral repertoire is not
well-known to them. In that case, it makes sense to go to
an orchestral musician for supervision.

Usually students come to the audition who have
orchestral experience. It's part of the requirement (in
music schools and conservatories), so there's some kind of
orchestral experience.

I think a conductor is a good source. Usually a local
orchestra in the community is a good source of people who
could advise.

A lot of young people may not be familiar with all the
repertoire that's required, in which case, homework has to
be done. If nothing else is available, I think that
listening to a few recordings of the piece would be a great help. If possible, it is best to get it from the horses mouth, in other words, from the person who has played these pieces.

3) Other: practice daily, tape oneself three times weekly, make a chart of practice schedule.

4) b, c, e: It is important to participate and be very familiar with orchestral repertoire by experiencing it. Use orchestral material as etudes., f.

5) First choice: c, listen to recordings and follow along with music; second choice: b; third choice: d, e, f.

6) b, c, e, but replace "orchestral" music with "opera" music.

Budget Group D

1) b: study with orchestral violinist of the highest possible rank.

2) Other: play chamber music!

3) b, c: listen to a variety of recordings, e, f.

4) First choice: b, second choice: e, third choice: c and f, fourth choice: d.

Budget Group E

1) All of these combined will result in an overall understanding of the repertoire.

2) First choice: b, second choice: d, third choice: c.
Anonymous

1) a: study with any good violin teacher, c, e: play with good local orchestras.

TABLE 7 QUESTION 9: What do you believe is the minimum amount of time that an auditionee should expect to be heard during the preliminary round of an audition?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>1 minute or less</th>
<th>2 minutes</th>
<th>5 minutes</th>
<th>10 minutes</th>
<th>Other</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>0%** (0)***</td>
<td>0% (0)</td>
<td>0% (0)</td>
<td>56% (5)</td>
<td>44% (4)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>B</td>
<td>0% (0)</td>
<td>14% (1)</td>
<td>72% (5)</td>
<td>0% (0)</td>
<td>14% (1)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>0% (0)</td>
<td>7% (1)</td>
<td>43% (6)</td>
<td>36% (5)</td>
<td>14% (2)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>D</td>
<td>0% (0)</td>
<td>0% (0)</td>
<td>70% (7)</td>
<td>30% (3)</td>
<td>0% (0)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>0% (0)</td>
<td>0% (0)</td>
<td>74% (6)</td>
<td>13% (1)</td>
<td>13% (1)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
<td>0% (0)</td>
<td>0% (0)</td>
<td>25% (1)</td>
<td>50% (2)</td>
<td>25% (1)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>0% (0)</td>
<td>4% (2)</td>
<td>48% (25)</td>
<td>31% (16)</td>
<td>17% (9)</td>
<td>52</td>
<td>52</td>
</tr>
</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #9: Comments

Budget Group A

1) Other: seven minutes. Maximum time is ten minutes: first page of concerto, then excerpts. Be careful of two things: 1) Tune before entering audition, don’t tune loudly in audition, check softly, and 2) don’t take too much time between excerpts, committee gets restless.

2) Ten minutes is usually allotted, but it could be less if performer is not prepared, or more if jury likes it.

3) Don’t expect anything. Be prepared and people will listen to you.

4) Other: between eight and ten minutes. Occasionally there will be someone who just has no business being at the audition. (In this case) if the committee has been listening for eight hours, they will dismiss someone after four or five minutes, but rarely. We’ve never curtly dismissed someone after just the concerto. We always hear at least a few excerpts.

5) Other: between five and ten minutes. (The time allowed) would depend on the general level of the candidates being heard that year, and whether it was a "lean or fat" year.

Budget Group B

1) Two minutes if excerpts only.

2) Other: between eight and ten minutes. Usually at least
three excerpts are heard.

Budget Group C

1) Unfortunately it is usually very short and I regret that. But at the same time, we deal with restrictions that are unbearable. When we have 150 candidates, (over) how many months can we have the auditions? Out of necessity, the auditions are limited to less than ten minutes in the preliminaries. It may be good advice to come really warmed up. Many people think, "I'll play Bach first, then the concerto, then play this and that, and then I'm warmed up." I think they ought to come into the audition "hot". Also, tune before, not in the audition. It's a waste of the committee's time. Unless there's some terrible dressing room situation, or you have to walk a long distance, or come from one temperature to another, tune before.

2) Other: between two and five minutes.

3) Other: between five and ten minutes.

4) If I were in control of the audition, I would say five minutes because in five minutes you can usually tell whether that person is going to be at least in the running. Sometimes you can tell in one minute, and there are many orchestras that dismiss people after one minute. I prefer to give the candidate a little more time than that because sometimes people are so very rattled by the audition procedure that they don't find themselves (in one minute).
But on the other hand, as much as you'd like to give everyone the greatest possible chance to pull themselves together, there are real time constraints with so many people to be heard.

5) Two minutes if you're not considered, ten minutes if you play well.

Budget Group D
1) Depends on the level of preparation!

Budget Group E
1) Five minutes, unless it's really terrible.
2) Other: between two and five minutes. It depends on the number of candidates auditioning, etc.
3) For a section position, time is limited. Maybe you're auditioning more than one position in one day. Time is always a factor. More often than not, auditions tend to go way over (time). It's really hard (to keep on schedule).

One thing I've learned is that you have to decide earlier on what you think. My feeling is that even if something went very badly at first, but you start hearing improvement, maybe their nerves were affecting them at the beginning. If I hear a trend toward better, then I'll change my course and give them more time. If I hear a change towards worse, I'll cut them off earlier. But I always let them play the Schumann Scherzo or Don Juan. My feeling is that because
they came here for the audition, (we should) let them have
the experience (of a complete audition). Usually they have
a question or two about the audition, so they should be
given the chance to play. I don’t believe in cutting
someone off right away, but you do shorten the process if
things aren’t going well.

Anonymous

1) Other: seven minutes.
TABLE 8 QUESTION 10: Do you believe preliminary taped auditions are a good idea?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Yes and No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>56% (5)***</td>
<td>33% (3)</td>
<td>11% (1)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>B</td>
<td>14% (1)</td>
<td>72% (5)</td>
<td>14% (1)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>36% (5)</td>
<td>50% (7)</td>
<td>14% (2)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>D</td>
<td>50% (5)</td>
<td>50% (5)</td>
<td>0% (0)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>25% (2)</td>
<td>75% (6)</td>
<td>0% (0)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
<td>50% (2)</td>
<td>25% (1)</td>
<td>25% (1)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>38% (20)</td>
<td>52% (27)</td>
<td>10% (5)</td>
<td>52</td>
<td>52</td>
</tr>
</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #10: Comments

Budget Group A

1) Yes, to a certain extent. The committee can tell from how well the tape is prepared what kind of personality you display, how careful you are to put forth a polished product even if it is not professionally done. Be sure to listen to your tape before you send it. Listen carefully for going sharp from beginning to end, since it is all unaccompanied. This will disqualify you.

2) No. We tried that a few times. It doesn't really give you a feel for a person's tone or for performance under duress, unless it's a live performance. If it's a studio-type of tape, even if it's not spliced, the person can play the excerpt eight or ten times until they find the very best one they can do. I've never, so far, found tapes to be helpful.

3) Yes and no. (This is a) very difficult area, (there are) problems to consider: disparity of tapes in spite of specific information given, and the costly travel expenses involved if tapes are not accepted.

Budget Group B

1) Yes and no. I think the principle is splendid. I'm not sure that they're well-used. I think the idea of sending a tape with some limited number of excerpts will show whether
the person is capable, for instance, of doing a variety of bow styles, whether they can play in tune, and will sometimes give a good impression of whether or not they have a good sound quality. The trouble is that the tapes sometimes have such poor (sound) quality it is difficult to assess whether the (player’s) sound production is really good or not. Sometimes I think the tapes are more of a liability to a candidate. I also think that with the vast number of tapes coming in, as there would be for some job openings, that they’re listened to in a very cursory kind of manner. I have mixed feelings about audition tapes.

2) The tape is a lesser evil to me personally (than the actual audition). It is probably out of necessity that taped auditions have become more and more popular. It is mainly because of the large distance in this country and the large expenses associated with taking auditions. The taped audition can, to some extent, facilitate the preliminary sifting. The audition can only take ten minutes, so someone can spend $1,000 for ten minutes. From that point of view, it seems to me (tapes) are not a bad idea. However, someone may have terrific equipment at home and the tape sounds very impressive, while someone else doesn’t (have the same level of equipment). So very often there is this additional element of taped auditions that is not necessarily related to playing as such, but to recording technique. If I had a choice, I would rather hear the person live. But I think we
have to learn to live with (the taped audition).

3) Mixed feelings.

4) Yes, a lot can be learned by a taped audition about a candidate. Several considerations should be made regarding tapes: a) poor quality of tape turns off committee, b) only fair way is for the tape to be complete takes, and c) live performance would be ideal for the solo portion (concerto).

5) No, you don’t know how tapes were put together. Today’s technology can make anybody sound good.

6) No, I dislike the idea of taped auditions.

Budget Group D

1) Yes, for big orchestras only.

2) No, but sometimes (they) are a necessary evil.

Budget Group E

1) No, tapes depersonalize the process and are prejudiced towards people who have access to recording equipment and studios. I don’t believe it provides a "level playing field".

2) Yes, if there are a large number of applicants to be heard.

Anonymous

1) Yes, for some situations.
TABLE 9 QUESTION 11: Does your orchestra require preliminary taped auditions?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Sometimes</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>50%** (4)**</td>
<td>50% (4)</td>
<td>0% (0)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>B</td>
<td>0% (0)</td>
<td>71% (5)</td>
<td>29% (2)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>14% (2)</td>
<td>86% (12)</td>
<td>0% (0)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>D</td>
<td>0% (0)</td>
<td>100% (10)</td>
<td>0% (0)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>0% (0)</td>
<td>100% (8)</td>
<td>0% (0)</td>
<td>8</td>
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<tr>
<td>Anonymous</td>
<td>25% (1)</td>
<td>75% (3)</td>
<td>0% (0)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>14% (7)</td>
<td>82% (42)</td>
<td>4% (2)</td>
<td>51</td>
<td>51</td>
</tr>
</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #11: Comments

Budget Group B
1) Sometimes.
2) Sometimes. We have had them, but not always.

Budget Group C
1) (They are) not required, but we recommend them.
2) Not lately, but it is an option for the committee. If the interest (in auditions) is growing, it may be necessary. However, I think a live audition is much more valuable.
3) No, but we should.

Anonymous
1) Yes, (however) candidates who hold a position in a major orchestra are (automatically) invited.
TABLE 10 QUESTION 12: Do you believe the making of tapes should be supervised?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'</td>
<td>29% (2)***</td>
<td>71% (5)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>B</td>
<td>40% (2)</td>
<td>60% (3)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>C</td>
<td>22% (2)</td>
<td>78% (7)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>D</td>
<td>56% (5)</td>
<td>44% (4)</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>E</td>
<td>60% (3)</td>
<td>40% (2)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Anonymous</td>
<td>33% (1)</td>
<td>67% (2)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>39% (15)</td>
<td>61% (23)</td>
<td>38</td>
<td>38</td>
</tr>
</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
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*Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #12: Comments

Budget Group A
1) No, not realistic.
2) Yes, if tapes are to be accepted.

Budget Group B
1) No, the integrity of the candidate's own supervision seems (to be) a good test.

Budget Group C
1) No, the tape wouldn't go out unless the candidate felt it was the best of what they were capable.
2) No. If you mean to avoid some kind of fraud or deception, I think the truth would certainly come out at the live audition, so the player would only be wasting their time.
Most orchestras reserve the right to dismiss any unqualified candidate at the audition.
3) Yes. If a tape is to be made, it must be supervised, otherwise it is worth nothing.

Budget Group D
1) Yes, (but) how?

Anonymous
1) By whom?
TABLE 11 QUESTION 13: Should required preliminary tapes be auditioned anonymously?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'</td>
<td>86%</td>
<td>14%</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>B</td>
<td>67%</td>
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<td>6</td>
<td>6</td>
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<tr>
<td>C</td>
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<td>40%</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>D</td>
<td>90%</td>
<td>10%</td>
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<td>10</td>
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<tr>
<td>E</td>
<td>100%</td>
<td>0%</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Anonymous</td>
<td>100%</td>
<td>0%</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>81%</td>
<td>19%</td>
<td>43</td>
<td>43</td>
</tr>
</tbody>
</table>

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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #13: Comments

Budget Group A
1) Yes. We audition them anonymously in my orchestra.

Budget Group B
1) When I’ve participated in such screenings, it mattered not if I heard (them) anonymously. Anyone in question could be helped by the further strength of knowing their experience (if the tape is not listened to anonymously).
2) No, too much is made of this (anonymity).

Budget Group C
1) I don’t think it’s necessary because it’s only a first step. It doesn’t rule out anything. If listening to the tapes is totally blind, it’s terribly cumbersome.

    I do think that if you’re auditioning for a major or second level orchestra, one thing the committee is looking for is that you’ve actually done the job somewhere else. That’s true in the rest of life, too. Sometimes the most difficult thing is getting one’s start. That’s why the more impressive looking the resume, (the sooner) you get off the starting line.

    The Baltimore Orchestra, for instance, obviously thinks that experience is extremely important. Not only that, but they appear to be extremely biased in certain ways. I can
remember hearing of a letter where they said they didn't want any midwest performers.

I do think that, for the wrong reasons, one looks at a resume for identifiable things on it. I know, for instance, that if you see that a student comes from Julliard, your initial reaction is, "They must play pretty well." But so many of those people that come out of Julliard can't play in orchestra at all. They're useless at it. So it's sometimes a very false sense of security in looking at resumes this way.

2) Yes, (this is) very important. People react to subconscious and conscious biases (such as reputations). Gender is not the only reason for discrimination. Steve Schipps (University of Michigan) played ten recordings of concerti to his students anonymously. They ranked Eugene Fodor in the top three for every concerto. If they had known it was Fodor, they might not have chosen his recordings because of his reputation.
TABLE 12 QUESTION 14: Do you think a preliminary taped audition is primarily advantageous to the candidate or to the orchestra?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Candidate</th>
<th>Orchestra</th>
<th>Both</th>
<th>Neither</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>50%** (3)***</td>
<td>33% (2)</td>
<td>17% (1)</td>
<td>0% (0)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>B</td>
<td>14% (1)</td>
<td>14% (1)</td>
<td>43% (3)</td>
<td>29% (2)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>55% (6)</td>
<td>27% (3)</td>
<td>18% (2)</td>
<td>0% (0)</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>D</td>
<td>60% (6)</td>
<td>30% (3)</td>
<td>10% (1)</td>
<td>0% (0)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>83% (5)</td>
<td>0% (0)</td>
<td>17% (1)</td>
<td>0% (0)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Anonymous</td>
<td>50% (2)</td>
<td>50% (2)</td>
<td>0% (0)</td>
<td>0% (0)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>52% (23)</td>
<td>25% (11)</td>
<td>18% (8)</td>
<td>5% (2)</td>
<td>44</td>
<td>44</td>
</tr>
</tbody>
</table>

*Budget Group A: $20,786,962 - $104,917,000
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C: $4,124,201 - $6,941,000
D: $2,015,000 - $3,450,828
E: $1,000,000 - $2,000,000

**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #14: Comments

Budget Group A
1) (They) could be advantageous and disadvantageous to BOTH!

Budget Group B
1) To both: to spare each undo expense and/or time.
2) To no one.
3) To both: candidate could edit and orchestra could eliminate and save time.
4) To neither.
5) To both. To the candidate: if they don't have a realistic hope, they won't spend the money; to the orchestra: it saves time. (By eliminating some applicants) the committee has to listen to only half the number of applicants.

Budget Group C
1) Mostly to the orchestra because it can save time in weeding out (candidates). I don't think it serves the candidate especially because they're going to have to do a live audition anyway, except it might save them some needless expense if it's going to be a very long trip some place.

The thing is, if the candidate gets chosen for a live audition on the basis of a tape where he played each excerpt ten to fifteen times until it came out right, he may not
really have been capable of doing that on a regular basis, and the audition may be very unwise. In the end, I don’t know if the tape is to the candidate’s advantage.

2) To the candidate. It saves them a wasted trip.

3) To both.

4) To the candidate. It can save an unqualified candidate time and money, but for the orchestra, someone has to listen whether (the audition) is live or taped.

5) Primarily to the candidate. It saves (them) money. If they pass the preliminary taped audition, they have a better chance of getting the job because of the fewer number of candidates. With taped preliminaries screening auditionees, each applicant can be given more time to play.

6) Equally (advantageous to both), but can be beneficial in preliminary rounds to candidate.

7) To the candidate. Nerves would not enter the picture.

Budget Group D

1) To the candidate. It saves the round trip air fare.

2) To the candidate. Recording equipment/quality makes such a difference.

3) To both. It saves the candidate air fare, and saves the orchestra time.
Budget Group E

1) To the candidate, if to anyone. The orchestra doesn't necessarily hear what the candidate can do live, but at least it does allow the candidate to save money on flights.

2) To both. It very often saves the expense involved in long distance travel, which is advantageous to the candidate, and it often saves many hours for the judges, making necessary elimination much easier as well.
TABLE 13 QUESTION 15: Does your orchestra deny or simply discourage a candidate on the basis of an unsatisfactory tape?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Deny</th>
<th>Discourage</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>33%** (1)***</td>
<td>67% (2)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>B</td>
<td>0% (0)</td>
<td>100% (5)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>C</td>
<td>0% (0)</td>
<td>100% (6)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>D</td>
<td>67% (2)</td>
<td>33% (1)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>E</td>
<td>0% (0)</td>
<td>100% (2)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Anonymous</td>
<td>50% (1)</td>
<td>50% (1)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>19% (4)</td>
<td>81% (17)</td>
<td>21</td>
<td>21</td>
</tr>
</tbody>
</table>

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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #15: Comments

Budget Group B

1) We strongly discourage (the candidate), but you can't stop somebody who wants to come. The Union would insist on allowing anyone to audition.
TABLE 14 QUESTION 16: Does your audition committee listen differently to a studio-recorded tape compared with a home-recorded tape?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'</td>
<td>33%**</td>
<td>67% (2)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>B</td>
<td>40% (2)</td>
<td>60% (3)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>C</td>
<td>17% (1)</td>
<td>85% (5)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>D</td>
<td>25% (1)</td>
<td>75% (3)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>E</td>
<td>0% (0)</td>
<td>100% (2)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Anonymous</td>
<td>100% (3)</td>
<td>0% (0)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>35% (8)</td>
<td>65% (15)</td>
<td>23</td>
<td>23</td>
</tr>
</tbody>
</table>

Budget Group A: $20,786,962 - $104,917,000
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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #16: Comments

Budget Group A
1) It depends on the quality. The final product is what really matters.
2) No, but how can I truly know such a subjective area of perception?

Budget Group B
1) No. It's hard to tell the difference between fine home equipment and poor studio quality. There's a strong difference between the quality of the best tapes and the worst.

Budget Group C
1) No, I hope not!
2) No, I certainly try not to.
3) The committees I have worked with have always taken this into consideration. I think all people on the committee are knowledgeable enough to not look negatively on the person who recorded the tape at home because he did not have access to a studio or the time to do it in a studio. It doesn't mean this is a better or worse performer. It's maybe a power of suggestion and more pleasurable to hear the nice
crisp recording. But the people I have worked with would not judge the person based on the quality of the recording.
TABLE 15 QUESTION 17: Are private practice rooms provided for warm-up at the auditions for your orchestra?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>86% (6)</td>
<td>14% (1)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>B</td>
<td>100% (7)</td>
<td>0% (0)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>86% (12)</td>
<td>14% (2)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>D</td>
<td>80% (8)</td>
<td>20% (2)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>75% (6)</td>
<td>25% (2)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
<td>100% (4)</td>
<td>0% (0)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>86% (43)</td>
<td>14% (7)</td>
<td>50</td>
<td>50</td>
</tr>
</tbody>
</table>

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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #17: Comments

Budget Group A
1) Yes, as much as realistically possible. However, much depends on the facilities. One should be prepared for minimal facilities.

Budget Group C
1) Yes, when possible. We have held auditions at many different locations.
2) Yes. The list to be played is given (to the candidate) fifteen to twenty minutes prior to the audition.
3) Yes, a few. (We make the audition) as nice as the conditions permit.

Budget Group E
1) Yes, whenever possible.
TABLE 16 QUESTION 18: Does your orchestra have split audition committees in which preliminary auditions are taking place at the same time with different committees?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
<th>No</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'</td>
<td>25% (2)**</td>
<td>75% (6)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>B</td>
<td>43% (3)</td>
<td>57% (4)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>43% (6)</td>
<td>57% (8)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>D</td>
<td>20% (2)</td>
<td>80% (8)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>E</td>
<td>13% (1)</td>
<td>87% (7)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
<td>25% (1)</td>
<td>75% (3)</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>29% (15)</td>
<td>71% (36)</td>
<td>51</td>
<td>51</td>
</tr>
</tbody>
</table>

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**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question #18: Comments

Budget Group A

1) Yes, when we have auditions in one day and there are fifty or so candidates.
2) Yes, when there are a great number of applicants. It's a logistic necessity. We only have one and one-half days to hear preliminaries and finals. If we only have one committee, with sixty to seventy applicants, we just wouldn't have time (to hear them all). And then, even if we had the time (for one committee to hear all sixty), it's so fatiguing for the committee that we wouldn't be able to give fair hearings to people past a certain point because we'd be really worn out. So I think they get a fairer hearing when they have somewhat of a fresher committee to play for.

Our policy (of inviting almost all applicants) evolved over the years. The main reason is that we get a lot of applicants from young people who are graduating from school, Indiana University, Eastman, Julliard, etc. They don't really have impressive credentials, but on the other hand, you never know. They've been going to a good music school and they may be very talented, wonderful young players you want to listen to. Yet on paper, nothing jumps out at you except that they've had good teachers and went to a good school. It's best to hear a few more people and hopefully someone that doesn't look that good on paper will turn out
to be a talented player. The resumes can be so doctored up and made to look really great. Who really checks out everything that’s put down on a resume?

Increasingly, we get a lot of Orientals, Russians and Europeans who apply, people who have immigrated to America. There again, their resume is hard to make heads or tails of. You really don’t know what it all means. They say they worked in some small city in Russia. Who knows (what this means)? So it’s better to give them the benefit of the doubt.

There are only a few times I deny someone an invitation, which in say about 80 resumes received is only about four or five. Most of the time it’s to someone who has been in a smaller orchestra for a number of years. Let’s say someone’s been in the Nashville Symphony for eight or nine years. I can see by their education that (they went to) a small midwestern college somewhere. I get a very strong feeling that they would be wasting their money to fly here to take the audition. I could be wrong, but usually if someone has not been able to get to a better orchestra in eight or nine years, it means that their abilities are limited. Why put them through the expense of the audition? That’s about the only time I say no.

3) No, not in my time and I would not agree to this presently.
Budget Group B
1) No, not so far.
2) No, split committees should be done away with.
3) Yes, it depends on the number of applicants, but we have done so in the past.

Budget Group C
1) Yes, sometimes, when there are many applicants.
2) Yes, time is a factor when there have been a large number (of candidates). But if the number is smaller, we try not to. It is only out of necessity.
3) Yes, if the number (of applicants) is large.
4) Yes, it depends on the number of candidates.
5) No, (this is) very unfair. Conditions should be the same for all candidates.
6) Yes, only for preliminary round, if we're swamped with a lot of candidates.

Budget Group D
1) Yes, only if needed due to time limitations.

Budget Group E
1) Yes, when we have sufficient numbers of applicants to justify it, usually just woodwind and brass (auditions).
TABLE 17 QUESTION 19: What rounds of the audition are held behind a screen?

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Preliminary</th>
<th>Semi-final</th>
<th>Final</th>
<th>None</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
</tr>
</thead>
<tbody>
<tr>
<td>A*</td>
<td>44%/89% (8)**</td>
<td>33%/67% (6)</td>
<td>17%/33% (3)</td>
<td>6%/11% (1)</td>
<td>18</td>
<td>9</td>
</tr>
<tr>
<td>B</td>
<td>54%/100% (7)</td>
<td>38%/71% (5)</td>
<td>8%/14% (1)</td>
<td>0%/0% (0)</td>
<td>13</td>
<td>7</td>
</tr>
<tr>
<td>C</td>
<td>56%/100% (13)</td>
<td>35%/62% (8)</td>
<td>9%/15% (2)</td>
<td>0%/0% (0)</td>
<td>23</td>
<td>13</td>
</tr>
<tr>
<td>D</td>
<td>42%/89% (8)</td>
<td>37%/78% (7)</td>
<td>16%/33% (3)</td>
<td>5%/11% (1)</td>
<td>19</td>
<td>9</td>
</tr>
<tr>
<td>E</td>
<td>62%/100% (8)</td>
<td>38%/63% (5)</td>
<td>0%/0% (0)</td>
<td>0%/0% (0)</td>
<td>13</td>
<td>8</td>
</tr>
<tr>
<td>Anonymous</td>
<td>50%/100% (4)</td>
<td>37%/75% (3)</td>
<td>13%/25% (1)</td>
<td>0%/0% (0)</td>
<td>8</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>51%/96% (48)</td>
<td>36%/68% (34)</td>
<td>11%/20% (10)</td>
<td>2%/4% (2)</td>
<td>94</td>
<td>50</td>
</tr>
</tbody>
</table>

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**Represents the proportion, totalling 100%, and the frequency.
***Represents the actual number of responses.
Question #19: Comments

Budget Group A

1) The reason (screens) were started was because there was prejudice against women players. So they had a screen there, but they used to hear the clicking (of high heels) and they would know a man doesn't wear heels. Women had to take their shoes off and play in stocking feet. I've never had any prejudice against women or anyone else. Once a year I play in the Festival Orchestra. I'm concertmaster. I always say, "Good Morning, gentlemen." I forget to say "ladies and gentlemen". I'm so used to it. If I forget a couple more times, I'll be in trouble.

I think now (prejudice against women) is not a problem. Get a program from the Saint Louis Symphony. I think the ratio is 60% men, and 40% women for the first time. (Women) are catching up. That's one thing (the screen) has done and it's great. There are good female players. They come to school, graduate with first prize or with honors, and then what? They don't play? That's not right.

Saint Louis Symphony has a female concertmaster now. The concertmaster of the Detroit Symphony is a girl who used to study with David Cerone. Fifteen years ago, this would never have happened.

2) All rounds are screened except for principal positions.

3) a and b. Final round can be if member of orchestra is
auditioning and requests it.

4) We’re tending to hold all the rounds behind a screen now. That’s a very recent development, though. Until recently, we had preliminaries behind a screen and finals not screened. But more and more we find that (regarding) objectivity and the fact that very often some of our own people are in the finals (it’s better to have all the rounds screened). The more I think about it, the fairest possible way is to have all rounds screened. There doesn’t seem to be much question in my mind.

Budget Group B

1) The preliminary round can be.

Budget Group C

1) a and b. The screen is used if there are members of the orchestra in the finals.

2) I have mixed feelings on both sides of the issue. I think it’s important in the end to see (visually) how someone plays. There is, of course, the famous Metropolitan Opera example where they did hire someone without having seen him, and he played left-handed. There wasn’t room for him as he played in the wrong direction. It was so disturbing, he couldn’t cope with it.

Overall I don’t think (screens are) as big a deal as people would like to make them. I think on the whole it’s
in the candidate's best interest to be seen. You get a feeling for who the person is that's playing. It doesn't seem like such a disembodied thing. Like it or not, you get an idea of what they look like when they play, and some people don't look like the way they play. I'm on both sides of the issue. But overall, I think the honesty of it all is much greater if it's just out in the open.

I played behind a screen on one occasion and I remember thinking, "This is horrible", because I felt like I wasn't a person. There's just a wall in front of you and you're just cranking out notes. To me, that has nothing to do with an art form.

3) All rounds of the local audition are screened. After local auditions, our committee travels to the mainland and listens for whatever positions still need to be filled. These are not held behind a screen.

4) Preliminary only. Screens are not a very good idea anymore. There is no gender gap these days. We have four men and eleven women in our first violin section.

Budget Group D

1) Screen is optional. The music director may sit in front of the screen even if the committee stays behind it.

2) All rounds are screened except for concertmaster and timpani finals.
Budget Group E

1) All rounds are screened, but a principal audition will probably be without a screen for the finals.
Question #20: The following orchestral repertoire is arranged according to the frequency on audition lists from 24 American orchestras ranging in size from regional to major. Please specify which movements and/or passages of the following works you would be most likely to request at an audition.

Results of all budget groups. Each movement or excerpt is followed by the number of responses it received.

Strauss, Don Juan
a) first page, 36
b) sixth page, 2
c) third page, 2
d) all, 1
e) fifth page, 1
f) last page, 1

Schumann, Symphony #2
a) scherzo, entire, 26
b) scherzo, first page, 9
c) scherzo, coda, 5
d) scherzo, without trio, 2
e) scherzo, last two pages, 1

Mozart, Symphony #39
a) first movement, opening, 5
b) first movement, entire, 4  
c) first movement, first two pages, 3  
d) first movement, exposition, 1  
e) first movement, opening Allegro, 14 bars, 1  
f) second movement, entire, 15  
g) second movement, beginning, 5  
h) second movement, letter C, 4  
i) second movement, mm.96-125, 1  
j) third movement, 1  
k) fourth movement, entire, 14  
l) fourth movement, opening to double bar, 15  
m) entire symphony, 2  

Prokofiev, Classical Symphony  
a) first movement, entire, 4  
b) first movement, beginning, 10  
c) first movement, second theme, 2  
d) first movement, letter O to end, 1  
e) second movement, entire, 5  
f) second movement, beginning, 7  
g) fourth movement, entire, 17  
h) fourth movement, beginning, 6  
i) fourth movement, top of last page, 3  
j) entire symphony, 4
Brahms, Symphony #4
a) first movement, entire, 5
b) first movement, first page and bars 94 to end, 2
c) first movement, Coda, 1
d) first movement, letter E to F, 1
e) first movement, opening to letter A, letter H to m.203, 1
f) second movement, entire, 3
g) second movement, mm.74-83, 2
h) second movement, opening, 1
i) third movement, entire, 14
j) third movement, last page, 2
k) third movement, mm.1-44, 2
l) third movement, first page, 1
m) third movement, mm.16-167, 1
n) fourth movement, entire, 5
o) fourth movement, first page, 6
p) Gingold excerpts, 1
q) entire symphony, 2

Brahms, Symphony #2
a) first movement, entire, 8
b) first movement, letter E to F, 7
c) first movement, opening, 4
d) first movement, mm.386-423, 2
e) first movement, letter A to B, 1
f) second movement, entire, 2
g) second movement, letter C to D, 2
h) third movement, entire, 7
i) fourth movement, entire, 6
j) fourth movement, first page, 3
k) entire symphony, 5

Shostakovich, Symphony #5
a) first movement, entire, 9
b) first movement, rehearsal #32-#37, 9
c) first movement, rehearsal #9-#12, 4
d) first movement, opening, 2
e) first movement, rehearsal #3 to 1 m. after #5, 1
f) second movement, entire, 3
g) second movement, 5 m. after rehearsal #54 to #56; 3 m. before rehearsal #62 to #63; 9 m. after rehearsal #63 to #65, 1
h) third movement, entire, 1
i) fourth movement, entire, 5
j) fourth movement, first page, 4
k) fourth movement, 2 m. before rehearsal #113 to #115, 1
l) entire symphony, 4

Brahms, Symphony #1
a) first movement, entire, 11
b) first movement, opening, 15
c) first movement, beginning of Allegro, 7
d) first movement, mm.159-186, 1
e) first movement, opening to m. 29, 1
f) first movement, letter C, 1
g) first movement, first page, 1
h) second movement, entire, 2
i) second movement, opening, 1
j) third movement, entire, 1
k) fourth movement, entire, 5
l) fourth movement, first page, 6
m) fourth movement, letter A-B, 4
n) fourth movement, theme at m.61, 3
o) fourth movement, letter D-m.136, 2
p) fourth movement, mm.301-326, 1
q) fourth movement, mm.118-132, 144-160, 257-88, 1
h) entire symphony, 2

Beethoven, Symphony #3
a) first movement, entire, 5
b) first movement, letter F, 3
c) first movement, letter B, 2
d) first movement, m.57-letter C, mm.571-607, 1
e) second movement, entire, 3
f) second movement, opening to letter A, 1
g) second movement, minore section (m.105), 1
h) third movement, entire, 21
i) third movement, first page, 6
j) fourth movement, entire, 2
k) fourth movement, variations, mm. 78-119, 2
l) fourth movement, opening, 1
m) fourth movement, letter B to m. 228, 1
n) fourth movement, letter F to final Presto, 1
o) entire symphony, 1

Mendelssohn, Symphony #4
a) first movement, entire, 14
b) first movement, first page, 9
c) first movement, coda, 3
d) first movement, first two pages, 2
e) first movement, 5 m. after letter A to three lines after letter A, 1
f) first movement, opening to three lines after letter A, passage at 45 m. before letter E, 1
g) second movement, entire, 1
h) second movement, beginning, 2
i) third movement, entire, 1
j) third movement, last four lines, 1
k) fourth movement, entire, 5
l) fourth movement, first page, 3
m) fourth movement, letter C to D, 1
n) entire symphony, 4
Question #20: Comments

Budget Group A

1) The candidate must be prepared to play everything. I do not believe in telling which bar numbers are to be prepared. At concerts, one plays the entire work, not just a few bars.

2) I would definitely deviate from the "frequency audition list" specifying the excerpts, for the following reasons. Don Juan has received more than sufficient mileage, and many who "learn the first page" have not heard nor played much of anything else of Strauss. This often applies to the rest of the list! Rather than have a lengthy list of "excerpts", which the questionnaire is not, except for three Brahms Symphonies, a much more realistic approach would be the requirements of the current Boston Symphony audition, January 11, 1993, which are as follows: 1st and 2nd movements, complete, of the Mozart Concerto #5 and the first two pages of the Brahms Concerto. The complete (symphonic) works of Mozart #35, Mendelssohn #4, Brahms #2, Strauss Heldenleben, without solo passages, Prokofiev Romeo and Juliet Suite #1, Beethoven #6 and 1st movement of Schubert #2. By asking for complete works, be it this list or another, excluding the "old chestnuts", one can determine whether the candidate knows the entire work by asking, aside from the usual excerpts, for other passages throughout the work. One of the sight reading requirements can again be a
very standard work, which gives the jury more insight, or exposes a candidate’s lack of, at least an overview of the literature. As mentioned before, there are too many candidates who know the "excerpts" but little else of the vast amount of basic orchestral repertoire!

3) Mozart Symphony #39, 4th movement, first page: don’t rush. Coordinate both hands by practicing different bowing patterns.

Budget Group B
1) Any parts of any work.

Budget Group C
1) Gingold excerpts are a fair guide, but you must be prepared for anything unless sections are specified.
2) It is important to learn the whole piece.
3) We ask for different repertoire, mainly Mozart, Haydn, also Stravinsky, Prokofiev Classical Symphony, and Beethoven Symphonies 1 and 4.
4) None of this applies for us. All of our excerpts are operatic.
5) Don Juan has been on the top of the list for so long, that you probably won’t find a violinist who doesn’t know it backwards and forwards. I’m noticing that Don Juan is slowly being replaced by other things.
6) Frankly, my feeling about Don Juan is that since it is such a high priority on almost all orchestra lists, I think the entire piece should be very well prepared so that even if the easier passages were chosen, it wouldn’t be a problem.

Budget Group D

1) I firmly believe in a rather short, very specific list. If the player can play it well, then I assume he/she can play the rest of the work easily well. I do not believe in long, unspecific lists which require massive preparation time for five minutes of audition time.

2) When "all movements" is stated, any passage of length in the piece or movement is possible.

Budget Group E

1) The Overture to Midsummer Night’s Dream is one of the best spiccato vehicles. I also like the Listesso Tempo from the slow movement of Beethoven’s 9th. If someone is a good musician, it always comes through in that passage and you can always tell to what extremes they’ll go rhythmically and what they can do with dynamic contrasts. Beethoven is such a good vehicle for dynamic contrast. I like that excerpt and always ask for it. It’s like a segment from a Beethoven sonata, but it’s for the first violin section. I really think it’s a good excerpt.
The slower parts of Brahms Symphonies are usually good for intonation and the faster parts usually show overall facility. I think they're as difficult as concertos.

Anonymous

1) We use Gingold excerpt books.
TABLE 18 QUESTION 21: Using the following list as a guide, please rank each item in its order of importance: (a) rhythm, (b) intonation, (c) style, (d) dynamics, (e) accurate notes, (f) vibrato, (g) expression, (h) articulation, (i) bow stroke, (j) tempo, (k) general tone production, (l) other.

3(5) means 5 people ranked it 3rd; 4 means 1 person ranked it 4th

<table>
<thead>
<tr>
<th>List of Problems</th>
<th>Budget Group A</th>
<th>Budget Group B</th>
<th>Budget Group C</th>
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Budget Group A: $20,786,962 - $104,917,000
Budget Group B: $10,760,800 - $18,613,036
Budget Group C: $4,124,201 - $6,941,000
TABLE 18 QUESTION 21: (continued)

Using the following list as a guide, please rank each item in its order of importance: (a) rhythm, (b) intonation, (c) style, (d) dynamics, (e) accurate notes, (f) vibrato, (g) expression, (h) articulation, (i) bow stroke, (j) tempo, (k) general tone production, (l) other.

3(5) means 5 people ranked it 3rd; 4 means 1 person ranked it 4th

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<td>4, 6, 8, 9(2), 10</td>
<td>4, 6, 11(2)</td>
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<td>4, 7(2), 8(2)</td>
<td>5, 7, 9</td>
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<td>1, 3, 7, 9(2), 11</td>
<td>5, 7, 9</td>
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<td>Number of people who answered</td>
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Budget Group D: $2,015,000 - $3,450,828  
Budget Group E: $1,000,000 - $2,000,000
Using the following list as a guide, please rank each item in its order of importance: (a) rhythm, (b) intonation, (c) style, (d) dynamics, (e) accurate notes, (f) vibrato, (g) expression, (h) articulation, (i) bow stroke, (j) tempo, (k) general tone production, (l) other.

3(5) means 5 people ranked it 3rd; 4 means 1 person ranked it 4th.

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</tr>
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<td>Style</td>
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<td>Dynamics</td>
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<tr>
<td>Accurate Notes</td>
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<tr>
<td>Vibrato</td>
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<td>Expression</td>
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<td>General Tone Production</td>
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<td>Other</td>
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<td>Number of people who answered</td>
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Question #21: Comments

Budget Group A

1) Other: phrasing, ranked third.

2) Other: control and conviction, not necessarily in this order, ranked twelfth. There is of course simply the matter of the right notes in the right place at the right time, so the order can vary depending on what level we are orbiting, and on the style and priorities of the particular orchestra one is auditioning for! Expression, would include such things as vibrato, dynamics, bow control and sub-division in the proper perspective determined by the style and period of the music.

3) All equally important and necessary.

4) (All) equally important.

5) I find it a combination of this list, not just one or two main things.

6) Intonation alone can disqualify someone, so it is the most important. Nobody plays every note perfectly in tune, but the candidate must have the general ability to play in tune. Rhythm is next and is simply a question of how disciplined the player is. Next comes style, dynamics, tempo, general tone production, expression and phrasing. These can blemish a presentation but won't necessarily eliminate a candidate. Finally, the technical aspects are taken into consideration. Vibrato must be flexible: more sparing and vertical in
Mozart and more horizontal in Tchaikovsky. The player must select a different vibrato for different pieces. As for bow stroke, spiccato always goes when a candidate is nervous. Changing bow direction must be smooth and without accents. As for articulation, both hands affect this. Coordination of hands is also important, as in the Mozart Symphony #39, Finale.

7) I really would say that there are several things that are equal. I would be reluctant to choose just one thing as the most important. There's no question that rhythm, intonation, style and general tone production, which is linked with vibrato because it has so much to do with how pleasant and how controlled the sound is, are of equal import. If one of those things is really out of whack, there is no way that the person will be considered.

After that, I'd say dynamics and expression are very important. Bow stroke is equal to those two also. Tempo would be ranked third and accurate notes would be fourth. (If someone happens to miss a note here or there), I couldn't care less if other elements are in place.

Articulation is important. I would put that fourth with accurate notes, in terms of observing slurs or showing with your bow that you can play marcato.
Budget Group B
1) All of these are important for a good musician/violinist to be in an orchestra.
2) These areas are impossible to list consecutively. They are all important, simultaneously, in creating sound musical choices when performing anything.
3) These are not my order, but more likely a committee's.

Budget Group C
1) This is very difficult to rank since the whole list is of utmost importance.
2) All are very important and cannot be evaluated separately.
3) Because all of these things are so interrelated, I find it difficult to rank them separately.
4) (We) recommend hiring on the basis of rhythm, dynamics and intonation. Other qualities are icing on the cake.
5) A gentleman came to me when he was getting ready for an audition and wanted me to listen to him play. I said something (to him) about rhythm and intonation. When I mentioned both of them, the man looked at me like I had said a dirty word. He said, "What are you talking about?" So this is exactly what we are looking for. How can you expect someone to be a valuable member of an ensemble if that person doesn't have a basic sense of rhythm and is disrespectful to holding notes long enough? This may seem unimportant musically, but no, this is on which we build.
In an orchestra it is not tolerable for someone not to play in rhythm and to play with very bad intonation. Those two are listed at the top. They are the most often overlooked (on the part of the auditionee) and are the most wanted by the committee.

Articulation and bow stroke overlap. They have many things in common. Articulation would be high on the list. Vibrato only matters when it creates a negative impression, for instance, a constant, incredibly fast vibrato. Style is also high on the list. Style is why Bach and Mozart are required so often.

6) There are four or five things that are vital and I would be hard put to say that one was most important.

I would put rhythm above accurate notes. I could pass someone on for missing a note here or there if the rhythm was solid. But the reverse would not be true. If someone played all the correct notes but the rhythm was shaky (I could not pass them on). So I would say that rhythm is number one for me.

Style, vibrato and expression are very subjective things. If a person got to the finals, I would be starting to think about those things. But I certainly wouldn’t be thinking about those things in the first round. That would be at a higher level. Let’s say we’ve narrowed it down to three or five people. Now let’s see which one has a bit of artistry in him or her, and who has a more beautiful sound,
or the more appropriate, well-controlled vibrato, that sort of thing. I am a sucker for a beautiful tone. If I hear a heart-meltingly beautiful tone, I'm more kindly disposed towards that person. If someone has a really harsh, aggressive approach, that would tend to eliminate them for me even if they had a lot of fingers. I would want to see what they could do with a bit of suggestion. If they've got good fiddle fingers, good rhythm, good articulation, and some personality, you figure that maybe the harshness is due just to the situation. You want to find out if they can tone it down a little and modify their playing, and move from harshness to brilliance. Then they could be a valuable member of the section.

The one thing that I find again and again is that people use fingerings that are very safe which makes the instrument sound dull. When I hear someone who uses fingerings that stay in the lower positions longer and then shifts up, or uses some extensions to shift back and forth to keep the brightness of a very high passage, I'm very favorably disposed towards that person. Getting all locked up in seventh position can be a very limiting thing to do. But then again, a person has to decide in favor of safety and accuracy I guess. I like to hear a person take a couple of chances and go for something more resonant, more bright sounding.
Budget Group D

1) Aren't they all extremely important and is it unreasonable to ask an auditionee to be that well prepared that he/she has mastered all of these elements?
2) I think the most important thing an auditionee needs to show is a musical personality in the process.
3) They're all important.
4) Except for intonation, rhythm and sound, this is very difficult to rank. There is a minimum level of simple "accuracy". After that is met, judging is very subjective, and priorities depend on the particular excerpt. Style and phrasing are important in my orchestra.

Budget Group E

1) Vibrato is related to intonation.
2) If one or more of these subjects (elements) shows the player in a very poor light, it may become a priority.
   Concerning "other", I think one must include adaptability to the requests of the auditioning committee, which includes attitude. Although such can probably be rated with a #4, again, it could become more important if...
3) Style covers dynamics, tempo, expression, vibrato, articulation and bow stroke.
4) Vibrato (is a problem if it's) too slushy and wide.
5) Rhythm, obviously, is very important. Personally, I'm really big on intonation, but I see a lot of players in
audition situations under stress and it tends to affect their intonation the most. You can usually tell if there's a trend towards good or bad intonation. It's usually pretty obvious. Intonation is also directly related to vibrato. If a person has an excessive vibrato when they get nervous, it will affect their intonation. It may not be a problem in a section. You have to balance that out. Bow stroke is important in terms of if they can do a good clear spiccato, a good crisp martele and a nice legato stroke. I'd say rhythm and bow stroke I look at very carefully.

The only time tempo becomes a factor is if someone is way too fast or way too slow. If I'm interested in a candidate, I'll say, "Can you please do that again" and I'll give a tempo. If they have no clue how to follow that, then it's a problem, but if they do follow the new tempo, then it's a real change. It's like being in a section when the conductor asks for something. Can they do it?

I think for general tone production, I would like to hear auditions in a real hall. It's really hard to find good halls in general. I have found that committees listen for tone almost more than anything else, especially conductors. I don't feel that way as much. I think tone could have a lot to do with what instrument you're playing. It doesn't show me how a person plays the instrument. If all they can do is produce a big sound, I think there's a lot missing.
Expression, of course, is important, but I've found in auditions some people (on the committee) tend to be swayed by that. I've seen some of the most disastrous players get hired because they sound "so musical". They can't do anything else. They can't play the way others are playing, they can only play their own way. You can usually tell when that's the case. I tend to be less swayed by (expression).
TABLE 19 QUESTION 22: Using the above list, do you think there are problems which tend to disqualify candidates more often than others? If so, which one(s)?

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<th>List of Problems</th>
<th>Budget Group A</th>
<th>Budget Group B</th>
<th>Budget Group C</th>
<th>Budget Group D</th>
<th>Budget Group E</th>
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<td>8% (1)</td>
<td>8% (2)</td>
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<td>8% (10)</td>
</tr>
<tr>
<td>Production</td>
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<td>0% (0)</td>
<td>4% (1)</td>
<td>0% (0)</td>
<td>0% (0)</td>
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</tr>
</tbody>
</table>

'Represents the proportion, totalling 100%.
""Represents the actual number of responses.

NOTE: 50 people answered this question.
Question #22: Comments

Budget Group A
1) Other: not knowing the material.
2) Other: poor preparation.
3) Other: all of the above (a-k).
4) Everybody has some problems except Heifetz. He had no problems. Since he’s dead and would have had no interest in an orchestra job, let’s forget him. Everyone has some problem. It all depends on the person. (Being) too nervous at an audition shows. Too much tension is not good.

Budget Group C
1) Rhythm and intonation. Occasionally it becomes evident that the (auditionee) doesn’t know the piece. He chooses wrong tempos and almost wrong everything. Even though it may be very nice playing, it shows that the person has not done his homework, that he has not even studied the piece.
2) If any quality is way off the mark, it will automatically disqualify a candidate.

Budget Group D
1) Other: unfamiliarity of the music.
Question #23: What trends, if any, have you noticed in audition playing over the years?

Budget Group A
1) The quality of the overall contestants is getting poorer. Fewer people are truly violinistically knowledgeable.
2) General improvement in preparation and quality of players.
3) There are good talents out there, but not enough of them are familiar with orchestral material.
4) Today the standard (of playing) is the highest it's been in the last sixty years.
5) Players learn excerpts with no relation to other works: chamber, solo, sonatas. Most people think a Mozart or Brahms symphony is different music than a quartet.
6) The level is extremely high for major orchestras now. (There is) not a lot separating candidates. Sometimes the difference is stylistic P's and Q's.
7) First of all, I think the quality of players has been improving generally over the years. I think some of it is due to the infusion of foreign talent. Also, schools have more artist-teachers. The intensity and vigor with which music schools are organized and producing many students, that's all improved. So many school orchestras are more adventurous and intense than they were a few years ago in exploring literature. So the education has improved. Competition has become keener. There's no question about
that.

Now negatively, it still amazes me how little attention is given to stylistic concerns in the excerpts that are played by applicants. So rarely do I hear a Mozart excerpt played with elegance and a sense of nuance that’s appropriate to Mozart. Everything tends to sound the same. The quality of sound is ignored. When you play an audition, you play alone on a stage. It is so important to embrace every note with the greatest beauty. So often, I hear overplaying and harsh playing. To me, that is a very black mark against someone’s playing. When you want to hire someone at $50,000 to $60,000 a year, which is the salary in our orchestra, you want that person to show a beauty and dignity in sound. So those things amaze me because they’ve been studying all the solo repertoire. They’ve played the recitals. Certainly they wouldn’t think of playing a Brahms sonata or their solo Bach without loving every sound they make. I don’t see the same attitude in the excerpts.

I think for violinists in general, it takes a special awareness to realize that playing the violin doesn’t mean playing loudly, playing forcefully, playing with a lot of stress and tension. Violinists tend to be high strung individuals. That’s a gross exaggeration. Music is a total gamut of expression from "ppp" to "fff". Certainly great composers have all of that in their music, even if it’s only 18 bars. In fact, we pick excerpts that consciously show a
dynamic and emotional range.

I think what a violinist has to learn, just like an actor, is to shape your inclinations. They are interesting and important, but are subservient to the music. The music and the wishes of the composer have to be dominant in your mind. You have to de-emphasize your own ego. I think that some people think that every note they play has to be strong. I find that younger players tend to always want to vibrate ferociously. In an audition, you don’t have other instruments to soak in some of that vibrato. I find that especially in the classic repertoire, Mozart, Beethoven, and Brahms, to some extent. This wide, intense vibrato just makes the music sound awful, especially when you’re by yourself on the stage. If the vibrato is too wide, it just sounds, stylistically, very immature. I guess the sense of maturity is what has to be instilled in players. It’s very hard when you’re young to also gain some of that maturity about musical style. But it’s absolutely necessary to have that. I find that we hire people who, in some way or other, even though they may be pretty young, have learned to be mature about virtually every sound they make. Everything is in a framework, not just, "Hey, look at me. I can play loud, fast and with a wide vibrato all the time."

You have to play aggressively when the music demands it, and delicately when the music is delicate. All things being equal, once all the top things are in place, rhythm,
intonation, etc., the thing that really impresses me with someone is if they show great care for dynamics. That concern for dynamics shows that the person has subtlety. They really do understand the colors.

8) On a major level, improvement in technical accuracy, but general lack of musicianship and/or knowledge of the basic orchestral literature.

Budget Group B
1) Basic qualities aren't there.
2) More mechanical playing, less characterful and less intelligent.
3) Many good violinists don't practice their excerpts, so often times less talented people win auditions. Today the level of playing is so high that people need meticulous excerpts performed at a very high violinistic level.
4) Every excerpt an auditionee plays sounds the same. It is necessary to have different styles and sounds for different composers. This is due to a lack of teaching the proper style.
5) Tone production is poor most of the time. Not enough knowledge of orchestral works.

Budget Group C
1) There is a tendency and trend to perform without much
individual personality, in a robotic manner and devoid of singular expression.

2) The player that (wins) the audition usually is a methodical person and not a wild artist on his instrument.

3) Overall intonation is better than it used to be. Understanding of style is worse: insufficient training and experience.

4) Musicality doesn’t win auditions without accuracy, but accuracy will win an audition without musicality.

5) Changes have definitely been for the better. I think there is an improvement in the quality of playing and in the knowledge of the repertoire.

6) Playing level generally higher, experience level lower.

7) Lack of basic elements (discipline).

8) Disturbing trend of orchestras not accepting anyone to advertised openings.

9) Not a trend really, but a disturbing absence of candidates whose playing exhibits any knowledge of the musical context of the orchestral excerpts they are playing.

10) The standards are getting higher. People coming to auditions are better prepared. There are a lot of really good players from all over the world. The trend to hire Russians is abating. They play impressive auditions, but don’t necessarily fit into the section. Orientals are coming up. The Eastern philosophy of centeredness and work ethic (do well for them at auditions).
11) Playing is getting better all the time.
12) Nobody is being trained to play in orchestras.

Auditionees play concertos very well, but have never performed orchestral literature. This is obvious from their auditions. In reality, a small number of people make it, like in sports. Students are trained to be soloists, not orchestral players. Teachers are perpetuating a disservice to students. Hardly any schools of music have courses in how to get a job in music. Colleges must emphasize to students that their career will be orchestral, and that they should be studying orchestral literature. Inexperienced players are never in the right part of the bow. They don't learn to watch the concertmaster. Auditionees have no idea how difficult it is to impress the committee, to show they know what they're doing. Today the major orchestras are hiring "green" players with no experience. They are extremely talented, sharp and gifted. The orchestra hopes they will get on-the-job training.

1) Much better over-all quality in all areas.

Budget Group D

1) I've noticed wonderful performances of concertos, at least the exposition, but excerpts that are no where near the same performance level.

2) The better players have improved orchestral knowledge.

3) Many people can play the notes very well, but style and
expression are lacking most of the time.

4) Overall Quality has improved.

5) The basic proficiency of players is higher. To stand out in the crowd, you must bring real musicianship and special sound to be noticed.

Budget Group E

1) Getting better all the time.

2) Trend in much broader cultural diversity.

3) Most candidates give the impression they have never heard the music. Not enough preparation of excerpts. Rushing (is a problem).

4) Success comes when one is highly motivated, especially psychologically, confident, sincere and well prepared.

5) Wrong choice of audition repertoire by candidates, especially concerti. Also, rhythm problems are more apparent.

Anonymous

1) Greatly improved preparation. Unbelievably different.

2) A gradual lower and lower playing quality.

3) Sight reading is less important.

4) "Inderal" sound is easy to detect!
TABLE 20 QUESTION 24: Do you believe the current audition process is the best way of hiring the most qualified players? Please explain.

<table>
<thead>
<tr>
<th>Budget Group</th>
<th>Yes</th>
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<th>Both</th>
<th>Number of Responses</th>
<th>Number of people who answered</th>
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<td>7</td>
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<tr>
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<tr>
<td>E</td>
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<td>38% (3)</td>
<td>0% (0)</td>
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</table>

*Budget Group A: $20,786,962 - $104,917,000
B: $10,760,800 - $18,613,036
C: $4,124,201 - $6,941,000
D: $2,015,000 - $3,450,828
E: $1,000,000 - $2,000,000

**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
Question 24: Comments

Budget Group A

1) Yes and no. Finalists should be given a chance to sit amongst the orchestra musicians to see how they fit in.

2) No. Sometimes excellent players are nervous to audition for other jobs in fear of not getting the job, therefore reducing their stature in their current positions. Appointments under certain guidelines should be an option.

3) Yes, because (the audition is) behind a screen.

4) Yes. Because of the screen, there can be no prejudices, no politics, no pre-conceived ideas. We must be as fair as possible and base auditions on set standards.

5) No. Players should play and sit in an orchestra with colleagues, a minimum of one-half rehearsal.

6) No, but probably the quickest.

7) Yes, our results speak for themselves.

8) No. I think the best possible way would be to select one or two people from an audition and then have them play in the orchestra for a few months and then make a decision based on their actual on-the-job performance. It's not very practical to do that, however. They do it with wind players sometimes, but unfortunately not with string section players. It's hard to get someone who is free for that length of time. They may already have a job and would have to get off. I just (proposed) a more ideal way. The
audition process as it exists now is certainly prone to error. Errors have been made, both in not hiring people and in hiring people. I guess we just try to do the best we can with this procedure. But certainly very often a person cannot show his/her very best side in ten to fifteen minutes of playing. Some people just don't play well in auditions. They get too nervous and you don't see their better qualities. Sometimes a few people are cool as a cucumber, play well in an audition and win, but you may not really have found the best person.

By playing in an orchestra you find out about their sensitivity. Ensemble sensitivity is very hard to determine from an audition. You can tell if they're playing in time, in tune, whether they understand style. More likely than not, if all those things are well in place, then usually they'll be sensitive, ensemble-wise too, but not always. There are people who very surprisingly have great tools, but you get them playing with other people and they don't have that extra sensitivity to fit in well.

9) Yes, if done democratically and compassionately.

Hopefully those who are on juries remember when they were candidates, in other words, giving the candidate the benefit of the doubt. Since they often come from quite a distance, they deserve at least ten minutes if not more. Competitions and auditions are a very complex matter, and cannot in some cases be determined instantly.
10) Let me tell you how I feel about orchestra committees. There will be a violin audition. The committee will have two violinists, a cellist, a trombonist and a contrabassoonist. I feel that if I'm going to play an audition on the violin, I want string players to judge me. I don't want a french hornist. It's nothing against any of these other people. They certainly know their instruments. But they have no idea (of what a violin should sound like) anymore than I have an idea of what a contrabassoon should sound like and be doing technically. Very often these people come up with answers that are just "gauche". Your career may be on the line in a case like that.

If you're invited to an audition with the Metropolitan Opera Orchestra, there will be 200 applicants for one seat. I don't know how the committee doesn't go crazy. I know listening to the Indianapolis International Competition we have to hear 45 players play the same Bach, the same Mozart and a piece written for the competition. I heard one boy, a remarkable violinist, play the C Major Adagio by Bach. I swear you can't hear it any better by any other player. He got in the semi-finals and not in the finals. I tell you it was pathetic. The jury was not allowed to speak to each other to say why. And you have 200 people for one job. How can you listen to all those people and make any sort of a decision?
Sometimes they pick someone who is a terrific player but has no idea of how to play in an ensemble. If you're replacing a man who has just retired after 25 years, you can be sure he knew what he was doing or he wouldn't have lasted so long. Maybe he was no great violinist, maybe he "no gotta the magic", but he sure has the right knowledge of how to play in an ensemble.

Budget Group B
1) No, insufficient data is received beyond the handling of the instrument and certain musical gestures.
2) No, I want to be able to see the players from the preliminary stage.
3) No, behind-the-screen procedure precludes any interaction or flexible approach between candidate and committee. Candidates tend to be treated coldly, as numbers, not people. Little patience is given to these candidates.
4) No, I personally do not like committees. I came up through the ranks where I was hired by the conductor, Ormandy and Szell, not a committee. A committee is uneven. It is chosen by election and the result is a popularity contest. Some people who should be on the committee don't even run. It is better for the conductor to choose. I would like to be at the audition in an advisory role only.
5) Yes, written resumes can be deceptive and a tape can be edited.
Budget Group C

1) Yes, I believe the screen is necessary because otherwise prejudices would creep in.

2) No, the player should play first as a substitute in the orchestra, and get acquainted with the conductor and the audition.

3) No, the biggest weakness of the current method is that it doesn't show ensemble ability. Trial period of a week or two, as the final round, to get feedback from the players (would be the best solution).

4) No, you have no idea how the person will do in the actual job in many cases.

5) Yes, I think so, especially since orchestras do have certain options wide open. For instance, we had an audition for the third chair of the first violin section, which is assistant concertmaster. We decided to include something that was an eye-opener, and that was chamber music. Three colleagues of the orchestra were ready to play and the finalist, we did this only with the finalists, would sit in the first chair. We did announce which pieces they would play, it was not sight reading. We wanted someone who could be in a leading capacity. So I think orchestras are coming up with ideas that are helping and trying to improve the audition situation.

6) Yes, strictly behind the curtain, combined with the probationary period.
7) Yes, how else? Letting them sit in for rehearsals and concerts?

8) Yes, blind auditions offer the best chance at fairness. The best procedures include a week or so of playing in the orchestra, and/or reading some chamber music.

9) No, perhaps the most fair, but not always the "best". Frequently the best sounding player at the audition will turn out to have other problems or weaknesses that are not "best" for the orchestra.

11) Yes, with a taped audition, so the players have a fair hearing, time-wise. Having them play with the orchestra is a good idea also.

12) No, you get an idea of their technical ability, but not their ensemble playing (from the audition). The best way is to put them in the orchestra for two to four weeks.

Budget Group D

1) No, the system hires a person who plays well for "x" amount of time without any awareness of that person's abilities in a section, his interests, etc.

2) Yes, except for top priority chairs. Then knowledge of personality is very important!!

3) No, some ensemble playing/screening within the orchestra is the best system.

4) No. I feel if a candidate is chosen, they should be invited to play in the group as part of the process.
5) Yes, but that doesn't make it pleasant or fool proof.
6) Yes, imperfect, but with orchestra (jobs being) a tough market, it's the fairest.
7) Yes, it's a nasty process, but we always end up with finalists qualified to do the job.

Budget Group E
1) No, I dislike screens. I understand their need, but it makes it difficult to determine whether bad playing is due to just nerves or bad technique.
2) Yes, I think the audition process has its place. We had a dispute over this in my orchestra when a couple of people didn't audition for one reason or another. Should we hire them anyway? What should our policy be? Our music director felt very strongly that the audition should be part of the process because it's the fairest route to go. The players, many of whom are quite young, are themselves auditioning (for better jobs). There's a real sentiment that there is something hugely flawed with the audition process. They wanted a clause put in the contract that if a person is appointed by the music director for a one year period, if that player works out and if there should be an opening, there would not have to be an audition.

I think (auditions) are a necessary evil. You can take it to extremes. You can only care about what you think a committee wants to hear at an audition, or you can boycott
the whole thing and say, "I'm just not that kind of player. I'm not a machine." The bottom line is that if they have an opening, they have a cattle call, just like on Broadway, or a screen test for a movie. It's one of the basic ways of corralling talent and viewing it. What else are you going to do?

Sometimes people get too obsessive about (auditions). Some of my better results have been on days when I haven't played my best. I've had auditions where I thought I played flawlessly, and someone didn't like the sound of my violin, so I didn't get past the first round.

I think a better idea (than the present audition system) is to play in a chamber music group. I think chamber music is a much better indication of how you play with others, how you listen, how you fit what you're playing in with another (part). You can't really tell (these things) with someone sitting in a section because there are so many people. If I had an ideal audition situation, especially for a titled chair, I think the best thing is to have them sit in with an ensemble in front of a jury and play a movement or two that could even be specified on an audition list. I think that would be a really useful tool.

3) No, but I haven't thought of anything better!
4) No, it is impossible to judge the player's ability to play in a section, blend tone, etc. She/he must be able to listen. Will he/she?
Anonymous

1) No, players should be tried in an ensemble situation to find out (about) flexibility.

2) No, some fine orchestral players sometimes produce poorer auditions than a lesser player whose nerves are steadier or is more suited to a ten minute exposure.

3) No, the winning candidate often is one who plays cleanly but ends up contributing little in the section.
TABLE 21 QUESTION 25: How often does your conductor agree with the majority opinion of the audition committee on which candidate is most qualified?

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<th>Rarely</th>
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<th>Number of people who answered</th>
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<td>12</td>
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<tr>
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<tr>
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C: $4,124,201 - $6,941,000
D: $2,015,000 - $3,450,828
E: $1,000,000 - $2,000,000

**Represents the proportion, totalling 100%.
***Represents the actual number of responses.
150

Question 25: Comments

Budget Group A

1) The conductor only gets one vote in our procedure of hiring, but he is always in agreement with the committee. The committee knows what kind of player he likes, so that's who they look for too. The conductor only attends the final round.

2) Let me tell you a story of Giulini in Los Angeles. They had one vacancy for the last stand of the second violins. They had auditions and the format was that the committee would pick two players and Giulini would listen to both and he alone would make the decision. The committee only can recommend. They came up with two excellent musicians. Giulini heard them both and said he didn't like either one of them and to have some more auditions. The committee didn't like that. First of all, they thought they were doing the right thing. Second of all, they tried to consider that the trip from New York to Los Angeles is almost $1,000. The candidate comes the day before, stays in a motel. That's another $75 with meals. He spends over $1100, plays five minutes and is dismissed. They spoke to Giulini and said, "Maestro, please. Have a heart. We are trying to discourage people from making the trip whose curriculum vitae don't look promising, but there are some very good people and we have chosen two very good players."
"More auditions," he said. They were pretty upset, but they had more auditions. One man came who was a magnificent violinist. He played so marvelously. The committee went to him and said, "We apologize that we can't offer you anything better than that seat." He said, "Never mind. I need the money. I need the job badly." They couldn't wait to tell Giulini that they had a man who could play a concerto with the orchestra, he was that good. Giulini said, "No good." Then the (committee) said, "Please, Maestro, tell us once and for all what you are looking for." They were really mad this time. They said, "What was wrong with this man?" Giulini said, "He no gotta the magic." For the last stand of second violins! If he "gotta the magic" he wouldn't be applying for this job. And this magic. Where's the magic? Perlman has magic, Isaac Stern. But they don't need the job. "He no gotta the magic." Oh, God! This was horrible. He was an overrated conductor anyway. But that's beside the point.

Budget Group C
1) The conductors I have worked with have a pretty good understanding of the instrument. He usually agrees with the committee.

Budget Group D
1) Our committee usually has to point out the winner to the
conductor. Only once in my experience has our music
director overridden the committee, and that was a grave
error. He did it again today at an "in house" audition,
another error.
Question #26: If you are female, do you believe your gender has influenced your career in any way?

Budget Group A

1) Gender has definitely influenced my career. A career like the one I have in the United States would not be possible in Europe. In the U.S. however, it doesn’t matter if you’re female because auditions are behind a screen. My orchestra is comparable to Berlin Philharmonic and Vienna Philharmonic. All three are world class orchestras. It would be a joke for me to be concertmaster of these two European orchestras. Neither Chicago Symphony nor Philadelphia Orchestra are ready to hire a female concertmaster because their conductors are from the old European school.

2) (The influence of gender is) very dependent on global location. As with musical styles, tradition, culture, etc., the level of social and political development in some countries is much higher than in others. This is reflected in the attitudes of the orchestra members and the conductor. My wife was a professional violinist in the Netherlands over 35 years ago. As a member of the Concertgebouw, the Radio Philharmonic, the Netherlands Opera, etc., she encountered no problems in either audition procedures or functioning in the groups. We know this to be generally true in Canada as well.
Budget Group B
1) If yes, I can’t imagine what. I’ve never felt this an obstacle and thank God no one ever suggested to me it might be as I developed.
2) No.

Budget Group C
1) No. My immediate predecessor for two years was a man, but prior to that a woman held the position for 25 years, so people have been used to females leading the orchestra. I really believe the major part of the gender battle in orchestras was fought and won by women seeking positions in the 1960’s.

Budget Group D
1) Oh, yes! Conductors do not take you as seriously, generally do not treat you with the same respect. Also, male colleagues sometimes tend to try to tell me what to do more than they would do otherwise.

Budget Group E
1) Sometimes I feel that people think they need to tell me what to do just because I’m a woman.
2) Not any more. In the last twenty-some years there (has been) practically no problem, at least in the U.S. for string players. I don’t even believe that it was a
particular problem or influence when I began working in the late 1960's and early 1970's. By then, I think I and my contemporaries were being engaged for other reasons than gender related.
Question #27: If you could give young players any other advice regarding auditions, what would it be?

Budget Group A

1) **Learn to play your instruments;** learn where all harmonics are, patterned fingerings, bow strokes, reading enharmonically, improve sight reading skills.

2) I think Question #7 covers it, and one other thing: **PRACTICE!**

3) It takes courage to choose an orchestral career over a solo career, but the market for soloists is over-saturated. There is not the demand for more soloists. It is more realistic to choose to be an orchestral musician.

   The level of playing in orchestras has never been higher, so to play in an orchestra is not necessarily a lesser musical experience. It can be very satisfying and fulfilling musically.

   I advise the young violinist to make this decision as early as possible and to study with an orchestral player. Start studying with whomever is available, even if they are from a small orchestra. They can help with style and tempi because they know (these things) from playing in an orchestra. Then progress to studying with players of bigger orchestras. Listen to orchestral music.

   You only need to know one concerto for auditions, not the whole repertoire.
I have had the opportunity to participate in numerous international competitions. That's what I did for years. I was preparing for at least three big international competitions a year while I was a student. At each international competition, say Brussels, Montreal or Tchaikovsky, or even smaller ones, Paganini, Geneva, and so on, you will hear 75 to 80, sometimes 100 contestants. I made a point of hearing everybody that I could. If I couldn't hear everybody on the first round, I went to the second round. No matter what my results were, I always stayed for the whole competition and listened. I noticed patterns of what happens which is separate from how people play. How people play is another matter. But the interesting thing was what was unconsciously part of the competition because of certain rules and things which are out of the control of the contestant. I must have played 25 international competitions in my life, if not more. Every time you hear 75 people or so, average. Most of them just go from one competition to another, like myself. I knew these people very well because I had heard them play five or six competitions. I heard them play in different orders, and I saw how this affected them.

It matters very much when you play, what number you have, and what time of day it is. Whether you play in the middle of the big competition or on the first day or the last day, it matters tremendously. It somehow affects the
judgement of the jurors. It's only human. I noticed this now from sitting on the other side of the screen judging people who come to audition for our orchestra. It affects me very much whether I'm hearing contestant #1 or #10. It's not good to be in the beginning (rounds), for the following reasons. If you're playing in the beginning, if you're #1 or #2, no matter how good you are, you're not going to get a good rating because the jury does not know what the level is. No one has established a level of the competition by #1 or #2. The jury is cautious and they won't give out the highest grades no matter how brilliantly these people play. The jury gets more generous a little after the middle of the whole thing. If there were 20 contestants, the tenth to fifteenth get generous (treatment). Toward the middle it's clear what the level is and the jury starts thinking they're not going to have enough people in the second round, so they get a little more generous. Toward the end, they get tired, they don't remember who played what, especially if the audition was in the same day. Even if it was in two days, they just don't remember the tiny details. You can remember the whole picture, something impressed you about some candidate, but unless you scrupulously took notes, the details are not remembered. So the beginning of an audition is not a good time to play. The middle is good, but not the end. It's not politics. This is just part of auditioning.
It's very important who plays after you. Whoever played before you doesn't matter that much. The comparison between you and who plays before you is going to be in your favor. Whoever plays after you is going to impress them more than you do. People play wonderfully, brilliantly and the judges give them high grades. Then comes, for example, myself, and I play well. The judges can't give a lower score. Whoever played before me has already paled in their ears. I am the one who is there right now. This is one of the specific things about our art. It disintegrates in time. It doesn't stay with you, but goes away immediately. I go away and then comes the next player and plays brilliantly. The judges forget about me and give this person higher grades than they gave me. It goes this way unless someone after me is a disaster. This won't happen because they screen these out with the tapes. The live auditions will all be on a very high level, and (the auditionees) will all be good musicians.

Maybe because I have won so many auditions, I understand something about them. I have won several concertmaster positions. So if I keep winning audition after audition, I must understand something about how it works. I understand the psychological aspects, but I also have good nerves because I got good experience from all the international competitions I played. My nerves are so stable now, I have no nerves for auditions. This is very
important. For me it would be much more unnerving if I had
to play the audition in front of the jury and without music.
But I figure no one is going to see me. I’m behind a
screen. What do I care how I’m dressed or how my hair is
done or whether they’ll like my face? On those points
nothing matters. It’s what I can do with my hands and ears.
So this really calms me down when I see the screen. I feel
safe. I know that nothing else matters except the music
that I produce. Nothing else is going to distract (the
jury). If someone wants to do auditions, maybe they should
also do solo work. Then the audition behind a screen with
music will seem like nothing.

The system we have now (behind a screen) is almost
ideal because it is so close to being like the practice
room. You should be able to play the way you play in the
practice room.

The moment you’re nervous, you’re spiccato won’t work.
Your muscles are in a different state. The tone of your
muscles is different. At the last audition we had for
second violin, no one played with a good spiccato in four
rounds. My colleagues said that we shouldn’t hire anybody
because these people didn’t have a spiccato. That’s not the
truth. People do have a spiccato, they just can’t present
it because they are nervous. If they have graduated from a
fine institution and have studied with good people, there is
no way that they can’t have a spiccato. It’s just the
nerves. This is the mistake that the Chicago and Boston Symphonies make. I know from my experience that we shouldn’t go looking for it. Other things like musicality, sound, vibrato, phrasing and intonation are so much more important because they will show up no matter what. The nerves are not going to affect intonation as much as they will affect spiccato. Intonation is very important.

4) Learn the orchestral excerpts. They are marvelous studies for technical improvement.

5) Teachers in music schools and universities should start working on orchestral repertoire with students from the freshman year. If this were mandatory, then the teachers (would) see that the students play the excerpts. I’m very much for that. (Presently) the kids get to the last year and come in with an excerpt and take two lessons. It needs to be a gradual thing. That’s my advice to students and teachers.

You know, we had one girl about eight years ago that did very well (in an international competition). She made the finals. The host family took care of her while she was here. She was a lovely girl. I know the host family. The last evening, they took two players to the finals, and one was this young lady. She didn’t win, but soon she got the job as Associate Concertmaster of the Boston Symphony. I tell you, next to getting a husband, that’s the best thing that ever happened to her. She didn’t make a solo career,
but that’s not the idea. The competitions are just to give you a start, publicity, money-wise, in any way they can help. Only time makes a career.

I have seen in my time many a young man give his Carnegie Hall debut. There were sensational reviews. There were eight daily newspapers in those days. In every one of them they said a second Heifetz had come on the scene. Two years later no one ever heard of him. You know what the problem was? There was a first Heifetz.

6) Get a complete technical arsenal and a vast musical education. Get to know music, not excerpts.

7) Learn the entire piece! Play in tune! The entire literature is now standard repertoire for major orchestras. Be familiar with it. Listen to it. Prepare as if you were playing a solo recital.

8) Long term preparation is important. By this I mean years, not months of planning ahead.

9) a) Study the audition repertoire with the best possible person you can find even if it requires the added expense of travelling to this person.

b) Try to take as many auditions as you can so you get used to the peculiarities of the procedure.

c) Realize that nobody’s ever happy with an audition they’ve taken. They feel frustrated and compromised. When I won the job here, I didn’t know whether I was chosen for a day or two. I remember going back home and my wife asked me how
I'd played. I said I'd played maybe 50-55% of my ability, yet they called me two days later and said I had the job. So I think you shouldn't get discouraged by feeling that auditions are silly and an impossible thing to do. I think almost everyone feels that (way). Play a lot for your friends before you actually go out and take a real audition. Play the passages through without stopping a lot (when you practice). At a certain point, don't stop. Play them through and make a note of what went wrong, and then play it through again trying to improve those one or two things you noticed went wrong. The more by rote those passages are, the better off you’re going to play. Try to make them as automatic as you can. Pay attention to details, like last notes of phrases. A very common problem in auditions is the last note of a phrase doesn’t have vibrato, or a well-defined length. It’s just sort of played. These little details give an impression of someone who really cares about the music.

10)Learn to be as objective as possible from the experience of each audition. If one is truly qualified, simply continue auditioning. There should be someone out there who hears you sooner or later. There are countless variables coupled with luck. Unlike a "normal" performance or even solo competition, an orchestral audition requires more immediate positive conviction in generally a much shorter time span. The excerpts or passages are short and rough,
demanding the most highly developed reflexes in all areas in
the ability to switch styles, techniques, etc, from one
minute to the next!

Budget Group B
1) **Work, work.** Don’t get discouraged. I’ve seen less
talented but more persistent players get further in their
careers.
2) Get informed about orchestral techniques, learn the
repertoire beyond your own part, perform true to yourself.
3) Look at an audition process the way a salesman would look
at a potential client. One must sell themselves to the
committee. If nerves become an overwhelming problem, this
is not the right career move. This **fact of life** must be
recognized.
4) Playing in student orchestras is a must. Go to concerts a
lot and listen to records.
5) Learn the orchestral repertoire as well as the solo
repertoire.
6) Start studying the excerpts early and learn and practice
them the same way you would learn etudes: Paganini,
Kreutzer, Fiorillo. Do it before you get out of school and
have to take auditions. This is necessary because of the
great amount of material to be prepared.
7) Develop consistency in playing so that you can bring out
your best during five minutes that count.
Budget Group C

1) Know your required repertoire so well that you can play with complete confidence and with a personal expression.
2) Instead of practicing solos, concertos, and sonatas, practice orchestral repertoire. When auditioning, presence is important.
3) The most important thing is to treat (auditioning) seriously, but don’t be discouraged if first few auditions are not successful. Technique of auditions has to be learned. Mock auditions are a good idea. The average number of auditions taken before getting a job is between 12 and 15. Don’t take a major orchestra audition until you’ve auditioned (successfully) for minor orchestras. It is very unusual to go right to the top. Keep auditioning (after you get a job). Don’t stay too long in a smaller orchestra, but stay more than one year.
4) Play "fake" auditions for colleagues, teachers, friends, so that you become accustomed to how you react. It’s unlike anything else you do in music.
5) Take (the audition) seriously. I say this in context of one observation I’ve had, especially of students from very prominent music schools. They sometimes tend to look down on orchestral playing. They don’t consider that to be a serious career. So often they tend to look down on musicians who are orchestral players. They can play Paganini concertos, but they can’t play a Mozart Symphony slow
movement decently, in such a way that it’s breath-taking. I’ve had a chance to work with some young people like this. Once I told a student I was going to show him something really difficult. I brought a Mozart Symphony slow movement to a lesson. I said, "We’re going to see how well you can play this." He took this with a certain amount of rebellion.

I think (an orchestral job) is better in this country than in others because the orchestras here present a higher level generally. The musicians here are much more conscientious also. American musicians are more in tune with what’s needed in orchestras. We do have a lot of terrific players, but how many of them, in reality, will become soloists? Also, an orchestral career is a mighty nice profession. There is a lot of beautiful music to play. You’re an important part of a team. It’s a different way to make music than by being a soloist.

6) Be prepared and relax.
7) Practice scales and etudes with the basic elements already in mind.
8) Listen to many different recordings of the same piece to get the mainstream tempos and styles in your head. Be able to play each excerpt in a range of tempos. Play chamber music. Read an orchestra excerpt a day. Don’t give up trying. Get critique if possible.
9) Hear as many live concerts of fine orchestras as possible.
Fall in love with orchestral music.

10) Prepare well, get good coaching from a skilled and experienced orchestral player, get out there and just do it!
11) Rhythmic vitality is absolutely vital. You’re a fool unless you spend a lot of time with a metronome and tape player.

I recommend some kind of internalization procedure, visual imagery, i.e. meditation, so you can get to like yourself and your instrument. Develop a centered quality. The person who performs closest to his potential will get the job. Rhythm is the most affected by nerves.

People who got jobs 20 years ago admit they would have a harder time today getting the same job.

Don’t take an audition unless you’re very secure with the repertoire, otherwise it will be a negative experience. Don’t take an unsuccessful audition personally. You’re still the same person no matter what happens.

Develop an attitude of acceptance, respect and wonderment for everyone around you. Bronstein said, "Be a master of space, not a prisoner." You can learn something from everyone you meet, even if he/she is an amateur musician who plays in a local community orchestra. Everyone can do something better than you. Open yourself up to learn from them. We are always learning.

12) Be 200% ready.

13) Given that you are well qualified, do not be discouraged
by not being chosen right away. The more auditions one takes, the more comfortable the whole ghastly procedure becomes.

Budget Group D

1) Take them.
2) Don’t be nervous. The people on the other side of the screen have all had the same experiences.
3) Consider (auditions) an opportunity to demonstrate to the committee that you are capable of performing on the job, and remember that the committee wants you to succeed.
4) Join any of the fine orchestral programs available today in different places. Play chamber music and develop chamber music skills.
5) Try to get to know the excerpts better by studying the score and listening to recordings.
6) a) Play with style, verve, energy, and accuracy.
   b) Keep taking lessons.
   c) Play your concerto like a concerto, not like an excerpt. I hear so many plodding, methodical, dull concertos.
7) While beautiful tone and fine technique are critical, understanding style and an accurate reading of what is actually on the page gives players the edge.
8) Practice the most commonly asked-for excerpts all the time, also improving them. Practice to achieve artistic conviction, not just technical perfection. Committees hear
that! Hold mock auditions and other simulations regularly.

9) Work gets a gig, talent is useless without work.

10) Study repertoire with a good orchestral player.

Budget Group E

1) Learn the whole piece, like a conductor, not just your own part. This is very obvious to a seasoned adjudicator.

2) Prepare music as if it were a solo concerto, basically memorized.

3) Start practicing early, freshman year of college.

4) After practicing very carefully, practice how you will be performing as final preparation: at the same time of day the audition will be and with the same mindset, confident!

Don't worry about your competitors, just play as you practiced.

5) The bottom line is that you should have something to say with your instrument and your music. You should be more than just an audition machine. You should play chamber music, learn solo pieces, work with pianists, teach, do a smattering of things so that you are well balanced. Some people (only) practice eight hours a day and get their job. I have to wonder how they fare after that. I find that (to be) a very limited perspective on life. If you are like that in general, I wonder how you get along with people in the work place. I like people who don't try to make things too complicated, in general. That's not to say they
shouldn’t have standards and want to excel, but there are people who make life more complicated for you than it needs to be and there are people who don’t. Like any other workplace, you want to be around people you get along with. If I can tell something about that in the audition (I will be influenced by it).

What I look for, is I try to assess a person’s personality. I look at an applicant and I ask if this is the kind of person that appears to be organized. Is this the kind of person that would be prepared? I’m much less impressed with innate talent than I am with a sort of business-like approach. When you have to learn a different program every week, nobody cares if you can play ten different concerti. Nobody cares if you’re a really good sight reader, i.e. faker, because anyone who’s really going to play a piece of music well has to study it. It doesn’t matter how well they sight read.

I believe the people who have more success in this line of work are the ones who know how to budget their time, more than the guy who comes in and plays the whole of a Bach Chaconne or Paganini Concerto. Sometimes these kind of players will sway a jury. My finding is that, especially with the influx of Russian and Chinese players, from direct experience working with them, that they don’t work out. If they do work out, it takes years and it’s a real struggle to try to reshape their thinking. The further along I go, the
less inclined I am to deal with that. So if someone comes along and plays Paganini with no innate sense of rhythm, you know he’s going to play everything in orchestra by ear. Then I hear someone play who doesn’t have half the technique of the first player, but plays a really nicely placed, rhythmically speaking, Mozart concerto, I’ll take him any day over the person who played the Paganini, who has tremendous facility.

Conductors go for sound more than anything else. When you’re deep in the audition process, get a fiddle with a good sound. It will do well for you. You will make a quicker impression on a jury than anything else, if you can fill the hall with sound. It doesn’t need to be a great old Italian violin, it can be a good contemporary fiddle, but just make sure you’re not going for the sound under your ear. Go for the sound that fills a hall.

6) Choose a different profession.

7) Play beautifully and as well as possible and be prepared to audition numerous times since success only comes to those who continue to endeavor, who know how to pick themselves back up after disappointments.

8) I think young players should know that jobs and opportunities are often the result of who one knows, how one acts, what preparations are made other than musical, etc.
Anonymous

1) Don't let (auditions) get you down. They're inherently unnatural, so just see them for what they are.

2) Take auditions in groups of at least three. The auditionee needs to become seasoned to this special type of "performance" to produce the highest yield of one's ability at the specified audition (time) slot. These auditions should occur over a period of two weeks or less.

3) Study and practice all orchestral material in student orchestras as if it were solo literature.

4) Don't consider an orchestral career unless you truly love the idea. There are too many frustrated "soloists" in every orchestra who make their lives miserable, not to mention their colleagues'.
CHAPTER V

DISCUSSION

It is important to realize that this document is not a scientific study, but rather a collection of advice and suggestions from concertmasters of American orchestras taken over a period of one and one-half years from February, 1992 to July, 1993. Also, some of these concertmasters have already moved on to other positions, possibly changing the procedures previously followed in some orchestras.

This document is not intended to be a definitive guide as a way to get an orchestral position. It is simply an interesting and informative comparison of views which shed light and provide invaluable information on auditions from an influential and untapped source, the concertmaster.

A summary and discussion of the answers for each question follows. I have combined information from the tables with that from respondents' comments in order to note any trends and to make general observations. Please refer to Appendix A for the complete statement of each question.
Question #1: If a Mozart concerto is required on an audition, which one would you recommend a violinist prepare? Why?

It is important to note that some concertmasters chose two or three answers to this question, ranking them equally. This is why there are 75 different responses and only 53 people who answered the question.

Mozart's Concerto #5 was ranked the best concerto to play for an audition by the majority of the total responses, followed by Concerto #4. The next highest response was for "it doesn't matter". Concerto #3 was ranked last.

However, only Budget groups A and E had a majority of votes for the first choice, Concerto #5. Group B had an equal number of votes for Concerto #4 and Concerto #5. Group C ranked Concerto #4 first, followed by Concerto #5. Group D gave "it doesn't matter" the highest response rating, followed by Concerto #5. The Anonymous group was divided equally between Concerto #5 and "it doesn't matter".

Almost all of the groups ranked "it doesn't matter" equal to or higher than Concerto #3. The only exception was Group B who ranked Concerto #3 higher than "it doesn't matter". Several people pointed out the connotation of Concerto #3 being a "student" concerto. Perhaps this is why most people did not rank it as high as Concerto #4 or Concerto #5.
Those who responded "it doesn't matter" seemed to most often believe that being able to demonstrate Mozart's style is more important than the choice of concerto. One person said he had even heard of having a choice between a Mozart Concerto and a Mozart Sonata. Another person responded that any composer of the classical period would show the same style, but that Mozart was the best choice.

Question #2: Which romantic or contemporary concerto would you recommend a violinist prepare for an orchestral audition? Why?

The majority of the total group favored the Tchaikovsky Concerto (24 votes). It received the most votes by every budget group except Group B and Anonymous. It was followed in popularity by the Brahms (15), and Sibelius (14) Concertos. The next largest group of votes was for "any concerto" (12) indicating that choosing the "perfect" concerto should be based on individual criteria, not a given repertoire. Other concertos received six or fewer votes: Mendelssohn (6), Bartok #2 (3), Beethoven (3), Prokofiev #2 (3), "any standard concerto" (2), and Dvorak (2). Nine concertos were mentioned only once: Barber, Bruch, Elgar, Glazunov, Lalo, Prokofiev #1, Saint-Saens, Stravinsky, and Vieuxtemps #4.

Group A suggested the widest variety of concertos, citing twelve works. The major concertos were emphasized
with the Tchaikovsky Concerto receiving the most votes (6), followed by the Brahms Concerto (5 votes). Some mention is made of concertos not to play: Mendelssohn, Wieniawski, and Paganini.

The majority opinion of Group B is that the choice of a particular concerto is not important (5 votes). They claim that what does matter is how well the concerto is prepared and performed. The Sibelius Concerto was the only work to be mentioned twice. Five other concertos were mentioned once.

Eight concertos were cited by Group C with the Tchaikovsky Concerto being the most popular (6 votes). It was closely followed by a tie between the Sibelius and the Mendelssohn Concertos (5 votes each). The Brahms Concerto was next with four votes. "Any concerto" and the Prokofiev Concerto #2 each received two votes while the remaining three concertos received one vote each. A suggestion regarding concertos not to play, Bruch and Mendelssohn, was mentioned by one person.

Group D mentioned only three different concertos. The Tchaikovsky Concerto received the most votes (6), followed by a tie between the Brahms and Sibelius Concertos (4 votes each). Other opinions were "any concerto" (3 votes), and "any standard concerto" (1 vote). Each of these latter responses differed slightly in their reasons why.
The Tchaikovsky Concerto was the favorite choice in Group E, receiving four votes. The other three concertos mentioned received only one vote each. A suggestion was made to avoid the Beethoven and Mendelssohn Concertos.

The Anonymous Group expressed three different opinions. There were two concerto preferences: Tchaikovsky and Sibelius. The other response stated that the concerto choice should "depend entirely on the strengths of the player".

Question #3: Which solo Bach movement would you recommend a violinist prepare for an orchestral audition? Why?

There was a wide range of answers for this question. I will summarize the actual count as well as discuss broader interpretations of the results.

Eleven answers received multiple votes by the total group. "Any movement" received the most votes (12), followed by "any fugue" (11). The G Minor Adagio and the Chaconne followed, each receiving seven votes. Next were the G Minor Fugue (5), the E Major Prelude (4), and "any slow movement" (3). These were followed by two votes each for the D Minor Allemande, E Major Gavotte, C Major Adagio and "any dance movement". Eighteen other suggestions received one vote each, representing each sonata and partita.
However, I found that a more generalized grouping of the Bach movements brought the results into focus. Many concertmasters made suggestions concerning the style of the movement they wanted to hear rather than making a choice of a specific movement. For example, one or more of the fugues were mentioned 20 times; "any slow movement", three times; "any dance movement", twice; and "any movement with multiple voices", once.

Overall, the total responses were heavily in favor of movements with multiple voices, which include the Chaconne, the fugues, some slow movements and the dance movements. Multiple-voice movements were suggested 61 times while single-voice movements were suggested only 7 times.

The fugues were favored over the introductory slow movements, with the former being mentioned 37 times and the latter, 16. Also, three people specifically stated not to play the G Minor Adagio. One person suggested avoiding any of the introductory sonata movements, and another suggested avoiding the Chaconne. There was not one negative comment about the fugues.

Question #4: How often is sight reading required?

In addition to Table 2, a more general grouping of the responses creates a clearer picture of the results. This can be done by grouping the responses for "always", "usually" and "often" together, and "rarely" and "never"
together. The percentage results are as follows:

Table 22: Clarification of Table 2, Question 4

<table>
<thead>
<tr>
<th>Budget Size</th>
<th>always, usually, often</th>
<th>rarely, never</th>
</tr>
</thead>
<tbody>
<tr>
<td>Group A</td>
<td>44%</td>
<td>56%</td>
</tr>
<tr>
<td>Group B</td>
<td>38%</td>
<td>62%</td>
</tr>
<tr>
<td>Group C</td>
<td>15%</td>
<td>85%</td>
</tr>
<tr>
<td>Group D</td>
<td>20%</td>
<td>80%</td>
</tr>
<tr>
<td>Group E</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Anonymous</td>
<td>50%</td>
<td>50%</td>
</tr>
<tr>
<td>Total</td>
<td>39%</td>
<td>61%</td>
</tr>
</tbody>
</table>

Sight reading is rarely or never asked for by the majority of the orchestras. Group E is the most likely to have sight reading, followed closely by Group A. However, the chances are still equal to or less than 50% of the time. Groups C and D are the least likely to have sight reading. The likelihood of having sight reading decreases as budget size is decreased from level A to level C. Then the chances increase in groups D and E.

According to some of the comments, sight reading is becoming less and less common. However, the auditioning
violinist should know it is a possibility. Many orchestras specify on their audition lists whether or not it may be required.

A common opinion as to why sight reading is on the decline is the acknowledgement that orchestra members are rarely or never asked to sight read on the job today. It is often a contractual agreement that the music be available to the musicians for practice well ahead of the first rehearsal.

Question #5: In which round is sight reading most often requested?

There were only 36 people who answered this question because it did not apply to the orchestras which do not have sight reading.

Sight reading is most likely to occur in the final round of all the orchestra's auditions. Groups B and D had sight reading only in this round. In addition to the final round, Group C had a small percentage of sight reading in the semifinal round. The Anonymous group had sight reading in the preliminary as well as the final round. Groups A and E were the only groups to ask auditionees to sight read in all three rounds, although the likelihood is small.

Question #6: Is sight reading from standard orchestral repertoire?
Only 38 people answered this question because, as in Question #5, it did not apply to everyone.

The majority of the concertmasters stated that sight reading is most often from the standard repertoire. Group E was the only group that did not have a majority for this answer. It had an equal number of votes for "yes" and "no". Groups A, B and C had similar results with only a few percentage points difference between their "yes" and "no" answers.

All the groups except Anonymous had "both" or "sometimes" written in by one person. It could be interpreted that the person in Group B who answered "sometimes" meant the same thing as those who answered "both".

Group D had the highest positive response regarding sight reading being from the standard orchestral repertoire. Group E had the highest negative response, and the most divided opinions among its five respondents.

Three people, from Groups A, B, and C, who answered that sight reading is not from the standard orchestral repertoire, stated that it should be playable and readable, however.

Question #7: Is it important for audition candidates to research the style of the orchestra for which they are auditioning?
The majority of the concertmasters responded that it is important for candidates to research the style of the orchestra for which they are auditioning. However, there is only a 20% margin between the average of the positive and negative responses.

Groups B and Anonymous ranked "yes" and "no" equally. Group A responded the highest in favor of researching the style of the orchestra.

In the second part of the question, the most popular suggestion was to study with a member of the orchestra. Listening to recordings was a close second choice. Groups B and C answered this question identically, with Groups A, D and E in close agreement.

Four main ideas stood out from the comments:
1) Several concertmasters believe that violinists should not change their playing for a particular job, but should just be themselves.
2) Some concertmasters noted that it is necessary to choose the right person to study with, not just any violinist from the orchestra. One person specified studying with a leading member of the violin section.
3) Several concertmasters suggested studying the style of the conductor rather than the style of the orchestra.
4) Two concertmasters from Budget Groups D and E stated that violinists need only research the style of the major orchestras.
Question #8: When first learning the orchestral repertoire, what regimen would you suggest a violinist undergo?

The most frequent suggestion by the total group was "study the repertoire with an orchestral violinist" (questionnaire choice b) when first learning the orchestral repertoire. It was followed closely by "listen to recordings of the orchestral repertoire" (choice c). The least frequent choice was "study...with any violin teacher" (choice a). This is to be expected because concertmasters, after all, answered this question.

All the groups except Anonymous were in basic agreement with these results. The groups were also similar with regard to the other questionnaire choices, d-f.

One point made in the comments for Question #7 was repeated by other concertmasters in the comments for Question #8: that it is important to study with the best possible member of the violin section. Three people specifically suggested studying with someone from the front of the section.

Several ways of listening to recordings were suggested. One concertmaster advised listening to recordings made by orchestras and conductors known for their interpretations of certain styles. Others suggested listening to a variety of recordings of each piece. Two people advised listening in an active way, by following along with the music.
Two concertmasters stressed the importance of taking an audition/repertoire class while still in school. They believe every school of music and conservatory should offer this course to their students.

Other suggestions included playing mock auditions, taping oneself three times a week, using orchestral music as etudes, and playing chamber music.

Question #9: What do you believe is the minimum amount of time that an auditionee should expect to be heard during the preliminary round of an audition?

The average minimum amount of time an auditionee should expect to be heard during the preliminary round of an audition is five minutes. Groups B through E all had a majority in favor of this response. Groups A and Anonymous ranked "ten minutes" the highest. Only a few people answered "two minutes", and nobody answered "one minute or less".

From the nine people who answered "other", seven responded that the minimum amount of time would be between five and ten minutes. By combining these responses with the responses for "ten minutes", Group A is the most likely to allow the longest time in the preliminary round of the audition. This could be because they are more likely than other orchestras to screen the candidates invited to their auditions (see Question 11, results). By inviting fewer
people, they can allow each candidate more time to play.

There were several comments about what to avoid in an audition. Two people suggested not tuning loudly in the audition. They advised tuning one's violin before entering the audition room, and then just softly checking it before playing. Another suggestion was not to wait too long between excerpts in order to avoid causing restlessness among the committee members.

Several concertmasters regretted the brief time allotted each candidate, but stated that because of the large number of applicants, it was not possible to allow more time.

Question #10: Do you believe preliminary tapes are a good idea?

The majority of the concertmasters do not believe preliminary taped auditions are a good idea. However, the percentage is only just over 50%. Groups B, C and E were in agreement with this response. Group D was evenly split on this question. The majority of Groups A and Anonymous believe taped auditions are a good idea.

A few concertmasters from Groups A, B, C and Anonymous answered both "yes and no." They expressed mixed feelings about taped auditions. There is not an overall clear response to this question.
Question #11: Does your orchestra require preliminary taped auditions?

The majority of orchestras do not require preliminary taped auditions. Groups D and E reported never requiring tapes. Less than one-third of Group B's respondents require them, and then only sometimes. Only a small percentage of orchestras in Groups C and Anonymous require them. Group A is the most likely to request tapes, requiring them 50% of the time. It can be concluded from these results that the smaller the budget size of the orchestra, the less likely a taped preliminary audition is going to be.

By comparing the results of Question #10 with those of Question #11, an observation can be made. A greater number of concertmasters believe taped auditions are a good idea (20) than the actual number of orchestras that currently require them (7).

Several orchestras base their use of tapes on certain conditions. If there are many applicants, one orchestra has the option to request tapes. Another orchestra that does use tapes waives the requirement for applicants already in a major orchestra. A third orchestra recommends but does not require tapes from its applicants.
Question #12: Do you believe the making of tapes should be supervised?

Thirty-eight people responded to this question. Because only nine orchestras require or sometimes require tapes (Question #11), most of the people who answered this question have opinions about tapes, but are not currently using them.

The majority of concertmasters believe the making of tapes should not be supervised. Only Groups D and E ranked the opposite opinion higher. Two concertmasters expressed doubt over how supervision would be accomplished.

Question #13: Should required preliminary tapes be auditioned anonymously?

Required preliminary tapes should be auditioned anonymously, according to the majority of the concertmasters. Every budget group was in favor of this policy. Groups E and Anonymous had the highest approval rating at 100%, and Group C had the lowest, at 60%.

Several opinions concerning anonymity were expressed. One person stated that anonymity is necessary to avoid subconscious discrimination. Another believes that the concern for anonymity is over-emphasized. Two other concertmasters believe that tapes should not be auditioned anonymously so that the tape and resume can be evaluated together.
Question #14: Do you think a preliminary taped audition is primarily advantageous to the candidate or to the orchestra?

A majority of just over 50% of the concertmasters believe a preliminary taped audition is primarily advantageous to the candidate rather than to the orchestra. Groups A, C, and D ranked "the orchestra" second and "both" last. Only Group B differed from the overall majority, by ranking "both" the highest and "neither", second highest. Therefore, with the exception of Group B, the smaller the budget size of the orchestra, the more likely the concertmaster believes the tape primarily benefits the candidate.

Generally, there were two views expressed on why a taped audition is primarily advantageous to either the candidate or the orchestra. Many people believe tapes benefit the candidate because of the money saved from making an unnecessary trip. The orchestra is benefitted by reducing the number of people the committee will listen to at the live audition, thereby saving time.

Question #15: Does your orchestra deny or simply discourage a candidate on the basis of an unsatisfactory tape?

Twenty-one concertmasters responded to this question. Since only nine said they require or sometimes require tapes (Question #11), I assume that the remaining twelve recommend a candidate submit a tape.
The majority of the orchestras simply discourage rather than deny a candidate from taking their audition on the basis of an unsatisfactory tape. Every concertmaster from Groups B, C and E and over two-thirds of those from Group A were in agreement on this point. Group D was the only group whose majority would deny rather than simply discourage a candidate.

One concertmaster questioned the orchestra's authority to deny someone an audition. He believes that if an orchestra's members belong to the American Federation of Musicians, the Union would not permit the orchestra to deny someone an opportunity to come to the live audition.

Question #16: Does your audition committee listen differently to a studio-recorded tape compared with a home-recorded tape?

Twenty-three people answered this question. As in Question #15, I assume the majority of concertmasters who responded recommend a candidate submit a tape.

The majority of audition committees do not listen differently to a studio-recorded tape compared with a home-recorded tape. All the groups except Anonymous responded in the negative to this question by a wide margin. The Anonymous Group was the only group to respond in the positive, giving a unanimous opinion in favor of listening differently to the two kinds of tapes.
The few comments made generally reflect the attempt to give every tape a fair hearing, whether recorded at home or in a studio. Several people pointed out that the location of the recording may not make any difference as it is possible to have a high sound-quality tape produced at home and a lesser sound-quality tape made at a studio.

One concertmaster pointed out that it is to the candidate's advantage to submit as high a quality tape as possible. He believes that a committee cannot help but be influenced by a high sound-quality tape recording over a poor sound-quality tape recording, even if only subconsciously.

Question #17: Are private practice rooms provided for warm-up at the auditions for your orchestra?

The majority of orchestras provide private practice rooms for warm-up at their auditions. Groups B and Anonymous had the highest percentages, with 100% of their respondents answering in the positive. Group E had the lowest positive response, at 75%. There is a slight trend away from providing private practice rooms as the orchestra budget sizes decrease.

However, two comments from Groups A and C warn that the candidate should be prepared for minimal facilities. They state that because auditions are not always held in the same location, it may not always be possible to provide private
practice rooms.

Question #18: Does your orchestra have split audition committees in which preliminary auditions are taking place at the same time with different committees?

The majority of orchestras do not have split audition committees at their auditions. Groups B and C had the highest frequency of split committees, at 43%. The other groups had significantly lower percentages. They ranked in the following order: Groups A, D and E.

The overwhelming reason for having split committees is the time it takes to listen to a large number of applicants. It is possible that, in general, Groups B and C have the largest number of applicants attending their auditions.

Question #19: What rounds of the audition are held behind a screen?

The preliminary round is the round of the audition most often held behind a screen by most orchestras. The semi-final round is also screened by the majority of orchestras, but less often than the preliminary round. The final round is screened by only a minority of the orchestras. All the budget groups were in agreement on these results. A very small percentage of Groups A and D reported having none of the rounds screened.
All the orchestras that screened the auditions reported beginning the audition with a screen, and then eliminating it if that is their procedure. Those that screened the final round, also screened the preliminary and semi-final rounds.

Even though almost all orchestras use screens at their auditions to some extent, a few concertmasters believe they are not a good idea. One concertmaster believes they create a very impersonal atmosphere, which is to the candidate's disadvantage. Another believes they are not necessary because there is no longer any discrimination against women, which was the initial purpose behind using screens.

Question #20: The following orchestral repertoire is arranged according to frequency on audition lists from 24 American orchestras, ranging in size from regional to major. Please specify which movements and/or passages of the following works you would be most likely to request at an audition.

The results for this question brought to light an interesting observation: some symphonic works have obvious excerpts that will be repeatedly requested while others have a wider variety of possible excerpts. I will discuss each symphonic work separately.

In general, whole movements were cited more frequently by the concertmasters rather than specific excerpts.
However, for almost every movement, at least one person offered a specific excerpt. Part of the reason for the lack of detail on the part of most concertmasters may have been the availability of the music for direct consultation. The people I interviewed in person were given the parts on which to comment, but others who filled out the questionnaire on their own may not have had ready access to the music. It may have been easier for them to cite the entire movement rather than try to remember their favorite excerpts.

Also, for each symphonic work except Schumann's Symphony #2, a small number of people cited the entire work, including all movements. Based on their comments, some concertmasters were hesitant to suggest specific excerpts or even movements in order to stress the importance of learning the entire work. This viewpoint was not limited to any size budget group. A few concertmasters from Budget Groups A, B, C, and D all expressed this opinion.

The first page of Strauss' Don juan was overwhelmingly the first choice (36 votes) of all the concertmasters. Only two other excerpts received more than one vote: the third page and the sixth page (two votes each).

The Scherzo was the only movement mentioned from Schumann's Second Symphony as possible audition material. The majority of concertmasters cited the entire movement (26 votes). The first page was selected by nine people, the Coda by five, and the Scherzo without the trio, by two.
Mozart’s Symphony #39 provided three movements likely to be requested either in their entirety or specific excerpts from them. The first movement was mentioned 14 times, the second movement, 25 times, and the fourth movement, 29 times.

Three movements from Prokofiev’s Classical Symphony were frequently suggested as audition repertoire. The first movement was cited the most by the concertmasters, receiving 28 votes, followed closely by the fourth movement, with 26 votes, and finally the second movement, with 12 votes.

The Brahms’ Symphony #4 was one of the works for which numerous excerpts from each movement were mentioned as possible audition material. For example, five different excerpt possibilities were given for both the first and third movements. The third movement out-weighed the other movements in popularity, receiving almost twice as many votes as the first and fourth movements. The second movement received the least amount of votes.

The first movement of the Brahms’ Symphony #3 was heavily favored by the concertmasters, receiving 22 votes. Here again, the excerpt possibilities within the movement varied, providing five different choices. The other movements were not as likely to be requested on an audition, receiving nine votes or fewer.

Every movement of Shostakovich’s Symphony #5 offered audition material, according to the concertmasters. The
first movement was the most popular choice, receiving 25 votes. It also provided five different excerpt possibilities, with the passage from rehearsal #32 to #39 being frequently cited. The other movements were requested less often, in the following order: fourth movement, second movement, and third movement.

The Brahms' Symphony #1 offers a wide variety of excerpts, primarily from movements 1 and 4. The first movement was suggested the most, by 38 concertmasters, with seven different possible excerpts noted. One of the few excerpts cited more frequently than the entire movement was the opening of the first movement. The fourth movement was suggested by 23 concertmasters who listed nine different excerpts.

Every movement from Beethoven's 3rd Symphony provides good audition material, but the third movement was notably the most popular. The first, fourth and second movements, ranked in this order, had significantly lower vote totals. The concertmasters gave a wide variety of excerpt choices in the first and fourth movements, offering five different possibilities for each one.

Mendelssohn's Symphony #4 is a popular audition piece. The first movement was requested the most, although the other movements were used by a few concertmasters. The first movement also provides a wide choice of excerpts, as seven different passages were cited by the concertmasters.
Question #21: Using the following list as a guide, please rank each item in its order of importance: a) rhythm, b) intonation, c) style, d) dynamics, e) accurate notes, f) vibrato, g) expression, h) articulation, i) bow stroke, j) tempo, k) general tone production, l) other

The concertmasters responded to this question in several ways. As instructed, many gave each item a different ranking, from one through twelve. Others believed some items could not be separated and grouped more than one item together as ranking #1, #2, or #3. A few commented that they could not rank them in any order because all the aspects were of equal importance.

Several concertmasters who did rank the items pointed out that despite their ranking, performance significantly below the normal level of expectation for any of these aspects of musicianship could disqualify an auditionee.

Rhythm and intonation were clearly ranked the highest by the majority of the concertmasters. By adding together the votes for the first, second, and third choices, two additional aspects stood out from the others: accurate notes, followed closely by general tone production. After that, there is no clear distinction in order. Everyone had different ideas as to what was important and what he or she personally preferred. Except for rhythm and intonation, every aspect listed received at least one first, second and third place vote and most of them received every ranking,
from one through eleven. There were no significant differences between budget group sizes.

Question 22: Using the above list, do you think there are problems which tend to disqualify candidates more often than others? If so, which ones?

The answers for this question reinforce the results of Question #21. Problems with rhythm and intonation are clearly the aspects that will disqualify candidates more often than others. There are two distinct minor differences between the results of Questions #21 and #22, however. Rhythm and intonation were ranked almost identically in Question #21, while in Question #22, rhythm was viewed as a bigger problem than intonation. Also, style slightly outranked general tone production in Question #22.

The comments listed under "other" came from Budget Groups A and D. The three comments from Group A were: 1) not knowing the material, 2) poor preparation, and 3) all of the above (a-k). Group D’s single comment was of similar intent: unfamiliarity with the music.

Question #23: What trends, if any, have you noticed in audition playing over the years?

A wide variety of views were expressed in response to this question. Positive and negative comments came from concertmasters of each budget group. At least one
concertmaster of each group stated that the playing is getting better, while another expressed the opposite view, that it is getting worse.

One comment came up regularly from each budget group. Many concertmasters contended that the technical level of playing is improving, but the understanding of style is diminishing. One person blames today's educational institutions and teachers for this trend. Instead of training students how to play in an orchestra, they are being trained as soloists. The reality is that very few violinists actually become soloists. Because the competition for orchestral positions is so keen, students need to concentrate on preparing for an orchestral career their first year in college or music conservatory.

This question provides a collection of other interesting and varied viewpoints from the concertmasters. One believes that current violin playing at auditions is much less characterful and intelligent than it used to be. Another notes the trend in much broader cultural diversity. Less talented, but very methodical players are more frequently winning auditions today, according to another person. One concertmaster has noticed the "Inderal sound" among recent auditionees. Inderal is a drug a person can take to prevent or lessen the effects of nervousness. Some people believe it also takes away the excitement of a live performance.
Question #24: Do you believe the current audition process is the best way of hiring the most qualified players?

The concertmasters were almost equally divided in their responses to this question. Just slightly more than half believe the current audition process is the best way of hiring the most qualified players. The last three Budget Groups, C, D, and E believe in the current audition process. They each had large majorities in its favor. Budget Group A was exactly divided in its opinion, while the majority of Groups B and Anonymous do not believe the current audition process is the best way of hiring the most qualified players.

There were two significant points that came across in the comments, one in favor of the current audition process, and the other not in favor. Concertmasters who favored the current audition procedure consider it the fairest way to hire somebody because of the use of screens. Those who did not favor the audition procedure commented on its lack of an adequate procedure for determining a candidate's ability to play in an ensemble. Two suggestions were given to provide this information before a candidate is hired: 1) the finalists should perform with the orchestra for a given time period, and 2) the finalists should play chamber music with current orchestra members.
Question #25: How often does your conductor agree with the majority opinion of the audition committee on which candidate is most qualified?

According to the concertmasters who participated in this research, conductors of most of their orchestras usually agree with the majority opinion of the audition committee regarding which candidate is most qualified. All Budget Groups with the exceptions of Group A and Anonymous were in agreement with this response. Group A and Anonymous had an equal number of responses for "usually" and "often". Only Groups A and B had any votes for "rarely", and only a small percentage in those cases. Nobody answered "never".

Question #26: If you are a female, do you believe your gender has influenced your career in any way?

I received at least one response from each budget group except Anonymous for this question. There were three views expressed by the seven women and one man who answered this question.

The first view came from the two respondents of Budget Group A, a female concertmaster and a male concertmaster who related his wife’s experiences. They compared the treatment female musicians receive in the United States with that received overseas. The woman concertmaster believes her current career would not be possible in the major orchestras of Europe because she is female. The male concertmaster
reported that his wife had no difficulties working in the Netherlands as a professional violinist.

Three women from Budget Groups B and C and one from Group E were in agreement that gender had no negative influence on their careers. Two of them expressed the belief that the gender battle was fought and won by their predecessors in the early 1960’s.

The final viewpoint expressed is from two female concertmasters from Groups D and E. They both believe that because they are female, conductors, male colleagues and/or other people think they need to tell them how to do their jobs.

Question #27: If you could give young players any other advice regarding auditions, what would it be?

The answers to this question constituted a broad collection of thoughts and ideas from concertmasters about additional advice they wished to impart to young players. Some topics such as choosing the profession, preparation, mind-set in the audition, and how to handle rejection came up repeatedly, while other ideas were expressed only once or twice. Although few people mentioned all these aspects of the audition process, it is apparent from the overall collection of comments that each one must be successfully dealt with in order to win an orchestral position.
The decision to become an orchestral musician must be taken seriously and come from the heart. The advantages and pleasures one can derive from playing in an orchestra are many, but one must truly love performing orchestral music. Several concertmasters believe there are too many frustrated soloists in orchestras who make their own and their colleagues' lives miserable. However, only one concertmaster made a more general negative comment regarding an orchestral career. He advised young people to choose another profession.

Preparation is of utmost importance according to almost all the concertmasters. Many different aspects of preparation were mentioned, including starting as early as possible. Several concertmasters recommended that students begin studying orchestral literature from the freshman year in college, rather than practicing only solo repertoire. Long term planning and preparation are important in this respect. Excerpts and orchestral literature cannot be learned adequately in only a few months, but take years of study.

In this respect, several concertmasters stressed knowing the entire score. It is necessary to convey in one's playing the knowledge of how the violin part fits in with the other parts.

Suggestions were made to study with the best orchestral players available, listen to a variety of recordings,
especially of the conductors and orchestras known for certain styles, learn the parts well while playing in student orchestras, use the excerpts as technical studies, and play mock auditions. One concertmaster stated the necessity of being 200% prepared.

Several concertmasters stressed learning the basics of violin playing properly in addition to getting a well rounded musical education. There is no substitute for knowing the instrument well or having a complete technical arsenal at one’s disposal. All aspects of music making should be explored, especially chamber music. This teaches players the finer skills of ensemble playing and listening to those around them. What this kind of preparation will do for young musicians is enable them to express themselves with their instruments, which is what the committee is ultimately looking for.

The psychological mind-set one has going into an audition can affect the outcome. Playing confidently and with conviction comes across to the audition committee. One concertmaster suggests using an internalization procedure, such as meditation, to help musicians play up to their potential.

Other concertmasters suggested coming into the audition with an attitude similar to that of a salesman. Auditionees must prove to the audition committee that they are capable of handling the position.
Finally, many concertmasters offered words of encouragement to young players to keep trying and not give up after an unsuccessful audition. Perseverance can be the key to success. One concertmaster stated that it takes an average of 12 to 15 auditions to win a position with an orchestra. Many believe that auditions are so different from any other kind of performance, that it takes several attempts just to learn how to take them.

Another concertmaster explains how the procedure itself may influence the results and have little to do with how well the auditionee plays. Don't take an unsuccessful audition personally, advises one person. However, one can avoid unpleasant experiences by auditioning only for orchestras for which one is qualified. One concertmaster advises auditioning first for smaller orchestras rather than major orchestras early in one's career. There is always the opportunity to move up.

In conclusion, I believe the usefulness of this research lies in what the reader can learn from the wide variety of opinions expressed by the concertmasters. What this information can do for young violinists is either affirm their own ideas or present new ones that may influence them in some way. In the end, it is important for individuals to draw their own conclusions and make their own decisions. Being knowledgeable of the views stated in this document will help young violinists become better informed.
in making their final judgements.

This document does not provide a single method violinists can follow to assure them of winning an audition. Not one individual question resulted in an identical answer from every concertmaster. Some questions, like #4, "How often is sight reading required?" or #5, "In which round is sight reading most often requested?", point to general trends in audition procedures. However, an auditionee may choose to audition for an orchestra that is an exception to this trend.

In the introduction, I explained why I chose to study orchestras with a wide range of budget sizes. When I analyzed the results in Chapter IV, I broke down the orchestras into five distinct budget group sizes in order to determine the effect of group size on the concertmasters' responses to the questionnaire. I believe this was an especially valuable technique in comparing the audition procedures. For example, I learned that the larger the budget size, the more likely the orchestra is to require a preliminary taped audition, and that orchestras with the smallest budgets were the most likely to ask for sight reading in their auditions.

Several important general trends I noticed within recent years seem to be attempting to be as fair as possible to all auditionees and eliminating any unnecessary procedures. The use of screens throughout the audition is
becoming more prevalent to insure there is no discrimination. Despite the time limits, concertmasters try to give each auditionee a fair hearing. Sight reading is being abandoned as it no longer serves the purpose of finding the most qualified candidate for the job.

Regarding projections for the future, this may depend on the future of American orchestras themselves. Procedures in auditions, such as taped preliminary auditions, length of time allotted each candidate, and split audition committees, are influenced by the number of applicants for each vacancy. If numbers of auditionees remain relatively high, as they are today, the audition process will probably not change a great deal. However, if violinists see a trend in unstable employment and diminishing job opportunities, they may choose alternative careers in or out of music, thus lowering the number of applicants for each audition.

There remain questions for further study that this document does not address. Are there differences in opinions between concertmasters who are well seasoned in this profession and those who are newer to it? Between those who have reached the peak of their careers and those who themselves are still actively involved in the audition process seeking better positions? Do concertmasters believe there are other kinds of discrimination today, such as age, race/ethnic origin or reputation? What kinds of personality and intellectual traits do concertmasters have in common, if
any? Is a certain type of person more likely to pursue this career than someone who prefers a section position? These and other questions provide further topics for discussion among concertmasters.
APPENDIX A

Questionnaire

Please answer the following questions according to the audition procedure in your orchestra.

1. If a Mozart concerto is required on an audition, which one would you recommend a violinist prepare? Why?
   a) #3  c) #5  e) doesn’t matter
   b) #4  d) other

2. Which romantic or contemporary concerto would you recommend a violinist prepare for an orchestral audition? Why?

3. Which solo Bach movement would you recommend a violinist prepare for an orchestral audition? Why?

4. How often is sight reading required at the auditions?
   a) always  b) usually  c) often  d) rarely  e) never
5. In which round is sight reading most often requested?
   a) preliminary  c) final  e) none of the above
   b) semifinal  d) all of the above

6. Is sight reading from standard orchestral repertoire?
   a) yes  b) no

7. Is it important for audition candidates to research the style of the orchestra for which they are auditioning?
   a) yes  b) no
   If yes, how would you suggest they do this?
   a) listen to recordings of that orchestra
   b) telephone a member of the orchestra and inquire about style
   c) study the orchestral repertoire with a member of the orchestra

8. When first learning the orchestral repertoire, what regimen would you suggest a violinist undergo?
   a) study the orchestral repertoire with any violin teacher
   b) study the orchestral repertoire with an orchestral violinist
   c) listen to recordings of the orchestral repertoire
   d) study scores of the orchestral repertoire
   e) play with local orchestras
   f) go to professional orchestra concerts
9. What do you believe is the minimum amount of time that an auditionee should expect to be heard during the preliminary round of an audition?
   a) 1 minute or less   c) 5 minutes   e) other
   b) 2 minutes   d) 10 minutes

10. Do you believe preliminary taped auditions are a good idea?
    a) yes   b) no

11. Does your orchestra require preliminary taped auditions?
    a) yes   b) no

12. Do you believe the making of tapes should be supervised?
    a) yes   b) no

13. Should required preliminary tapes be auditioned anonymously?
    a) yes   b) no

14. Do you think a preliminary taped audition is primarily advantageous to the candidate or to the orchestra?
    a) candidate   b) orchestra
15. Does your orchestra deny or simply discourage a candidate on the basis of an unsatisfactory tape?
   a) deny  b) discourage

16. Does your audition committee listen differently to a studio-recorded tape compared with a home-recorded tape?
   a) yes  b) no

17. Are private practice rooms provided for warm-up at the auditions for your orchestra?
   a) yes  b) no

18. Does your orchestra have split audition committees in which preliminary auditions are taking place at the same time with different committees?
   a) yes  b) no

19. What rounds of the audition are held behind a screen?
   a) preliminary  b) semifinal  c) final

20. The following orchestral repertoire is arranged according to frequency on audition lists from 24 American orchestras, ranging in size from regional to major. Please specify which movements and/or passages of the following works you would be most likely to request at an audition.
21. Using the following list as a guide, please rank each item in its order of importance.

a) rhythm
b) intonation
c) style
d) dynamics
e) accurate notes
f) vibrato
g) expression
h) articulation
i) bow stroke
j) tempo
k) general tone production
l) other (please specify)

22. Using the above list, do you think there are problems which tend to disqualify candidates more often than others? If so, which one(s)?
23. What trends, if any, have you noticed in audition playing over the years?

24. Do you believe the current audition process is the best way of hiring the most qualified players? Please explain.
   a) yes       b) no

25. How often does your conductor agree with the majority opinion of the audition committee on which candidate is most qualified?
   a) always    b) usually    c) often     d) rarely
   e) never

26. If you are a female, do you believe your gender has influenced your career in any way? Please explain.

27. If you could give young players any other advice regarding auditions, what would it be?

28. Please print your name and orchestra, unless you wish to remain anonymous.
APPENDIX B

Leo Ashramjian (Delaware Symphony Orchestra)
Glenn Basham (Fort Wayne Philharmonic Orchestra)
Emmanuelle Boisvert (Detroit Symphony Orchestra)
Andres Cardenes (Pittsburgh Symphony Orchestra)
Norman Carol (Philadelphia Symphony Orchestra)
Jesse Ceci (Colorado Symphony Orchestra)
Bogdan Chruszczy (Florida Philharmonic Orchestra)
Peter Ciaschini (Dayton Philharmonic Orchestra)
Michael Davis (The Louisville Orchestra)
Glenn Dicterow (New York Philharmonic Orchestra)
Jorja Fleezanis (The Minnesota Orchestra)
Lawrence Golan (Portland Symphony Orchestra)
Ruben Gonzalez (Chicago Symphony Orchestra)
Marc Gottlieb (Tulsa Philharmonic Orchestra)
Endre Granat (Pacific Symphony Orchestra)
Herbert Greenberg (Baltimore Symphony Orchestra)
Michael Hanson (Colorado Springs Symphony Orchestra)
Julie Fox Henson (West Virginia Symphony Orchestra)
Henry Hutchinson (Puerto Rico Symphony Orchestra)
Tiberius Klausner (Kansas City Symphony Orchestra)
Raymond Kobler (San Francisco Symphony Orchestra)

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Appendix B, cont.

Sungil Lee (Grand Rapids Symphony Orchestra)
Richard Lohman (Omaha Symphony Orchestra)
Kathryn Lucktenberg (Honolulu Symphony Orchestra)
Bernard Lurie (Hartford Symphony Orchestra)
Daniel Majeske (Cleveland Symphony Orchestra)
Ralph Matson (Utah Symphony Orchestra)
Robert McNally (Mississippi Symphony Orchestra)
Philip D. Pan (Jacksonville Symphony Orchestra)
Uri Pianka (Houston Symphony Orchestra)
J. Patrick Rafferty (Milwaukee Symphony Orchestra)
Brian Reagin (North Carolina Symphony Orchestra)
Joseph Scheer (The Florida Symphony)
Linda Scott (Charlotte Symphony Orchestra)
Harris Shilakowsky (Charleston Symphony Orchestra)
Steven Staryk (former concertmaster, Chicago Symphony Orchestra and major European and Canadian orchestras)
Hidetaro Suzuki (Indianapolis Symphony Orchestra)
Romuald Tecco (St. Paul Chamber Orchestra)
Masako Yanagita (Springfield (MA) Symphony Orchestra).
Everett Zlatoff-Mirsky (Chicago Lyric Opera Orchestra)
APPENDIX C

Budget Divisions

Each orchestra is listed with its concertmaster, the budget from the 1990-91 season, and any affiliation with either ICSOM or ROPA.

Group A: $20,786,962-$104,917,000

1) Chicago Symphony Orchestra, Ruben Gonzalez, $30,150,000, ICSOM
2) Chicago Symphony Orchestra, Steven Staryk, former concertmaster
3) Cincinnati Symphony Orchestra, Philip Ruder, $21,513,853, ICSOM
4) Cleveland Orchestra, Daniel Majeske, $22,240,000, ICSOM
5) Cleveland Orchestra, Josef Gingold, former concertmaster
6) Metropolitan Opera Orchestra, Elmira Darvarova, $104,917,000, ICSOM
7) New York Philharmonic Orchestra, Glenn Dicterow, $24,652,000, ICSOM
8) Philadelphia Symphony Orchestra, Norman Carol, $21,702,811, ICSOM
9) Pittsburgh Symphony Orchestra, Andres Cardenes, $20,786,962, ICSOM
Appendix C, cont.

10) San Francisco Symphony Orchestra, Raymond Kobler, $28,469,272, ICSOM

Group B: $10,760,800-$18,613,036

1) Baltimore Symphony Orchestra, Herbert Greenberg, $14,536,159, ICSOM
2) Detroit Symphony Orchestra, Emmanuelle Boisvert, $17,814,029, ICSOM
3) Houston Symphony Orchestra, Uri Pianka, $13,098,900, ICSOM
4) Indianapolis Symphony Orchestra, Hidetaro Suzuki, $11,626,000, ICSOM
5) Milwaukee Symphony Orchestra, J. Patrick Rafferty, $10,760,000, ICSOM
6) Minnesota Symphony Orchestra, Jorja Fleezanis, $18,613,036, ICSOM
7) National Symphony Orchestra, William Steck, $15,936,958, ICSOM

Group C: $4,124,201-$6,941,000

1) Chicago Lyric Opera Orchestra, Everett Zlatoff-Mirsky, $20,801,000, ICSOM
2) Colorado Symphony Orchestra, Jesse A. Ceci, $4,671,000, ICSOM
3) Columbus Symphony Orchestra, Larry Shapiro, $6,572,000, ICSOM
Appendix C, cont.

4) Columbus Symphony Orchestra, Michael Davis, former concertmaster

5) Florida Philharmonic Orchestra, Bogdan Chruszcz, $6,207,894, ICSOM

6) Honolulu Symphony Orchestra, Kathryn Lucktenberg, $5,465,467, ICSOM

7) Kansas City Symphony Orchestra, Tiberius Klausner, $4,124,201

8) Louisville Orchestra, Michael Davis, $4,518,589, ICSOM

9) North Carolina Symphony Orchestra, Brian Reagin, $5,350,144, ICSOM

10) Pacific Symphony Orchestra, Endre Granat, $5,299,112, ROPA

11) Phoenix Symphony Orchestra, Max Wexler, $6,200,000

12) Rochester Symphony Orchestra, Andrzej Grabiec, $6,941,000, ICSOM

13) Saint Paul Chamber Orchestra, Romuald Tecco, $6,429,100, ICSOM

14) Utah Symphony Orchestra, Ralph Matson, $6,676,000, ICSOM

Group D: $2,015,000-$3,450,828

1) Charlotte Symphony Orchestra, Linda Scott, $3,450,828, ROPA

2) Colorado Springs Symphony Orchestra, Michael Hanson, $2,015,000, ROPA
Appendix C, cont.

3) Dayton Philharmonic Orchestra, Peter Ciaschini, $2,070,162, ROPA
4) The Florida Symphony, Joseph Scheer, $2,535,000, ICSOM
5) Grand Rapids Symphony Orchestra, Sungil Lee, $3,100,000, ROPA
6) Hartford Symphony Orchestra, Bernard Lurie, $3,130,000, ROPA
7) Jacksonville Symphony Orchestra, Philip D. Pan, $3,185,000, ROPA
8) Omaha Symphony Orchestra, Richard Lohmann, $2,680,500, ROPA
9) Puerto Rico Symphony Orchestra, Henry Hutchinson, between $2,000,000 and $3,000,000
10) Tulsa Philharmonic Orchestra, Marc Gottlieb, $2,400,000, ROPA

Group E: between $1,000,000 and $2,000,000
1) Charleston Symphony Orchestra, Harris Shilakowsky, $1,400,000, ROPA
2) Delaware Symphony Orchestra, Leo Ashramjian, $1,522,000, ROPA
3) Fort Wayne Philharmonic Orchestra, Glenn Basham, $1,945,631, ROPA
4) Mississippi Symphony Orchestra, Robert M. McNally, $1,171,236, ROPA
Appendix C, cont.

5) Portland Symphony Orchestra, Lawrence Golan, between $1,000,000 and $2,000,000

6) Savannah Symphony Orchestra, Paul Huppert, $1,242,277, ROPA

7) Springfield Symphony Orchestra, Masako Yanagita, between $1,000,000 and $2,000,000

8) West Virginia Symphony Orchestra, Julie Fox Henson, $1,252,088, ROPA
LIST OF REFERENCES


List of References, cont.


