

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2023

Audition Agendum: Analyzing the Development, Procedure, and Repertoire of Orchestral Oboe Auditions

Noel Prokop-Seaton

FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

AUDITION AGENDUM: ANALYZING THE DEVELOPMENT,
PROCEDURE, AND REPERTOIRE OF ORCHESTRAL OBOE AUDITIONS

By

NOEL PROKOP-SEATON

A Treatise submitted to the
College of Music
in partial fulfillment of the
requirements for the degree of
Doctor of Music

2023

Noel Prokop-Seaton defended this treatise on April 6, 2023.

The members of the supervisory committee were:

Eric Ohlsson
Professor Directing Treatise

Sarah Eyerly
University Representative

Jeffrey Keesecker
Committee Member

Karen Large
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.

Dedicated to my Dad. I wish you could've read it.

ACKNOWLEDGMENTS

I am grateful for all the love and support from my colleagues, friends, and family. First and foremost, my mother, Debbie, who travelled across the country on numerous occasions to see me perform.

I've had the pleasure of learning from many great teachers. Laurie Van Brunt, who instilled in me a solid foundation of playing; Dr. Joel Timm, who gave me the confidence to continue to build myself; and Dr. Eric Ohlsson, who pushed me beyond what I thought myself capable. Their combined efforts are the reason I am the musician I am today.

Lastly, I'd like to thank Lucy for listening to my treatise. She gave very valuable feedback.

TABLE OF CONTENTS

List of Tables	vi
List of Figures	vii
Abstract	viii
1. THE AUDITION'S PAST AND PRESENT	1
2. THE REPERTOIRE HUMDRUM	14
3. AUDITION EMBELLISHMENTS	23
4. CONCLUSION	30
APPENDICES	36
A. SELECTED PRINCIPAL OBOE AUDITION LISTS	36
B. SELECTED LISTS WITH MOVEMENTS	40
References	44
Biographical Sketch	48

LIST OF TABLES

A.1: Orchestral Excerpts	36
A.2: Solo Repertoire.....	39
A.3: Chamber Music	39
B.1: Orchestral Excerpts	40

LIST OF FIGURES

1. Principal Oboe audition announcement from August 1981.....	7
2. An 1885 New York Times article headline.	7
3. A selection of the Recording Guidelines for the 2013 NY Philharmonic English horn/Oboe audition	11
4. A section of the list from the 1983 New York Philharmonic Associate Principal Oboe audition	16
5. A selection from the 2022 Naples Philharmonic Third Oboe audition	24

ABSTRACT

Although the United States had a rich musical culture prior to the 19th century, the first permanent symphony orchestras were not formed until the mid-1800's when an influx of German immigrants prompted the establishment of ensembles and festivals in cities across the country. Concurrently, the United States shifted from individual entrepreneurialism to corporate ideals. World War I further impacted the sound of American orchestras as repertoire shifted from largely Austro-German to French, Russian, and American compositions. Additionally, technological advancements such as the radio and television increased the symphony orchestra's popularity. These same advancements brought about new genres of music, and in the 1970s, the symphony orchestra's popularity saw a decline. Today, orchestras can still be found throughout the United States, with larger ensembles in more densely populated areas such as Boston, New York, Philadelphia, Chicago, and Los Angeles.

Musicians are typically appointed to these orchestras through a lengthy audition process. Prior to any demonstration of skill, candidates are often required to submit materials such as a resume, references, or even a prescreen recording. Only after the submissions are reviewed will a musician be invited to the live audition. Larger orchestras will often use multiple rounds of playing, sometimes over several days, to reduce the plentiful number of applicants. Many auditions are also blind or screened, meaning the panel of judges are unable to see the players in an effort to reduce biases or favoritism towards different genders, minorities, or person.

When the day of the audition begins, each musician is asked to play a series of short excerpts from a predetermined list distributed prior to the audition, which consists of sections from famous symphonies, solos, and/or chamber works. Musicians will spend weeks, if not months, preparing hours of repertoire for a 10 or 15 minutes time slot in front of the judges.

Every oboist studies a list of "standard excerpts" which consists of those pieces most often found on auditions lists. However, there is little to no research regarding the origin of these lists. In the forward to his book, *Orchestra Excerpts for Oboe*, John Ferrillo discusses his experiences as an auditionee, taking 23 orchestral auditions before being offered a job. Although not discussed outright, it is safe to assume he compiled this list based on his plethora of experiences. There is, however, no literature regarding exactly how orchestras compile these lists of excerpts, yet many of them contain the same materials.

Furthermore, auditions today will often specify the solo work as Mozart's Oboe Concerto in C Major, K. 314. This concerto, while most-likely written in 1777, was lost for almost 150 years. It was only discovered in 1920 by Bernhard Paumgartner, who then published a version in 1948 based on the discovered manuscript. This indicates that there is over a century worth of oboists in professional orchestra positions who never played the Mozart concerto.

This modern system developed as a result of different social, political, and economic conditions. The purpose of this project is to identify the development of audition repertoire, etiquette, and protocols through a variety of sources, including previous audition announcements, historic and current news articles, interviews, and publications, to formulate a coherent idea of how auditions worked prior to the modern 21st century system. It is meant to be a valuable resource for undergraduates or those entering the audition circuit by identifying standard procedures and how they are effected by current events.

CHAPTER 1

THE AUDITION'S PAST AND PRESENT

Introduction

Today's orchestral musicians gain employment most often by auditioning. This process is very selective and includes weeks, if not months, of preparing dozens of excerpts by the candidates. Most auditioners will only perform for a few minutes in front of the hiring panel. It is no wonder that the verbiage surrounding orchestral jobs uses phrases such as "taking" auditions or "winning" jobs instead of simply "applying" or "accepting" the position. Barbara Isenberg, in her article "Filling the Empty Chair," compares this practice to "a ritual, not unlike other initiations into very exclusive clubs."¹ This modern audition "ritual" developed as a result of many different factors, tying into the development of orchestral organizations and society itself.

A Glance at the Orchestra's History

In Europe, orchestras developed through centuries of royal courts and patronage, however symphonies with any real permanence in the United States were not established until the mid-nineteenth century.² Prior to that, instrumental ensembles were limited to musical societies, and singular or small-scale performances. Larger orchestral pieces were often used as bookends to the more "glamorous solo offerings."³ These concerts were advertised in the local papers. For example, the Charleston's City Gazette on April 18, 1773 advertised a Grand Musical Festival that read:

For the benefit of Mr. Poiteaux, who informs the public that on or about the first of June next, will be performed at the Charleston Theatre, the celebrated *Stabat Mater* of Doctor Haydn, will a few selected pieces of instrumental music, as shall be more fully expressed in the bills of the concert.

The solos, duettes, and choruses and instrumental parts to be filled up by the most eminent professors and amateurs in town, who have all offered their assistance for this singular occasion. Besides the vocal parts, the orchestra shall be composed as follows:

¹ Barbara Isenberg, "Filling the Empty Chair," *Los Angeles Times*, April 9, 1989, N56, ProQuest Historical Newspapers.

² Laura Beth Scholz, "Case Study B: Across the Private Policymaking Process: The Case of the American Orchestra League and Americanizing the American Orchestra," *Journal of Arts Management, Law and Society* 31, no. 2 (Summer, 2001): 137-148, <https://www.proquest.com/scholarly-journals/case-study-b-across-private-policymaking-process/docview/223939478/se-2>.

³ John H. Meuller, *The American Symphony Orchestra: A Social History of Musical Taste* (Bloomington: Indiana University Press, 1951), 20.

one organ, twelve violins, three basses, 5 tenors, six oboes, flutes, and clarinets, two horns, one bassoon, and two pair kettle drums, in all 30.⁴

These musical societies were often led by a group of businessmen of varying professions—bank cashiers and dry good merchants to name a few— who “played no instrument with sufficient skill to justify the honor of their office on that account.”⁵

One early organization that preceded the modern orchestra was the Philharmonic Orchestra in Boston founded in 1810 by Gottlieb Graupner. A German musician who migrated to London and was principal oboist under Haydn for a season, Graupner emigrated to the United States in the late-18th century.⁶ He eventually settled in Boston where he established himself as a notable teacher of oboe, flute, and violin, in addition to a proprietor of a publishing house. There he gathered dozens of musicians to study and play the symphonies of Gyrowetz and Haydn. Additionally, he inspired the founding of the Handel and Haydn Society in 1815, the oldest continuing concert society in the United States.⁷ Graupner is often considered the “father of the American Orchestra.”⁸

Later, in 1842, the “Philharmonic Society,” was formed in New York as a musician-owned/operated cooperative that divided the earnings following the end of each season.⁹ The concert series was an effort to boost orchestral music’s rapport,¹⁰ and performed three concerts its first season.¹¹ This orchestra today is known as the New York Philharmonic, often considered “America’s first orchestra,” and is the oldest continually operated orchestra in the United States.¹²

⁴ O.G. Sonneck, *Early Concert-Life in America (1731-1800)*, (New York: Da Capo Press, 1978), 34.

⁵ H. Earle Johnson, *Musical Interludes in Boston: 1795-1830* (New York: Columbia University Press, 1943), 129.

⁶ Douglas A. Lee, "Graupner [Graubner], (Johann Christian) Gottlieb." *Grove Music Online*, 2001; Accessed 4 March, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011655>.

⁷ Michael Broyles, “Handel and Haydn Society.” *Grove Music Online*, 31 Jan. 2014; Accessed 4 March, 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256740>.

⁸ Mueller, *The American Symphony Orchestra*, 32.

⁹ Michael Mausekopf, “The American Orchestra as Patron and Presenter, 1945-Present: A Selective Discography,” *Notes, Second Series* 66, no. 2 (Dec., 2009): 381-393, <https://www.jstor.org/stable/40539477>, 382.

¹⁰ Mueller, *The American Symphony Orchestra*, 27.

¹¹ Barbara Haws, "New York Philharmonic." *Grove Music Online*, 16 Oct. 2013; Accessed 4 Mar. 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252043>.

¹² *Ibid.*

By the 1880s, the upper middle class and wealthy elites began investing in classical music, alienating the lower classes from the concert experience.¹³ American orchestras were partly funded by the high society in an effort to build organizations that perpetuated high culture and differentiate it from popular culture.¹⁴ A prime example is Henry L. Higginson, a Boston businessman, who hired an orchestra of sixty men, plus a conductor, in the spring of 1881. He created a criterion for financial support, paid them annually, and is often considered a pioneer of the permanent orchestra.¹⁵ This early Boston Symphony Orchestra offered 20 concerts per season, open rehearsals, and tickets were as little as 25 cents.¹⁶ During this 19th century scene, orchestras were seen as business undertakings, with musical performances as products and players as employees, not artists.¹⁷

At the beginning of the 20th century, entrepreneurial and collaborative leadership had been replaced by the corporate nonprofit organization in several cities including Chicago, Cincinnati, and Philadelphia.¹⁸ At this time, ten larger orchestras were established across the United States, however only four orchestras resembled permanent establishments: Boston, Chicago, Cincinnati, and Pittsburgh.¹⁹ Other organizations that closely met the mark were: the Philadelphia Orchestra, founded in 1900; the New York Symphony, which experienced a temporary suspension between 1900-1903; the St. Louis Choral-Symphony, founded in 1880 but shared its repertoire with a choral society; and the New York Philharmonic, but whose members “did not give priority to the orchestra.”²⁰ The final two are in California: San Francisco, which began wavering after their conductor, Fritz Scheel, left for the Philadelphia Orchestra; and Los Angeles founded in 1897 and acquired beneficiary assistance in 1899.²¹

In the 1920s, the postwar economy and high cost of living overwhelmed many musicians, so much so that the Boston Symphony musicians went on strike. They submitted a request for wage readjustment, which was supported by the local musician’s union, following accepted labor

¹³ Michael Mauskapf, “Enduring Crisis, Ensuring Survival: Artistry, Economics, and the American Symphony Orchestra” (PhD diss., University of Michigan, 2012), 19.

¹⁴ Mauskapf, “The American Orchestra as Patron and Presenter,” 381.

¹⁵ Mueller, *The American Symphony Orchestra*, 78.

¹⁶ Joseph Horowitz, “Higginson, Henry Lee,” *Grove Music Online*, 16 Oct. 2013; Accessed 4 Mar. 2023, <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249732>.

¹⁷ Mauskapf, “The American Orchestra as Patron and Presenter,” 382.

¹⁸ Mauskapf, “Enduring Crisis, Ensuring Survival,” 28.

¹⁹ Mueller, *The American Symphony Orchestra*, 36.

²⁰ *Ibid.*

²¹ *Ibid.*

practices. Unions had a strong bargaining position as musicians were scarce, not only because the European supply was cut off, but there were additional demands for musicians in new orchestras being founded in Western symphonies and grand motion picture theaters.²² More than 30 musicians, including the concertmaster Frederic Fradkin went on strike, and were eventually replaced at the request of Pierre Monteux, the conductor of the Boston Symphony at that time.²³

By 1950, the orchestral music scene in the United States had grown drastically, with twenty major orchestras, several minor ones, and hundreds of community organizations. The oldest of these orchestras were perceived to be the most prestigious. Known as the “Big Five,” these included the New York Philharmonic, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, and the Cleveland Orchestra.²⁴ This boost in orchestras was aided by Columbia Records and their release of their long-playing record in 1948. This allowed orchestras to record the standards, such as those by Beethoven and Brahms, as well as newly commissioned works.²⁵ Robert Whitney (Louisville Orchestra), Leonard Bernstein (New York Philharmonic) and Eugene Ormandy (Philadelphia Orchestra) amassed thousands of commercially available recordings.²⁶

Additional technologies aided in the development of the orchestra by inspiring future generations of musicians and patrons. A prime example is Bernstein’s Young People’s Concerts with the New York Philharmonic in which he televised educational orchestral programs. These 53 concerts over 14 years covered an extensive variation of subjects including modern composers, jazz, folk music, and music theory.²⁷

The establishment of the National Endowment for the Arts in 1965 and the Ford Foundation grant series in 1966 continued the advancement of orchestral ensembles in the United States.²⁸

²² Ibid, 91.

²³ Joseph Horowitz, "Boston: Concert life after World War I," *Grove Music Online*, 2001; Accessed 4 Mar. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200246>.

²⁴ Pierre-Antoine Kremp, “Innovation and Selection: Symphony Orchestras and the Construction of the Musical Canon in the United States (1879-1959),” *Social Forces* 88, no. 3 (2010): 1051-1082, <http://www.jstor.org/stable/40645882>, 1056.

²⁵ Mauskopf, “The American Orchestra as Patron and Presenter,” 384.

²⁶ Ibid., 385.

²⁷ “Leonard Bernstein’s Young People’s Concerts with the New York Philharmonic,” Leonard Bernstein Office, Accessed 13 Mar. 2023. <https://leonardbernstein.com/about/educator/young-peoples-concerts>.

²⁸ Mauskopf, “The American Orchestra as Patron and Presenter,” 387.

The Hiring Process

Little information exists on how early organizations found their musicians. However, surviving 18th-century advertisements indicate one method of gaining participants was through the local paper. For example, in the Boston Evening Post on June 17th, 1771, an ad read, “The St. Cecilia Society gives notice that they will engage with, and give suitable encouragement to musicians properly qualified to perform at their concert, provided they apply on or before the first day of October next. The performers they are in want of are, a first and second violin, two hautboys and a bassoon, whom they are willing to agree with for one, two or three years.”²⁹ Unfortunately, no information is given on the specifics of the applications process. Another example is a notice ran in the Pennsylvania Gazette on March 21, 1749 advertising the services of an oboe teacher, “John Beals, Musick Master from London at his House in Fourt St. near Chestnut St., joining Mr. Linton’s, collar maker, teacher the Violin, Hautboy, German Flute, Common Flute, and Dulcimer by note.”³⁰

Some performing groups came to the United States pre-formed. For example, the Germania Musical Society formed in Berlin during the early parts of 1848 consisted of 25 like-minded young men, eager to escape the European patrons and live “under artistic conditions of the highest social and musical order.”³¹ After a brief tour in England, they travelled to New York later that year. Although met with great success traveling the country, these touring orchestras were not very profitable, and the group disbanded in 1854 with its instrumentalists scattering across the country.³² One member, Carl Bergman, a notable disciple of Wagner and Liszt, became the conductor of the New York Philharmonic. Under his baton, the orchestra grew in size from 58 to 81 musicians and expanded the ensemble’s repertoire.³³

Given the information available, it is safe to assume that most recruitment for these orchestras was done by word of mouth, through personal connections, or at the invitation of the conductor. The small scale of these early organizations allowed musicians to perform with several groups, creating fluid ensemble participation. Higginson, banker and financier of the

²⁹ Sonneck, *Early Concert-Life in America*, 18.

³⁰ Brenda Duncan Rager, “The Oboe in Early American Music, 1600-1861,” Master’s Thesis, North Texas State University, 1970, 9.

³¹ H. Earle Johnson, “The Germania Musical Society,” *The Musical Quarterly* 39, no. 1 (1953): 75–93. <http://www.jstor.org/stable/740035>, 75.

³² Meuller, *The American Symphony Orchestra*, 33.

³³ “Carl Bergmann,” NY Phil. Accessed 13 Mar. 2023, <https://nyphil.org/about-us/artists/carl-bergmann>.

Boston Symphony Orchestra, in an effort to keep control of his musicians, banned them from seeking work with other ensembles and in return guaranteed gainful employment for the entire winter season.³⁴

Eventually, musician's demands for better wages, benefits, and labor protection gave rise to several union organizations such as the National Musical Association (1871), National League of Musicians (1886), and, the American Federation of Musicians (1896), the latter which still exists today.³⁵ Entrance into these unions required very little, usually a moderate fee, and in some instances a short audition of a few scales. Harry Peers, retired trumpet for the Metropolitan Opera, once described his experience "auditioning" for the Musicians' Union in the mid-20th Century. The audition was held at the Local 77 headquarters of the American Federation of Musicians. Peers describes how several different instrumentalists were mixed together—saxophone, clarinet, flute, and violinists—and sight-read dance arrangements. "The cacophony of those players was so awful, you can't imagine it. Afterwards, the fellow who was listening said, 'Ok, you're all members.' I couldn't believe it."³⁶

The establishment of these unions also introduced a new way to publicize nationally. The American Federation of Musicians' monthly publication, *International Musician*, is distributed to this day amongst the members, and includes advertisements for organizations and allows for personal promotions. For example, in June of 1931, the Ft. Dodge Municipal Band put an ad for "oboeist, bassoonist, French hornists, and trombonists: music as a side line; don't write only on these conditions; let me know what line of work you can do."³⁷ Dozens of personal ads populate the last several pages of the magazine: in May 1931, "Oboe and clarinet; experience in theatre, concert band, etc: piano tuning and repairing; will accept position with municipal band or anything permanent; reliable and best of references," and similarly April 1932, "For summer engagement, Oboist and English horn; four season Baltimore Symphony and Park Band."³⁸ By the late-20th century, more virtually all organizations posted their openings in the magazine.

³⁴ Mauskopf, "Enduring Crisis," 30.

³⁵ Steven Meicke, "A History of the Musicians Union Local 6, American Federation of Musicians," Musicians Union Local Six, San Francisco: 7 Apr. 2003. <https://afm6.org/wp-content/uploads/2015/07/local6-history.pdf>.

³⁶ Laila Storch, *Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom?* (Bloomington and Indianapolis: Indiana University Press, 2008), 444.

³⁷ American Federation of Musicians, "At Liberty." Advertisement, *International Musician Official Journal* 28, no. 9, 9 June 1931, 24.

³⁸ *Ibid.*

THE SAINT PAUL CHAMBER ORCHESTRA
 Pinchas Zukerman, Music Director
**Announces the following vacancy
 for the 1982-83 season:**
PRINCIPAL OBOE

AUDITION DATES:
Preliminaries: October 18 & 19, 1981, in St. Paul, MN
 November 16, 1981, in NYC. (NYC auditions are restricted to residents of Mid-Atlantic and New England states.)
Final Auditions: December 10, 1981, in St. Paul, MN

The SPCO: 40 Weeks: 4 Weeks paid vacation; \$625.00 per week (\$25,000.00 annually, 1981-82 season); Major Medical; Paid Pension; Paid Instrument Insurance.

Qualified applicants send one-page resume to: Daryl Skobba, Personnel Manager, The Saint Paul Chamber Orchestra, Landmark Center, 75 West Fifth St., St. Paul, MN 55102.

NO APPLICATIONS MADE BY TELEPHONE, PLEASE

Figure 1: Principal Oboe audition announcement from August 1981.³⁹

Ultimately, however, early orchestral personnel was determined by the conductor. Due to the insufficient number of qualified professional oboists, many conductors imported their talent from overseas, which created waves among the newly founded musician unions. For example, in 1885, Theodore Thomas hired a Belgian oboist named Felix Bour, sparking a lawsuit with the Musical Mutual Protective Union.

THE DISCORDANT OBOE
 —————
**MR. THOMAS MAKING ENEMIES
 FOR HIMSELF.**
**THE CAUSE OF COMPLAINT WHICH THE
 MUSICAL MUTUAL PROTECTIVE UNION
 HAS AGAINST HIM.**

Figure 2: An 1885 New York Times article headline⁴⁰

³⁹ American Federation of Musicians, "Help Wanted," Advertisement, *International Musician Official Journal*, August 1981, <https://worldradiohistory.com/Archive-All-Music/International-Musician/80s/International-Musician-1981-08.pdf>, 26.

⁴⁰ "The Discordant Oboe: Mr. Thomas Making Enemies for Himself. The Cause of Complaint which the Musical Mutual Protective Union Has Against Him." *New York Times (1857-1922)*. 14 Nov. 1885. <https://www.proquest.com/historical-newspapers/discordant-oboe/docview/94261337/se-2>.

This was the third infraction given to Thomas, and he risked being expelled from the union. The case went before the Supreme Court and Thomas defended his actions by stating he could not successfully manage his orchestra without the ability to permit the best musical talent available (which he feels is not local). The union disagreed and argued that Max Eller, a union oboist, was available to Thomas and at a similar quality to Bour.⁴¹ One member of the union told a reporter that the real reason Thomas imported an oboist was in order to keep control. “He is a very tyrannical man, and all his ordinary musicians are absolutely afraid of him. The oboe players, knowing that he had to depend upon them, have been more independent, and that’s why what he couldn’t stand.”⁴² In the end, the appeals court ruled in favor of Thomas, stating that the union by-laws prohibiting members from performing alongside non-members are a “restraint of trade and against public policy, and therefore void.”⁴³

Unimpressed by the local pool of talent, importing more capable players was a common trend of successful orchestras. In its inaugural year, the Philadelphia Orchestra was comprised, in large part, of local musicians attempting to supplement their income and satisfy their musical appetites. However, it was quickly discovered that these musicians would not fit the “world-class orchestra” brand as envisioned. Fritz Scheel was authorized to look abroad to Europe to acquire new talent, despite the protests of local musicians. Within two years, Scheel had changed the orchestra’s roster dramatically.⁴⁴

The most famous example of importing European wind players happened in the spring of 1905 when Walter Damrosch brought the “famous five” to New York: Georges Barrère, flute; Leon Leroy, clarinet; Adolphe Dubois trumpet; Auguste Mesnard, bassoon; and, of course, Marcel Tabuteau, oboe and English horn. The local musician’s union initially only allowed these musicians to perform as soloists and not members of the ensemble.⁴⁵ In response, Damrosch traveled to Detroit in order to plead his case to the National Federation of Musicians. He argued that those who are voicing opposition to the Frenchmen were from rival organizations to the

⁴¹ “Thomas and the Musical Union. Trouble Caused by the Engagement of Oboe Player,” *New York Times* (1857-1922), 3 Dec. 1885. <https://www.proquest.com/historical-newspapers/thomas-musical-union/docview/94350434/se-2>.

⁴² “The Discordant Oboe.”

⁴³ “The Musical Union Beaten,” *New York Times* (1857-1922), Oct 22, 1886. <https://www.proquest.com/historical-newspapers/musical-union-beaten/docview/94459817/se-2>.

⁴⁴ Mueller, *The American Symphony Orchestra*, 127.

⁴⁵ Storch, *Marcel Tabuteau*, 41.

New York Symphony or from those who were not chosen for the vacancies.⁴⁶ He contested that in order to compete with their rival, the Boston Symphony—a non-union orchestra—he required non-local musicians as “Symphony orchestras need distinguished soloists among the wind instruments and these cannot always be obtained here as they are rare the world over.”⁴⁷ In the end, AFM decided to enroll these musicians into Local 310 but fined Damrosch \$1,000 for breaking union rules.⁴⁸

The onset of World War I gave orchestras awareness on their dependence on European talent. In order to ensure a steady income of qualified musicians, apprentice organizations popped up, such as the Chicago Civic Orchestra, which allowed ensembles to mentor younger artists.⁴⁹

The system in place gave conductors authoritarian power over all aspects of the ensembles, especially in regards to personnel. For example, in the late 1920’s, two of New York’s orchestral societies—the Symphony Society and the Philharmonic Society –merged. Damrosch, known for his complete artistic and administrative control of the Symphony Society, attempted to convince board members to hire his musicians without a formal audition. In the end, Arturo Toscanini, the new organization’s conductor, was given full control of personnel, and he went on to replace over half of the orchestra, leaving only 32 musicians from Damrosch’s group.⁵⁰

Conductors would often select students of prominent members of their group or other well-known organizations, usually resulting in the hiring of men from an inner-circle. Some conductors would even go so far as to listen to informal auditions in their hotel rooms as they visited different orchestras.⁵¹ For example, George Szell was hired by the Cleveland Orchestra to boost the organization to world-class levels. He travelled to the south of France where John Mack was performing in a music festival. Szell requested a one-on-one meeting with Mack in a large, cold cathedral, where Szell requested him to perform, from memory, a concerto and

⁴⁶ Ibid., 42.

⁴⁷ Ibid.

⁴⁸ Ibid., 43.

⁴⁹ Meuller, *The American Symphony*, 109.

⁵⁰ Mauskopf, “Enduring Crisis,” 114.

⁵¹ Isenberg, “Filling the Empty Chair.”

various orchestral excerpts.⁵² Although Mack would eventually win the job, he would have to audition for Szell two additional times before securing the position.⁵³

Over the decades, musicians grew tired of the conductor's authoritarian powers, and organizations would receive backlash from the obvious bias that plagued their auditions. In 1952, the Boston Symphony adopted "blind auditions," where applicants played for a panel of judges from behind a screen.⁵⁴ However, this practice was not established by most orchestras until the 1970's. Still, even during this mid-century audition scene, the panel of judges still deferred to the conductor for the final say. In response, audition policies became more open and standardized, where positions were advertised across the country via union papers,⁵⁵ and committees were restructured to consist of several members of various parts of the orchestra.⁵⁶ In the 1980's, auditions expanded to include three rounds: a preliminary, a semifinal round, and final round, the system which is still in place today.⁵⁷

Today's Audition

Regardless of instrument or size of ensemble, auditions for symphony orchestra positions across the United States have roughly the same protocol. First the opening is advertised several weeks, if not months, in advance via various platforms such as the organization's website, audition specific sites such as Audition Cafe or Musical Chairs, Facebook or other social media pages, and union advertisements. These announcements vary but will most often include the position, benefits, audition date, contact information, and sometimes season specifics. Further requirements will include any preliminary requirements (if any) and excerpt lists once the applicant has reached out to the organization to inquire about reserving a time.

⁵² Dana Sundet, Phone call with author, Feb. 20, 2022.

⁵³ Ibid.

⁵⁴ Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 90, no. 4 (Sep., 2000): 715-741, <https://www.jstor.org/stable/117305716>.

⁵⁵ Bernard Holland, "The Fair, New World of Orchestra Auditions," *New York Times* (1923-), Jan 11, 1981, <https://login.proxy.lib.fsu.edu/login?url=https://www.proquest.com/historical-newspapers/fair-new-world-orchestra-auditions/docview/121547511/se-2?accountid=4840>.

⁵⁶ Goldin and Rouse, "Orchestrating Impartiality," 716.

⁵⁷ Ibid., 721.

Preliminary Round

To reserve an audition slot, most organizations ask for a copy of the player's CV or a one-page resume as well as a deposit, to be refunded at the audition. The resumes are then reviewed and the panel will deny an audition slot to those they feel do not qualify. If the player fails to attend the audition or notify the organization before a particular predetermined date of a conflict, they will forfeit their deposit. For larger organizations, such as New York Philharmonic, the preliminary round may require a recording to demonstrate the player's abilities, either in addition to or in lieu of a preliminary audition.

RECORDING INSTRUCTIONS

If possible, use a Neumann KM 184 or 140 microphone; if this microphone is not available, use a similar studio-quality condenser microphone.

The microphone should be placed approximately eight feet off of the floor, six feet in front of the player, and pointed directly at the instrument.

It is in your best interest to make the recording in a suitably quiet acoustical environment.

Loud passages should modulate CDs to just below "O".

Excerpts are to be recorded in the order specified on the enclosed Recording Audition Repertoire List. No speaking or other identifying sounds will be permitted on the recording; the recording should serve as a "blind preliminary audition".

NOTES:

New York Philharmonic tunes to A442.

Editing should not be used for the music excerpts.

Extended pauses between excerpts should be removed.

Please remember: It is to your advantage to have this recording be an accurate representation of your playing abilities.

Figure 3: A selection of the Recording Guidelines for the 2013 NY Philharmonic English horn/Oboe audition⁵⁸

⁵⁸ Carl R. Scheibler, "English Horn/Oboe Audition Master Repertoire List 2013-2014." New York Philharmonic, July 3, 2013.

Once the player is deemed acceptable in the resume round, they are invited to audition on a specific date and time, and typically the player is given a few weeks' notice. Musicians are expected to travel to the audition site, and no financial assistance given from the organization to those invited. Certain travel discounts may be available, however. For example, in the packet of information provided by the Naples Philharmonic during their 2022 oboe audition, in the travel section they make a suggestion of a local hotel which will offer a reduced rate if the applicant mentions their reason for travel.

Audition Day

At the live audition, there are typically several rounds that sometimes span the course of one or two days. Auditionees are expected to check-in before their specific audition time, where they will be led to a communal room. Here, all auditionees will be gathered, and players are allowed to warm up. At this point, they will also receive the first round of excerpts, usually consisting of a few pieces. Before the audition, players will be led to a private room where they can continue to prepare uninterrupted. Although, for some orchestras, this may not occur, and the communal room is the only space to practice.

Round One. During the first round, players are led by a proctor to the audition room/concert hall where, in most cases, there will be a screen or curtain to allow them to remain unseen by the audition committee. This panel of judges, composed of several members of the orchestra, nominated by their colleagues, plus the music director and a union representative (if applicable). In these “blind” auditions, players cannot see the judges, nor the other way around. The panel has no sense of the applicant behind the screen other than their assigned number announced by the proctor. In some auditions, carpet is laid out as a walkway to obscure any identifying sounds caused by the applicant’s stride.

Auditionees are expected to play each selection as ordered on the first-round excerpt list. On many occasions, the list will be sitting on the music stand along with a copy of each excerpt. Players are expected to play down the list until either they complete it or are asked to stop. No talking is permitted by the applicant during this round to maintain the identity of the performer anonymous. A member of the committee may ask the auditionee to repeat an excerpt or modify it. If the auditionee has a question at any point during this process, they signal to the proctor, and

may ask for clarification through them. Only the proctor may communicate with the judges behind the screen.

Once completed, auditionees are escorted by the proctor either back into the communal warm up room or to a secondary location. Auditions with a large number of applicants are often organized into smaller groups, such as by the hour. For example, all the auditionees assigned a slot from 1pm-2pm will be in one group, 2pm-3pm in another, etc. Once taken to the secondary location, the auditionees will wait for their group to be completed. At that point, the proctor will deliver the results. Either a player has advanced into the next round, or they have not. Those that have not advanced, leave the audition, and those that have been asked to stay are given instructions for round two.

Round Two/Semi-finals. The second round is usually conducted in the same manner as the first round, either on the same day a few hours after the first round, or the following day. Applicants are given a new round of excerpts, and the screen will remain in place.

Final Round. For some smaller or medium-sized orchestras, the audition process will only consist of two rounds (or sometimes one), leaving out the semi-finals. However, for larger orchestras, a final round is usually necessary. In this round, there is no screen and the judges are able to observe the applicants. At this stage, only a few musicians will be left, as little as two or three. They will be given one final list of excerpts. In some instances, either instead of or in addition to the final round, the musicians will be invited to return for a trial period with the orchestra. Once everyone has completed their trial period, one candidate is chosen and given an offer of employment.

Although there are variations to this method, the bulk of orchestras organize their auditions as outlined. Furthermore, the excerpt lists for these auditions have developed in coherence with this system as discussed in the next chapter.

CHAPTER 2

THE REPERTOIRE HUMDRUM

Audition procedures have largely gone unchanged since their standardization. The few variations that exist across the country are due to an organization's size, reputation, budget, or other factors. What little documented information exists about auditions prior to this system indicates they ranged quite significantly, from hours long to none at all. The required repertoire, however, has changed very little.

Early Auditions

Although America prior to the mid-19th century displayed quite a rich musical output, symphony orchestra groups looked and functioned very differently. They were usually smaller in size with shorter and/or inconsistent seasons, and had independent funding. Given the lack of steady income from one organization, musicians often participated in several different ensembles.

The lack of information available about how these organizations found their oboists specifically suggests that these musicians were acquired through invitation via the performer's reputation or other word of mouth forms. Favoritism for students of certain teachers is documented in the 20th and 21st centuries, therefore it seems safe to assume those types of reputation recruitment existed long before those organizations. This assumption, coupled with the surviving advertisements, suggests that it was unlikely there were auditions of any sort. But if there were, they would have been independent to the orchestra. Perhaps in front of the organization's leader, which at this time would have been the conductor, or section leader.

With the rise of musician unions in the late 19th century, "auditions" were still almost non-existent. Entry into these unions required very little, a moderate fee and a small demonstration of the person's abilities.

Modern Auditions

Today's auditions are held to a different standard. Audition requirements are outlined very plainly in materials sent to applicants for the position. Among them is a list of required repertoire. An article published in the International Double Reed Society Journal, titled "Selected U.S. Audition Requirements for Oboe and English Horn" by Brent Register, examined the

progression of required orchestral excerpts for oboe and English horn auditions over a 10-year period in the late 20th century. In this study, 44 orchestras from across the country participated by submitting their audition requirements in 1985. This was then compared to a reference survey, taken by Dr. James Prodan in 1975 in which 14 orchestras participated. In Register's survey, six of the orchestras required sight-reading in addition to the orchestral repertoire, plus a solo composition. After listing each requirement with their frequencies for each year, he concludes his article with "there has been no significant changes in oboe audition requirements during the past decade."⁵⁹ According to his survey, the pieces that remained the most frequent are (in order):

Beethoven's Symphony No. 3, Op. 55, "Eroica"
Tchaikovsky's Symphony No. 4 in F minor, Op. 36
Ravel's Le Tombeau de Couperin
Rossini's Overture to La Scala di S\seta
Strauss's Don Juan, Op. 20
Brahms's Violin Concerto in D major, Op. 77
Brahms's Symphony No. 1 in C minor, Op. 68
Brahms's Symphony No. 2 in D major, Op. 73
Debussy's La Mer
Beethoven's Symphony No. 7 in A major, Op. 92

Eleven lists from the 2004-2017 auditions for Principal Oboe positions for symphony orchestras across the United States were collected, either from each organization itself (from their website, audition announcement, or correspondence) or by participants of the audition, for comparison. The top pieces from this compilation were:

1. Appearing on 10 lists: Ravel's Le Tombeau de Couperin, Rossini's Overture to La Scala di Seta, Beethoven's Symphony No. 3, Op. 55, "Eroica," and Mendelssohn's Symphony No. 3 in A minor, Op. 56, "Scottish"

⁵⁹ Brent Register, "Selected U.S. Audition Requirements for Oboe and English Horn," *The Double Reed* 9, no. 2 (Fall 1986), 54.

2. Appearing on nine lists: Debussy's La Mer, Stravinsky's "Pulcinella" Suite, K034b
3. Appearing on eight lists: Brahms's Violin Concerto in D major, Op. 77
4. Appearing on seven lists: Strauss's Don Juan, Op. 20, Tchaikovsky's Symphony No. 4 in F minor, Op. 36, Brahms's Symphony No. 1 in C minor, Op. 68

While the list looks remarkably similar to Register's findings, it is important to note a few differences. While Beethoven's "Eroica" does remain on both lists, it is joined at the top by three more technical pieces: Le Tombeau de Couperin, La Scala, and Mendelssohn's "Scottish." Additionally, Tchaikovsky's Symphony No. 4 has fallen from the second most popular to the bottom of the top 10. Furthermore, Beethoven's Symphony No. 7 in A major, Op. 92, which appears at #10 on Register's list, was only required by one orchestra in the new group. For a complete chart, see Appendix A.

Additionally, Register's study only includes the complete works and does not consider the frequency of specific movements. The lack of information could be due to the fact that many orchestras did not include specific movements or sections on their audition announcements.

<u>II. FIRST OBOE - ORCHESTRAL REPERTOIRE</u>	
BARBER	Symphony No.1
BEETHOVEN	Symphony No.3
BRAHMS	Symphony No.2 -
BRAHMS	Violin Concerto
DEBUSSY	La Mer -
HAYDN	Symphony No.96
HINDEMITH	Mathis der Mahler
MENDELSSOHN	"Scotch" Symphony
RAVEL	Le Tombeau de Couperin
ROSSINI	La Scala di Seta Overture - 2/1
SCHUBERT	"Unfinished" Symphony -
SCHUMANN	Symphony No.2
SHOSTAKOVICH	Symphony No.5
STRAVINSKY	Symphony in C
TCHAIKOVSKY	Symphony No.4

Figure 4: A section of the list from the 1983 New York Philharmonic Associate Principal Oboe audition

Musicians were well advised to be familiar enough with each piece to most accurately speculate what sections would be plausibly be requested, such as solos or exposed parts. As a

general unspoken rule, if a movement is not specified in modern auditions, then the entire work should be prepared as any section is fair game. When examining these 11 lists based on specific movements, the positions barely change:

1. Appearing on 10 lists: Rossini's Overture to *La Scala di Seta* (which is through-composed) & Mendelssohn's Symphony No. 3 in A minor, Op. 56, "Scottish," II. Scherzo
2. Appearing on nine lists: Ravel's *Le Tombeau de Couperin*, I. Prélude & Beethoven's Symphony No. 3, "Eroica," II. Marcia funebre: Adagio assai, Debussy's *La Mer*, II. Jeux de vagues, Stravinsky's "Pulcinella" Suite, K034b, II. Serenata & VI. Gavotta (con due variazioni) Mvt II
3. Appearing on eight lists: Ravel's *Le Tombeau de Couperin*, III. Forlane, & Brahms's Violin Concerto in D major, Op. 77, II. Adagio
4. Appearing on seven lists: Tchaikovsky's Symphony No. 4 in F minor, Op. 36, II. Andantino in modo di canzona & Strauss's *Don Juan* (through-composed)⁶⁰

Interestingly, when looking at the movement-specific numbers, Brahms Symphony No. 1 Movements I and II appear just as frequently as works that do not appear in the top 10 pieces, such as Mahler's *Das Lied von der Erde*, II. Der Einsame im Herbst, Schumann's Symphony No. 2 in C major, Op. 61, III. Adagio espressivo, and Shostakovich's Symphony No. 1 in F minor, Op. 10, III. Lento-Largo-Lento.

Although there are a few differences between Register's survey and this collection, the lists look remarkably similar suggesting very little has changed in regard to standard repertoire. This is further evident by examining John Ferrillo's book, *Orchestral Excerpts For Oboe*, published in 2006. This "collection of symphonic excerpts, geared toward the needs of those taking orchestra auditions today,"⁶¹ includes all but one excerpt on these lists. While this book does not explicitly outline that it is geared towards principal auditions, it exclusively contains principal oboe parts.

⁶⁰ Note: these numbers are including two lists from the Chicago Symphony Orchestra in which no movement is specified. As such, it is assumed that all movements are required to be prepared and are included in the count. For the complete table of lists based on movements, see Appendix B.

⁶¹ John Ferrillo, *Orchestral Excerpts for Oboe with Piano Accompaniment*, Theodore Presser Co., 2006, 4.

The more interesting variations from Register's survey appear in the solo repertoire and sight-reading requirements. In Register's study, only six of the orchestras required sight-reading. In this collection, all but one has a sight-reading component. The 2014 San Francisco Symphony Orchestra Principal Oboe audition is the only one that did not include a "possible sight-reading" disclaimer on their audition list.

Additionally, Register's study had a much different solo selection:

- Solo of choice
- Handel Concerto in G
- Haydn Concerto
- Hindemith Concerto
- Marcello Concerto
- Mozart Concerto
- Strauss Concerto
- Telemann Sonata No 4

Firstly, in his 1985 survey, the "solo of choice" was the number one requirement. In this more recent list, not a single orchestra allowed the musicians to select their own solo. In fact, a few required multiple solos. Those solos were:

- Mozart Concerto in C major, K. 314 (appearing in nine lists)
- Strauss Concerto in D major for Oboe and Small Orchestra (appearing in five lists)
- Mozart Oboe Quartet in F major, K. 370/368b (appearing in four lists)
- Schumann Three Romances for Oboe and Piano, Op. 94, II. Einfach, innig & Satie
Gymnopédies No. 3 (appearing on one list)

The higher number required and shorter lists suggest that the solo requirements have become increasingly frequent and limited, with the Mozart Concerto being the favorite choice. Two organizations also require excerpts from chamber works, such as the Nielsen's Wind Quintet, Op. 43 and Mozart's Quintet for Piano and Winds in E flat, K. 452.

The previous discussion focuses only on Principal Oboe auditions of symphony orchestras, as there are differences in repertoire between the various positions one can hold within an ensemble. Associate Principal Oboe, for example, will include not only Oboe I excerpts, but music taken from Oboe II parts of standard repertoire as well. In the case of the

1983 New York Philharmonic Associate Principal Oboe audition, musicians were also required to prepare English horn excerpts.

Although each list can include a dozen (or two dozen in the case of larger organizations) pieces, not every excerpt is played at the audition. For example, the 2016 San Francisco Associate Principal Oboe audition's official repertoire list included two solos (the Mozart Concerto and Mozart Quartet), 18 excerpts (where movements were only specified for four pieces), and other important information including their official pitch (A = 441), a "Sight-reading may be required," warning, and the instruction "Please note that if nothing specific is listed for a particular piece, candidates are expected to prepare all significant excerpts from that piece."

The first round of this audition consisted of four pieces: the Mozart Oboe Concerto exposition, Brahms Violin Concerto movement II's opening solo, Mahler Symphony No. 3 second movement opening solo, and the Mendelssohn Symphony No. 3, second movement excerpt. The second round consisted of six mostly different selections: the Mozart Quartet, Shostakovich's Symphony No. 1, Mahler Symphony No. 3, Ravel's Le Tombeau de Couperin, Mahler's Das Lied, and Rossini's La Scala.

Furthermore, opera orchestras utilize excerpts specific to their ensemble. For instance, the following list is from the 2013 Los Angeles Opera Second Oboe/English Horn Audition:

Oboe excerpts:

BRITTEN: Peter Grimes: Interlude II
HANDEL: Rinaldo: Overture
MOZART: Entführung aus dem Serail: Act III
ROSSINI: L'Italiana in Algieri: Overture
VERDI: Aida: Act III
VERDI: Otello: Act I
VERDI: Rigoletto: Act II
WAGNER: Parsifal: Act III
WAGNER: Tannhäuser: Act III

English horn excerpts:

VERDI: Un Ballo in Maschera: Act II
VERDI: Otello: Act IV
WAGNER: Tristan und Isolde: Act III
WAGNER: Die Walküre: Act II

Each candidate should also prepare:

MOZART: Oboe Concerto, 1st movement (music not provided)⁶²

Very few of the excerpts listed above appear on the symphony orchestra auditions (Rossini's *Italian in Algiers* and Verdi's *Aida*) however, it does require the Mozart Concerto under solo repertoire. The difference in this organization versus its symphony orchestra counterpart suggests that the repertoire for auditions is chosen based on frequently performed works, and therefore the excerpts most likely to appear in performance.

With this theory, it is possible to hypothesize early audition repertoire. According to a study by Pierre-Antoine Kremp from Princeton University, of the 1,612 composers whose works were performed by 27 American symphony orchestras between 1879-1959, only 13 of them accounted for half of the total number of performances.⁶³ These composers included Wagner, Beethoven, Brahms, Mozart, Tchaikovsky, Strauss, Bach, Berlioz, Debussy, Ravel, Schumann, Schubert, and Mendelssohn. Moreover, 19th century orchestras favored older "classics" over newly-composed pieces and programmed a narrow set of mostly Austro-German composers.⁶⁴

In that regard, early 20th century oboe auditions would ask for very similar repertoire to that of today with pieces such as Beethoven's *Symphony No. 3*, Tchaikovsky's *Symphony No. 4*, Brahms's *Symphony No. 1* or *2*, a few Mozart excerpts (perhaps his *Piano Concerto No. 17* in G major, K. 453 second movement, *Piano Concerto No. 20* in D minor, K. 466, *Symphony No. 36* in C, K. 425, or the *Overture to the Abduction from Seraglio*, K. 384), plus numerous Bach excerpts. The later mid-20th century auditions would almost certainly feature Debussy's *La Mer* and Ravel's *Le Tombeau de Couperin*. However, each audition would most likely be tailored to the preferences of the organization's conductor due to their authoritarian control over the personnel and ensemble.

The only significant divergence would be that the Mozart Oboe Concerto, which is included on most modern audition lists, would not be on the list of repertoire. Although the piece was most-likely written in 1777, it was lost for 150 years, only to be discovered in 1920 by Bernhard Paumgartner. It was not published until 1948 based on this manuscript.⁶⁵ Considering

⁶² Plácido Domingo, "Second Oboe Auditions," Los Angeles Opera, April 2013.

⁶³ Kremp, "Innovation and Selection," 1051.

⁶⁴ *Ibid.*, 1052.

⁶⁵ Ramirez, Miguel J. Ramirez, "Towards a reconstruction of W. A. Mozart's Oboe Concerto in C Major, K.271k (314/285d): The testimony of the two-keyed oboe, of Mozart's, and of contemporary virtuoso-composers' writing for the oboe." PhD diss., Boston University, 1995, 5.

that, along with Register's and Prodan's findings, it is possible that a solo piece either was not required at all or was chosen by the musician.

Furthermore, 12 of the 20 most played composers of the 1950s were already among the 20 most played composers in the 1880s.⁶⁶ This suggests that the lack of change at auditions is tied to the slow progression of standard repertoire performed by these organizations. Although looking at these lists suggest a rather sluggish change in repertoire, the diversity and inclusion tactics brought about by orchestras across the country have already made an impact on auditions in recent years.

For example, a few more recent audition lists included pieces by women and people of color. The Louisiana Philharmonic in their 2023 Third Oboe/English horn audition required excerpts from Samuel Coleridge-Taylor's *The Bamboula* Op. 75 and Florence Price's *Symphony No. 4*. The 2022 Principal Oboe audition for the Florida Orchestra included an excerpt from the Jennifer Higdon *Oboe Concerto* in their solo repertoire along with the standard Mozart *Concerto*. Although the bulk of these lists remain similar to those of the past, the few small changes made recently suggest a future with more diverse repertoire lists.

Alternative Repertoire

Several regularly performed works by "non-standard" composers could be included on audition lists. One frequently performed work that exhibits a large oboe part is Arturo Marquez's *Danzon No. 2*. The opening duet with the clarinet and subsequent unison section with oboe II would illustrate the player's ability to interpret strict dance rhythms with lyricism. William Grant Still's "Afro-American" *Symphony No. 1* features several oboe solos throughout the composition. In the first movement, *Moderato assai*, oboe I is responsible for introducing the second theme. Additionally, an English horn solo is used as the opening solo for the entire piece. Both parts would make excellent selections for auditions as they exhibit the applicant's capability to make repetitive lines beautiful. Lastly, John Adams's *Doctor Atomic Symphony*, which was included on the 2013 St. Louis Symphony Principal Oboe audition, includes a more experimental oboe solo between O1-P1. This would allow players to showcase their ability to make a musical line out of non-melodic material. Additionally, it uses a wider range (from B3 to F#6) than is

⁶⁶ Kemp, "Innovation and Selection," 1051.

typically asked for on auditions, although it is within the standard range. These are just a few suggestions of pieces that could add another layer to audition repertoire.

CHAPTER 3

AUDITION EMBELLISHMENTS

In the past 50 years, audition procedure has changed very little. The last major modification was the adoption of screens which added anonymity to the process in order to protect those in the minority. These “blind auditions” were held as early as the 1950’s, however most organizations did not adopt them until the 1970s. For example, in 1969, two African American musicians accused the New York Philharmonic of discriminatory audition practices. The city’s Commission on Human Rights ultimately ruled in favor of the orchestra, but found the process of hiring substitute and extra players functioned as an “old boys network,” and was indeed discriminatory. In response, the New York Philharmonic adapted their audition process and added screens to certain rounds.⁶⁷

Furthermore, the rise of personal recording equipment during the 20th century allowed organizations to require recorded pre-screening material in order to reduce the number of unqualified applicants at the audition. Only those whose recordings were deemed satisfactory by the committee were invited to attend the live audition. This assisted with streamlining the process and saved all those who participated time and money. It seems that in recent years, many organizations forgo the submission of recorded, and simply accept or eliminate applicants based on their submitted resumes.

Since the late-20th century, changes in the audition process have been not only scarce, but minimal. The latest development that seems consistent in all organizations throughout the country is the addition of a vaccine requirement. With the Covid-19 pandemic of 2020, the orchestral music scene was greatly impacted, much like the rest of the world. With extremely limited—almost nonexistent—performance opportunities, musical personnel were not travelling, therefore making scarce audition availability. As restrictions slowly lifted and auditions trickled in, they temporarily presented differently. Communal warm-up rooms were discarded and replaced with private rooms. If an organization did have a communal waiting room for musicians, there were chairs placed at least 6-feet apart, per CDC Guidelines, and masks were to be worn at all times. Playing or buzzing of any kind was prohibited. However, as restrictions

⁶⁷ Anthony Tommasini, "Make Orchestras More Diverse? End Blind Auditions: [Arts and Leisure Desk]," *New York Times*, Jul 19, 2020, Late Edition (East Coast), <https://www.proquest.com/newspapers/make-orchestras-more-diverse-end-blind-auditions/docview/2424704926/se-2>.

continued to ease, auditions resumed their former identity, with one exception. Applicants are required to present the organization with their Covid-19 vaccine card.

A limited number of applicants will be invited to audition. A one-page resume should be emailed to the orchestra personnel manager no later than April 18, 2022. Visit artisnaples.org/auditions for excerpt list and travel information.

No phone calls, please. Complete audition information will be emailed to invited candidates. Proof of COVID-19 vaccination required for employment. We are a drug-free workplace and an equal-opportunity employer.

Figure 5: A selection from the 2022 Naples Philharmonic Third Oboe audition⁶⁸

Audition Grievances

Although a lack of change would seem to suggest that current auditions function like a fine-tuned machine, several issues exist with the current system. “It’s the most difficult thing they do in their lives,” according to James Decker, former member of the Los Angeles Philharmonic and University of Southern California professor, “It’s a lot harder than doing the job. Everything’s at stake.”⁶⁹ Many musicians participate in this ritual, not a few times, but dozens over the course of several years before getting a full-time job, if ever. When Gloria Lum won her job at the Los Angeles Philharmonic in 1984, it marked her 19th audition in six years.⁷⁰ John Ferrillo, in the forward of his excerpt book, writes that he won his first job with the San Francisco Symphony after 22 failed auditions.⁷¹ The peculiar nature and extreme selectiveness is “not unlike other initiations into very exclusive clubs,” according to Barbara Isenberg in her Los Angeles Times article “Filling the Empty Chair.”⁷²

⁶⁸ Molly Walker, “Third Oboe,” Naples Philharmonic, June 6, 2022.

⁶⁹ Isenberg, “Filling the Empty Chair.”

⁷⁰ Ibid.

⁷¹ Ferrillo, *Orchestra Excerpts*, 4.

⁷² Isenberg, “Filling the Empty Chair.”

The Obstacles

The first of many obstacles auditionees face is the issue of travel. Unless a musician is auditioning close to home, costly travel is necessary to attend the audition. No financial assistance is given to the applicant, which means that all costs, including transportation, housing, and food, fall on the burden of the auditioner. Therefore, each audition is a large investment, with a gamble on the return of said investment. Organizations, such as Stagetime, offer assistance to those needing to travel for these auditions, however these organizations are few in number and often do not cover the entire cost of the trip.

For oboe, and other reeded instruments specifically, there is another challenge. Traveling to different climates can, and likely will, drastically change the way performer's reeds will respond. If an applicant does not have experience in that particular atmosphere, they are at a strong disadvantage to those local musicians who are accustomed to the conditions. Additionally, reeds take time to adjust to different weather patterns, meaning either a musician can add more time to their travel allowing the reeds (and instrument) to adapt but lose the money in travel costs, or hope they will make a suitable reed very quickly.

After arriving, most auditions will put each applicant in a communal warm up room where each person is bombarded with the sounds of their competitors. This makes for a very challenging atmosphere in which to hear oneself, and also to concentrate on improving, practicing, and warming up one's own playing. Once in the audition room, musicians are given a mere 5-10 minutes to play, leaving little to no room for individual expression.⁷³

Furthermore, according to the NY Times article, "The Fair, New World of Orchestra Auditions," wind players specifically are held to a different standard. They are expected to be "on" from the very first note heard, whereas string players are given more time to settle.⁷⁴ This is due to the fact that wind players are typically one on each part, whereas strings play in a section and solo less often.

⁷³ Goldin and Rouse, "Orchestrating Impartiality," 722.

⁷⁴ Holland, "The Fair, New World."

An Oversaturated Market

A quote by a former Theodore Thomas musician is, “the average music school orchestra today has a better bassoonist than we had in our professional orchestra fifty years ago.”⁷⁵ A similar remark was made by Stokowski in the mid-20th century when he bragged that every man in his violin section was competent to act as concertmaster.⁷⁶ Quotes like these show the increasing number of qualified musicians. As a result, musicians are developing greater technique and are constantly pushing the boundaries and standards of great playing.

While the rise of capable musicians and developing greater quality standards may seem positive, the increasing number of applicants per audition means an overabundance of talent, which can lead to the best person being lost in an audition. For example, in a Boston Symphony audition in 1978, no one was hired initially. However, after a new round of auditions commenced, the person who won the job had not reached the finals in the previous set.⁷⁷ Similarly, Judith LeClair, Principal Bassoon, was initially dismissed as “unimpressive” during her audition for the New York Philharmonic. However, she was reinstated after a call from David Van Hoesen, her former teacher at Eastman School of Music.⁷⁸

The Unfair Ritual

Arguably the most frustrating aspect of auditions is that they do not actually test orchestral playing skills. Instead, they test a player’s ability to audition. They do showcase transferable skills such as intonation, rhythm, and technique, but not blending, matching interpretation, flexibility, sensitivity to balance, diplomacy, quick adjustments, and knowing when to watch (or not) the conductor.⁷⁹ There are plenty of good orchestral musicians who audition poorly. “Musicians have to waste a lot of time perfecting skills that are of use only in auditions,” wrote John Steinmetz.⁸⁰ In an article in the *Double Reed Journal*, Daniel Stopler wrote, “you find yourself almost compelled to weed out the ones who make mistakes, and yet

⁷⁵ Meuller, *The American Symphony*, 106.

⁷⁶ Ibid.

⁷⁷ Holland, “The Fair, New World.”

⁷⁸ Ibid.

⁷⁹ “Letters to the Editors,” *The Double Reed* 12, no. 2 (Sept. 4, 1989): 39-40.

⁸⁰ Ibid.

some of those people that made mistakes may actually be the best musicians.”⁸¹ He continues by pointing out that oftentimes judges never get a chance to find out each applicant's true potential because one person will come along and play flawlessly causing the person who made one mistake to be dismissed. “Our system tends to favor being correct rather than being expressive.”⁸²

In order to test some of these missed qualities, Leonard Slatkin, conductor, suggested removing the final round of auditions and instead have two or three applicants play four weeks in the orchestra.⁸³ This idea was adopted by several organizations across the country, however not everyone agrees it is so beneficial. Elaine Douvas, oboe with the Metropolitan opera, once wrote, “Trial weeks put the whole thing into the political arena and increase the number of opinions exponentially.”⁸⁴

To Screen or Not to Screen?

Screens became a popular addition to the orchestral audition process in the mid-late 20th century in an effort to rid the organization of unjust hiring practices. This entails putting up a large cloth that is not sound-proof between the audition committee and the candidates. Each candidate is then introduced by a number, and are prohibited from speaking to avoid the panel from identifying the applicant. Although the Boston Symphony orchestra adopted this practice as early as 1952, most organizations did not add them until the 1970s.⁸⁵ Even today, the use of screens varies between each group. Some orchestras use them purely for the first one or two rounds, some for the entire audition process, others still refuse to utilize them at all.

Although this practice may seem beneficial, not all agree that screens are in everyone’s best interest. For one, most people prefer to play in front of people, not screens. Performers will agree that there is a give and take of energy from playing in front of an audience that assists in the performance. On the committee side, visual performances will often showcase different

⁸¹ Daniel Stopler, “Remember Robert Sprenkle,” *The Double Reed* 14, no. 1 (1991), 24.

⁸² Ibid.

⁸³ Zachary Woolfe and Joshua Barone, "Musicians on how to Bring Racial Equity to Auditions," *New York Times*, Sep 10, 2020, Late Edition (East Coast),

<https://login.proxy.lib.fsu.edu/login?url=https://www.proquest.com/newspapers/musicians-on-how-bring-racial-equity-auditions/docview/2441373675/se-2?accountid=4840> (accessed January 7, 2022).

⁸⁴ Elaine Douvas, “What’s Happening to the Audition System?” *The Double Reed* 31, no. 2 (2008), 102.

⁸⁵ Goldin and Rouse, “Orchestrating Impartiality,” 715.

issues that are hidden behind a screen. In one case, a violinist was rejected in the finals of an audition for the St. Louis Symphony due to bowing problems.⁸⁶ “Like it or not, performing for the public is a visual experience as well as an auditory experience,” said David Weiss, professional trumpeter and composer.⁸⁷

A study published in 1996 examined various aspects of orchestras in four different countries: the United States, United Kingdom, the former West Germany, and the former East Germany. The article states that “fairness and effectiveness of the orchestra’s recruitment, auditioning, and selection processes,” scored favorable among their players, with major orchestras scoring higher in the United States than regional ones.⁸⁸ Another study published in 2000, examined the impact of blind auditions specifically on female musicians. Prior to the use of screens, female numbers in orchestras were extremely low, and several conductors (many of whom were ultimately in charge of hiring new musicians) publicly disclosed their belief that female players had lower musical talent.⁸⁹ Zubin Mehta once said, “The more women, the poorer the sound...I just don’t think women should be in an orchestra.”⁹⁰ After examining the audition records and rosters of nine orchestras across the country, including the Big Five, the study concludes using screens increases the probability a woman will advance from certain preliminary rounds by 50% and effectively increases the probability that a woman will be selected in the final round.⁹¹ It continues by stating that 30% of the increase in female new-hires is related to incorporating blind auditions.⁹²

In 2020, music-critic Anthony Tommasini shared his thoughts on screened auditions in his New York Times article, “Make Orchestras More Diverse? End Blind Auditions.” In this publication, he argues ensembles should take into account factors such as race and gender in order to reflect the communities they serve. He acknowledges the benefits of blind auditions, stating that in 1970 only 6% of musicians were women, and today a third of the Boston Symphony and half of the New York Philharmonic are women. He states that the amount of

⁸⁶ “All Ears,” *The Economist* 341, no. 7994 (Nov. 30, 1996), <https://www.proquest.com/magazines/all-ears/docview/224129369/se-2>.

⁸⁷ Isenberg, “Filling the Empty Chair.”

⁸⁸ Jutta Allmendinger, J. Richard Hackman, and Erin V. Lehman. “Life and Work in Symphony Orchestras.” *The Musical Quarterly* 80, no. 2, Orchestra Issue (Summer, 1996): 194-219, <https://www.jstor.org/stable/742362>, 200.

⁸⁹ Goldin and Rouse, “Orchestrating Impartiality,” 719.

⁹⁰ *Ibid.*

⁹¹ *Ibid.*, 738.

⁹² *Ibid.*, 738.

change is not adequate. “American orchestras remain among the nation’s least racially diverse institutions, especially in regard to Black and Latino artists. In a 2014 study, only 1.8 percent of the players in top ensembles were Black; just 2.5 percent were Latino. At the time of the Philharmonic’s 1969 discrimination case, it had one Black player, the first it ever hired: Sanford Allen, a violinist. Today, in a city that is a quarter Black, just one out of 106 full-time players is Black: Anthony McGill, the principal clarinet.” He argues that the audition process has to be altered and take into fuller account each artists’ backgrounds and experiences, and removing the screen is one crucial step. “Slow and steady change is no longer fast enough.”

This sparked a response from a dozen or so professional musicians across the country including, Max Raimi, violist with the Chicago Symphony, Weston Sprott, trombone with the Metropolitan Opera, Titus Underwood, Principal oboe of the Nashville Symphony, and Anthony McGill, Principal Clarinet of the New York Philharmonic, among numerous others. Lina Gonzalez-Granados, Resident Conductor for the Los Angeles Opera, argued that removing screens is an overly simplistic solution as it overlooks systemic racism; it would not work unless organizations took other steps.⁹³ Max Raimi, violist for the Chicago Symphony, suggests that auditions are not the beginning of the problem, but rather instrumental education. “It seems to me that if we are addressing these issues at the level of orchestra auditions, we’re clipping the leaves when the roots are rotten.”⁹⁴

Weston Sprott, Alex Laing, Joy Payton-Stevens, and Titus Underwood point out that although orchestras give the illusion that auditions have been blind since the 1970s, the screen usually comes down in the final rounds and therefore are not actually “blind” at all. “It dangerously cloaks the truth about why there are so few Black artists in the orchestras. The reason there aren’t more Black artists in orchestras isn’t blind auditions. The reason is racism.”⁹⁵

⁹³ Woolfe and Barone, “Musicians on how to Bring Racial Equity.”

⁹⁴ Ibid.

⁹⁵ Ibid.

CHAPTER 4

CONCLUSION

Employment protocols for Symphony Orchestras in the United States have changed throughout the centuries in response to political, social, and economic issues. Early ensembles were independently funded and found their participants through reputation-based recruitment. After the unionization of many orchestras, audition practices became more standardized. In the mid-late 20th century, orchestras implemented screens following unfair hiring accusations from applicants. Since then, auditions have seen little advancements, both in protocol and repertoire. However, the slight changes that do exist, coupled with the social climate of today may impact future hiring tactics.

Diversity Efforts

“Only with embarrassment do they now recall the bad old days when the orchestra was an autocracy in which the conductor alone hired players and his musician were mostly white men in a white tie,”⁹⁶ is a quote from a 1996 *Economist* article titled “All Ears.”⁹⁷ This was written just a few years after the American Symphony Orchestra League created a national task force, consisting of 156 orchestra professionals and volunteers, to address growing concerns about social and cultural irrelevance, elitism, and fiscal instability after the release of the “Financial Condition of Symphony Orchestras.”⁹⁸ Also known as the “Wolf Report,” named after the consulting and research company that was responsible for the report, it delved into the financial situation of the industry’s 254 “heaviest hitters.”⁹⁹ The report pointed to escalating production costs and declines in the private and public sectors as the primary cause of the orchestral fiscal crisis.¹⁰⁰ It suggests that in order to continue to secure their financial future, orchestras needed to shed their elitist and white-washed existence by training minority musicians and connect further

⁹⁶ “All Ears.”

⁹⁷ Ibid.

⁹⁸ Scholz, “Case Study B,” 138.

⁹⁹ Bernard Holland, “U.S. Orchestras Face Up to Trouble and the Bottom Line.” *New York Times*, June 15, 1992. <https://www.nytimes.com/1992/06/15/arts/us-orchestras-face-up-to-trouble-and-the-bottom-line.html>.

¹⁰⁰ Scholz, “Case Study B,” 138.

to minority audiences.¹⁰¹ “Many orchestras were not necessarily doing all they could to reach out more diverse audiences—by ethnicity, age, socio-economic and other factors.”¹⁰²

The task force brainstormed a few key points to launch the “new American orchestra,” these included:

- Repertoire reflective of its American identity
- Built on diversity and vibrancy of racial and cultural groups that compromise American society
- Find ways to incorporate musicians as partners in decision making and programming
- Serve a variety of cultural, educational, and social needs in its community
- Cultivate a love of music in the younger generation
- Organizational structure enables it to respond to changes in order to secure its future¹⁰³

The report concluded that “without significant change, orchestras could easily become both culturally and socially irrelevant, and the orchestra field would have missed an opportunity to evolve into a revitalized musical cultural force in this country.”¹⁰⁴ The Wolf Report essentially gave orchestras a “checklist” of suggestions in an effort to ensure their longevity through “greater inclusiveness and responsiveness to the demographic and cultural evolution of the United States.”¹⁰⁵

The Detroit Symphony Orchestra used many of the techniques discussed in the report after their 2010-2011 strike in an effort to reinvent itself as “the most accessible orchestra on the planet.”¹⁰⁶ They began offering traditional programs through different media outlets and performing venues in an effort to reach more diverse communities throughout Metro Detroit, with reduced—and sometimes free—admission.¹⁰⁷ Furthermore, their Neighborhood Residency Initiative brought the orchestra to local churches, synagogues, and performing art centers of seven surrounding neighborhoods. Plus, their “Social Progress Initiative,” allowed chamber groups –mostly duets—to perform in public and private spaces for free informal or semi-formal concerts. Their music programming also embraced a variety of genres and activities, including

¹⁰¹ Holland, “U.S. Orchestras Face Up to Trouble.”.

¹⁰² Scholz, “Case Study B,” 141.

¹⁰³ Ibid.

¹⁰⁴ Ibid., 140.

¹⁰⁵ Ibid., 143.

¹⁰⁶ Nathinee Chucherdwatanasak, “Making Detroit Sound Great: The Detroit Symphony Orchestra and Its Post-Strike Transformations,” *Artivate* 9, no. 1 (Spring 2020), 44.

¹⁰⁷ Ibid., 45.

hip-hop, techno, funk, soul, world music, film scores, contemporary classical music, salsa dances, and yoga with live music.¹⁰⁸ The community engagement they implemented allowed the organization to receive additional funding for social-cause issues.

Detroit is one example of how many orchestras across the country are committed to serving their communities. However, symphony orchestras are just one cog integral to the development of diversity within their organization. Just as Max Raimi voiced in his response to Tommasini, music education is a large part of the issue. In national survey from 2017, urban schools indicated that fundraising was necessary to “offer adequate music instruction,” versus other locales (suburbs, towns, etc.) who stated fundraising enriched their programs.¹⁰⁹ Although state and federal funding aids in supplementing the low levels of local resources, “the private donations of wealthy parents and parent-led school-supporting nonprofits widen the spending gap.”¹¹⁰ Since urban communities have a majority of non-white residents, a large population of children of color are not receiving the same level –or even adequate—music education.¹¹¹

Afa Dworkin, president and artistic Director of the Sphinx Organization, and Anthony McGill, principal clarinet with the New York Philharmonic suggest a few modifications for orchestras include allocating a specific percentage of the budget toward addressing systemic racism and working with the National Alliance for Audition Support and music schools to ensure a minimum of 25% representation at every audition.¹¹²

The Issue of Repertoire

As explored previously, audition repertoire is linked to the types of pieces a particular ensemble is likely to program. The “overdose of ancestor worship” contributes to the standardization of repertoire. One large benefit of the lack of variety in these lists is that those in the audition circuit do not have to spend an abundance of time preparing new passages. Many

¹⁰⁸ Ibid., 49.

¹⁰⁹ Kenneth Elpus and Adam Grise, “Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?” *Journal of Research in Music Education* 67, no. 1 (April 1, 2019): 6-22, EBSCOHOST, 7.

¹¹⁰ Ibid., 19.

¹¹¹ Kim Parker, Juliana Horowitz, Anna Brown, Richard Fry, D’Vera Cohn, and Ruth Igielnik, “What Unites and Divides Urban, Suburban, and Rural Communities,” Pew Research Center, May 2018, 16.

¹¹² Woolfe and Barone, “Musicians on how to Bring Racial Equity.”

judges make their decisions rather quickly, often within the first few measures.¹¹³ This poses a critical issue: if all auditions ask for repertoire in the same order (with the solo first), and most auditions ask for the same piece (i.e., the Mozart Concerto), then the fate of an applicant's future depends very heavily on their ability to play that one piece. Therefore, the question is whether or not the Mozart Concerto's reputation is a result of its inclusion on these lists or its actual musical value.

The standard orchestral excerpts have developed through the tastes and power of conductors during the 20th century. However, modern orchestras programming is a result of a variety of factors. Musical directors no longer solely influence the development of their ensembles. The artistic administrator, executive director, marketing director, and guest conductors all influence programming.¹¹⁴ In the study, "Repertoire Conventinality in Major US Symphony Orchestras," which examined the relationship between programming and funding for major orchestras across the States, concludes that a large percentage of funding from federal government and businesses allowed for greater experimentation whereas increased local government funds and endowments produced more conventional programs.¹¹⁵ Local employment and events in a particular year also influenced orchestral programming across the country.¹¹⁶

Although modern orchestras are exploring more diverse programming, a 2021 study titled "Equality and Diversity in Concert Halls," shows that many larger orchestras continue to favor works by white men.¹¹⁷ The Chicago Symphony Orchestra, for example, 2020-2021 season programmed only 0.92% of their works by Asian or black men and only 4.39% by women. Similarly, the Cleveland Orchestra did not perform a single work by a woman composer in their 13 scheduled performances between October 2020 and June 2021.¹¹⁸ Although those larger institutions give the notion of little progress, some organizations, particularly smaller ones, have made notable repertoire advancements. Between October 2020 and June 2021, 60% of the

¹¹³ Isenberg, "Filling the Empty Chair."

¹¹⁴ Lawrence Tamburri, Johnathan Munn, and Jeffrey Pomp, "Repertoire Conventinality in Major US Symphony Orchestras," *Managerial and Decision Economics* 36, no. 2 (2015): 97-108, <https://www.jstor.org/stable/26607816>, 99.

¹¹⁵ Ibid. 106

¹¹⁶ Ibid.

¹¹⁷ Gabriella Di Laccio, Ann Grindley, Giulia Nakata, and Julia Manzano. "Equality and Diversity in Concert Halls." *DONNE*, July 2021.

¹¹⁸ Ibid.

National Philharmonic Orchestra's and 100% of the Chicago Sinfonietta's programs included works by men and women composers.¹¹⁹

The updated Donne report for the 2021-2022 season exhibits some change. While the number of scheduled compositions per organization increased dramatically as the pandemic passed, the number of compositions by women or people of color still remains low, but increased. The Cleveland Orchestra, for example, out of their 232 scheduled compositions between October 2021 and August 2022, they performed 30 works by men of color (12.9%) and 17 by women (7.3%). The Chicago Symphony Orchestra had 6.8% of their scheduled compositions by men of color and 12.4% by women. Furthermore, the New York Philharmonic had almost 20% of their scheduled compositions by women.¹²⁰

Suggested Improvements

Much like any job interview, auditions will never be an enjoyable experience. However, a few modifications to the current system would allow for a more pleasant ordeal for all parties. Firstly, communal warm up rooms are difficult for applicants to ready themselves as it forces musicians to listen to their competition. Instead, offer two rooms: one as the standard communal warm up room, and the other as a quiet alternative. This second room will have no playing, and will allow musicians to assemble their instruments, score study, and relax, free from the plagues of their competitors sounds. The choice of the two rooms allows musicians their comfort, as some musicians might choose the "playing room" so they have ample warm up time.

Secondly, allowing applicants to choose their own concerto or solo work, gives them the opportunity to promote their own musical identity into an otherwise very restrictive process. The excerpt list assures that the committee will hear each applicant perform the same pieces, therefore it is unnecessary to request each participant perform the exact same work. An organization could limit the solos by using conditions, such as specifying a time period or providing a list of acceptable concerti.

Lastly, standardizing screens so they remain up throughout the entire audition process. Removing screens during the last round allows for biases to influence the final verdict and

¹¹⁹ Ibid.

¹²⁰ Gabriella Di Laccio, Ann Grindley, Giulia Nakata, and Julia Manzano, "Equality and Diversity in Global Repertoire," *DONNE*, Sept. 2022.

therefore negates their effectiveness. If the screen is to come down, it should only be for the purposes of a trial period. Auditions require a specific set of skills that do not necessarily translate to orchestral playing. Trial periods for the finalists allows each applicant to demonstrate their abilities to adapt to that specific organization, not only with their playing but also their demeanor.

As the field continues to evolve post-pandemic, it is evident that the classical music repertoire will advance. The effects of such changes are already visible in the most recent audition repertoire such as Louisiana Philharmonic and Florida Orchestra demonstrates. Since symphony orchestras are tied to the changes in society, ensembles will need to continue their diversity and inclusion efforts before modern auditions are able to break out of the century of protocols and standard excerpts that have monopolized the industry.

APPENDIX A

SELECTED PRINCIPAL OBOE AUDITION LISTS

Table A.1: Orchestral Excerpts

<i>Composer</i>	<i>Piece</i>	Year Organization										
		2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Adams, John</i>	Doctor Atomic Symphony							X				
<i>Bach, J.S.</i>	Brandenburg Concerto No. 1, BWV 1046										X	
	Cantata, BWV 82				X		X		X			
	Cantata, BWV 140							X				
	Cantata, BWV 156										X	
	Cantata, BWV 202									X		X
<i>Barber, Samuel</i>	Symphony No. 1, Op. 9							X	X			
<i>Bartok, Bela</i>	Concerto for Orchestra (1943)				X		X					
<i>Beethoven, Ludwig van</i>	Fidelio	X	X						X			
	Symphony No. 3, Op. 55	X	X	X	X	X	X	X	X	X	X	X
	Symphony No. 6, Op. 68	X	X									
	Symphony No. 7, Op. 92							X				
	Symphony No. 9, Op. 125	X	X		X							
<i>Berlioz, Hector</i>	La damnation de Faust					X						
	Benvenuto Cellini	X	X	X					X	X		
	Romeo and Juliette	X	X				X					X
<i>Bizet, Georges</i>	Symphony No. 1							X	X		X	
<i>Brahms, Johannes</i>	Violin Concerto, Op. 77	X	X	X	X	X	X		X		X	X
	Symphony No. 1, Op. 68	X	X			X	X	X	X			X
	Symphony No. 2, Op. 73			X	X							X
	Symphony No. 3, Op. 90	X	X									

Table A.1 continued....

Composer	Piece	Year Organization										
		2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Brucker, Anton</i>	Symphony No. 5, WAB 105	X	X									
<i>Copland, Aaron</i>	Symphony No. 3								X			
<i>Debussy, Claude</i>	La Mer	X	X	X	X	X	X	X		X		X
<i>Haydn, Joseph</i>	Symphony No. 96			X								
<i>Hindemith, Paul</i>	Symphonic Metamorphosis								X			
<i>Ibert, Jacques</i>	Escales				X		X		X			X
<i>Mahler, Gustav</i>	Das Lied von der Erde	X	X		X			X	X			X
	Symphony No. 3	X	X	X		X			X			X
	Symphony No. 4											
<i>Mendelssohn, Felix</i>	Symphony No. 3, Op. 56	X	X	X	X	X	X		X	X	X	X
<i>Moussorgsky, Modest</i>	Pictures at an Exhibition			X	X							X
	Prelude to Khovanschina								X			
<i>Mozart, Wolfgang Amadeus</i>	Piano Concerto No. 17, K. 453										X	
	The Abduction from the Seraglio								X			
<i>Prokofiev, Sergei</i>	Romeo and Juliet Op. 64								X			
<i>Ravel, Maurice</i>	Daphnis et Chloe Suite No. 1								X			
	Le Tombeau de Couperin	X	X	X		X	X	X	X	X	X	X
	La Valse			X		X						
	Ma mere l'Oye					X			X			
<i>Respighi, Ottorino</i>	Gli Uccelli							X			X	
<i>Rinsky-Korsakov, Nikolai</i>	Scheherazade	X	X				X	X				
<i>Rossini, Gioachino</i>	L'italiana in Algeri								X			
	La Scala di seta	X	X	X	X	X	X	X		X	X	X
<i>Saint-Saens, Camille</i>	Symphony No. 3, Op. 78								X			

Table A.1 continued...

Composer	Piece	Year Organization										
		2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Schumann, Robert</i>	Symphony No. 2, Op. 61	X	X		X		X			X	X	
	Symphony No. 8, D. 759								X			
	Symphony No. 9, D. 944	X	X									
<i>Shostakovich, Dmitri</i>	Symphony No. 1, Op. 10	X	X				X	X	X			X
	Symphony No. 7, Op. 60	X	X									
	Symphony No. 10, Op. 93											X
<i>Strauss, Richard</i>	Don Juan, Op. 20			X	X	X	X	X		X		X
	Don Quixote, Op. 35								X			
	Der Rosenkavalier, Op. 59								X			
<i>Stravinsky, Igor</i>	Agon								X			
	Le chant du rossignol	X	X						X			
	Symphony in C				X							
	Symphony of Psalms, K052				X							
	Petrouchka								X			
	Pulcinella Suite, K034b	X	X		X	X	X	X		X	X	X
<i>Tchaikovsky, Pyotr</i>	Swan Lake, Op. 20								X			
	Symphony No. 1, Op. 13								X			
	Symphony No. 4, Op. 36	X	X			X	X	X		X		X
<i>Verdi, Giuseppe</i>	Aida								X			
<i>Wagner, Richard</i>	Lohengrin, WWV 75								X			
	Gotterdammerung, WWV 86D								X			
Possible Sight-Reading		X	X	X	X	X	X	X		X	X	X

Table A.2: Solo Repertoire

<i>Composer</i>	<i>Piece</i>	Year										
		Organization										
		2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Mozart, Wolfgang Amadeus</i>	Oboe Concerto, K. 214	X	X	X		X	X	X		X	X	X
	Oboe Quartet, K. 370/368b	X	X		X				X			
<i>Strauss, Richard</i>	Oboe Concerto, AV 144, TrV 292	X	X		X			X				X
<i>Schumann, Robert</i>	3 Romanzen, Op. 28 No. 2											X
<i>Satie, Erik</i>	Gymnopedie No. 3								X			

Table A.3: Chamber Music

<i>Composer</i>	<i>Piece</i>	Year										
		Organization										
		2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Haydn, Joseph</i>	Symphony No. 102										X	
<i>Mozart, Wolfgang Amadeus</i>	Quintet for Piano and Winds, K. 452										X	
<i>Nielsen, Carl</i>	Wind Quintet, Op. 43					X						

APPENDIX B

SELECTED LISTS WITH MOVEMENTS

Table B.1: Orchestral Excerpts

Composer	Piece	Movement	Year Organization										
			2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Adams, John</i>	Doctor Atomic Symphony									X			
<i>Bach, J.S.</i>	Brandenburg Concerto No. 1, BWV 1046	II. Adagio											X
	Cantata, BWV 82					X			X			X	
	Cantata, BWV 140									X			
	Cantata, BWV 156											X	
	Cantata, BWV 202	No. 7 Aria											X
<i>Barber, Samuel</i>	Symphony No. 1, Op. 9									X	X		
<i>Bartok, Bela</i>	Concerto for Orchestra (1943)	I. Introduzione								X			
		II. Prestantand le coppe.					X						
		IV. Finale					X		X				
<i>Beethoven, Ludwig van</i>	Fidelio		X	X							X		
	Symphony No. 3, Op. 55	II. Marcia funebre	X*	X*	X		X	X	X			X	X
		III. Scherzo	X*	X*	X	X	X	X				X	
		IV. Finale	X*	X*		X							X
	Symphony No. 6, Op. 68		X*	X*									
	Symphony No. 7, Op. 92	II. Allegretto								X			
Symphony No. 9, Op. 125	II. Molto vivace	X*	X*		X								
<i>Berlioz, Hector</i>	La damnation de Faust							X					
	Benvenuto Cellini		X	X	X						X	X	
	Romeo and Juliette		X	X					X				X
<i>Bizet, Georges</i>	Symphony No. 1										X		

Table B.1 continued...

Composer	Piece	Movement	Year Organization										
			2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
(Bizet, Georges cont.)		II. Andate Adagio								X	X		X
Brahms, Johannes	Violin Concerto, Op. 77	II. Adagio	X*	X*	X	X	X	X	X			X	X
	Symphony No. 1, Op. 68	I. Un poco sostenuto - Allegro	X*	X*			X	X	X		X		
		II. Andante sostenuto	X*	X*				X	X		X		X
	Symphony No. 2, Op. 73	III. Allegretto grazioso			X	X							X
	Symphony No. 3, Op. 90		X	X									
Bruckner, Anton	Symphony No. 5, WAB 105		X	X									
Copland, Aaron	Symphony No. 3	II. Allegro molto, I									X		
		IV. Molto deliberato - Allegro risoluto											
Debussy, Claude	La Mer	II. "Jeux de vagues"	X*	X*	X	X	X	X	X	X		X	X
		III. "Dialogue du vent et de la mer"	X*	X*		X	X			X			X
Haydn, Joseph	Symphony No. 96	III. Menuetto: Allegretto			X								
Hindemith, Paul	Symphonic Metamorphosis	I. Allegro									X		
Ibert, Jacques	Escales	2. Tunis-Nefta				X			X		X		X
Mahler, Gustav	Das Lied von der Erde	II. "Der Einsame im Herbst"	X*	X		X				X	X		X
		VI. "Der Abschied"	X*	X		X					X		
	Symphony No. 3	II. Tempo di Menuetto Sehr massig	X	X	X		X				X		X
	Symphony No. 4	III. Caritas											
Mendelssohn, Felix	Symphony No. 3, Op. 56	II. Vivace non troppo	X*	X*	X	X	X	X	X		X	X	X
		IV. Allegro Vivacissimo	X*	X*			X						
Moussorgsky, Modest	Pictures at an Exhibition	III. Tuileries			X	X							X
		V. Ballet of Unhatched Chicks			X								
	Prelude to Khovanschina										X		
Mozart, Wolfgang Amadeus	Piano Concerto No. 17, K. 453	II. Andante										X	
	The Abduction from the Seraglio	Overture/Act III									X		

Table B.1 continued....

Composer	Piece	Movement	Year Organization										
			2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>Prokofiev, Sergei</i>	Romeo and Juliet Op. 64										X		
<i>Ravel, Maurice</i>	Daphnis et Chloe Suite No. 1										X		
	Le Tombeau de Couperin	I. Prelude	X*	X*	X			X**	X	X		X	X
		II. Forlane	X*	X*				X**	X		X	X	
		III. Menuet	X*	X*	X			X**	X		X	X	X
	La Valse			X				X					
Ma mere l'Oye							X			X			
<i>Respighi, Ottorino</i>	Gli Uccelli										X		
<i>Rinsky-Korsakov, Nikolai</i>	Scheherazade	II. The Story of the Kalendar Prince	X*	X*					X	X			
		III. The Young Prince and the Young Princess	X*	X*					X				
<i>Rossini, Gioachino</i>	L'italiana in Algeri	Overture									X		
	La Scala di seta	Overture	X	X	X	X	X	X	X	X		X	X
<i>Saint-Saens, Camille</i>	Symphony No. 3, Op. 78	I. Adagio - Allegro moderato - Poco adagio									X		
<i>Schumann, Robert</i>	Symphony No. 2, Op. 61	III. Adagio espressivo	X*	X*		X			X			X	
<i>Schubert, Franz</i>	Symphony No. 2, D. 125	III. Menuetto: Allegro vivace											
	Symphony No. 8, D. 759										X		
	Symphony No. 9, D. 944		X	X									
<i>Shostakovich, Dmitri</i>	Symphony No. 1, Op. 10		X*	X					X	X	X		X
	Symphony No. 7, Op. 60		X	X									
	Symphony No. 10, Op. 93	IV. Andante											X
<i>Strauss, Richard</i>	Don Juan, Op. 20				X	X	X	X	X	X		X	X
	Don Quixote, Op. 35										X		
	Der Rosenkavalier, Op. 59										X		
<i>Stravinsky, Igor</i>	Agon										X		
	Le chant du rossignol		X	X							X		

Table B.1 continued....

Composer	Piece	Movement	Year Organization										
			2004 Chicago Symphony Orchestra	2005 Chicago Symphony Orchestra	2005 Pittsburgh Symphony Orchestra	2006 Cincinnati Symphony Orchestra	2011 Houston Symphony Orchestra	2013 Detroit Symphony Orchestra	2013 St. Louis Symphony Orchestra	2014 San Francisco Symphony Orchestra	2014 Detroit Symphony Orchestra	2016 Los Angeles Chamber Orchestra	2017 Los Angeles Philharmonic
<i>(Stravinsky, Igor cont.)</i>	Symphony in C					X							
	Symphony of Psalms, K052	2. Tempo (Eighth note equals 60)				X							
	Petrouchka									X			
	Pulcinella Suite, K034b	II. Serenata	X*	X*		X	X**	X	X		X	X	X
		VI. Gavotta (con due variazioni)	X*	X*		X	X**	X	X		X	X	X
<i>Tchaikovsky, Pyotr</i>	Swan Lake, Op. 20									X			
	Symphony No. 1, Op. 13	II. Land of Desolation, Land of Mists								X			
	Symphony No. 4, Op. 36	II.. Antatino canzona	X*	X*			X	X	X		X		X
		III. Scherzo: Pizzicato ostinato	X*	X*			X	X			X		X
<i>Verdi, Giuseppe</i>	Aida									X			
<i>Wagner, Richard</i>	Lohengrin, WWV 75									X			
	Gotterdammerung, WWV 86D									X			

*Movement not specified

** Complete work indicated

REFERENCES

- “All Ears.” *The Economist* 341, no. 7994 (Nov. 30, 1996).
<https://www.proquest.com/magazines/all-ears/docview/224129369/se-2>.
- Allmendinger, Jutta, J. Ricchard Hackman, and Erin V. Lehman. “Life and Work in Symphony Orchestras.” *The Musical Quarterly* 80, no. 2, Orchestra Issue (Summer, 1996): 194-219.
<https://www.jstor.org/stable/742362>.
- American Federation of Musicians. “At Liberty.” Advertisement. *International Musician Official Journal* 28, no. 9. 9 June 1931. <https://worldradiohistory.com/Archive-All-Music/International-Musician/30s/International-Musician-1931-06.pdf>, 24.
- American Federation of Musicians. “Help Wanted.” Advertisement. *International Musician Official Journal*. August 1981. <https://worldradiohistory.com/Archive-All-Music/International-Musician/80s/International-Musician-1981-08.pdf>, 24.
- Broyles, Michael. "Handel and Haydn Society." *Grove Music Online*. 31 Jan. 2014; Accessed 4 Mar. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002256740>.
- Chucherdwatanasak, Nathinee. “Making Detroit Sound Great: The Detroit Symphony Orchestra and Its Post-Strike Transformations.” *Artivate* 9, no. 1 (Spring 2020): 43-61.
- Domingo, Placido. “Second Oboe Auditions.” Los Angeles Opera, April 2013.
- Douvas, Elaine. “What’s Happening to the Audition System?” *The Double Reed* 31, no. 2 (2008): 101-102.
- Elpus, Kenneth, and Adam Grise. “Music Booster Groups: Alleviating or Exacerbating Funding Inequality in American Public School Music Education?” *Journal of Research in Music Education* 67, no. 1 (April 1, 2019): 6-22. EBSCOHOST.
- Ferrillo, John. *Orchestral Excerpts for Oboe with Piano Accompaniment*. Theodore Presser Co., 2006.
- Goldin, Claudia and Cecilia Rouse. “Orchestrating Impartiality: The Impact of ‘Blind’ Auditions on Female Musicians.” *The American Economic Review* 90, no. 4 (Sep., 2000): 715-741.
<https://www.jstor.org/stable/117305>.
- Haws, Barbara. "New York Philharmonic." *Grove Music Online*. 16 Oct. 2013; Accessed 4 Mar. 2023.
<https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252043>.

- Holland, Bernard. "The Fair, New World of Orchestra Auditions." *New York Times* (1923-). Jan 11, 1981. <https://login.proxy.lib.fsu.edu/login?url=https://www.proquest.com/historical-newspapers/fair-new-world-orchestra-auditions/docview/121547511/se-2?accountid=4840>.
- Holland, Bernard. "U.S. Orchestras Face Up to Trouble and the Bottom Line." *New York Times*. June 15, 1992. <https://www.nytimes.com/1992/06/15/arts/us-orchestras-face-up-to-trouble-and-the-bottom-line.html>.
- Horowitz, Joseph. "Boston: Concert life after World War I." *Grove Music Online*. 2001; Accessed 4 Mar. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-60000200246>.
- Horowitz, Joseph. "Higginson, Henry Lee." *Grove Music Online*. 16 Oct. 2013; Accessed 4 Mar. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002249732>.
- Isenberg, Barbara. "Filling the Empty Chair." *Los Angeles Times*, 9 Apr. 1989. ProQuest Historical Newspapers.
- Johnson, H. Earle. "The Germania Musical Society." *The Musical Quarterly* 39, no. 1 (1953): 75–93. <http://www.jstor.org/stable/740035>.
- Johnson, H. Earle. *Musical Interludes in Boston: 1795-1830*. New York: Columbia University Press, 1943.
- Kremp, Pierre-Antoine. "Innovation and Selection: Symphony Orchestras and the Construction of the Musical Canon in the United States (1879-1959)." *Social Forces* 88, no. 3 (2010): 1051-1082. <http://www.jstor.org/stable/40645882>.
- Laccio, Gabriella Di, Ann Grindley, Giulia Nakata, and Julia Manzano. "Equality and Diversity in Concert Halls." *DONNE*. July 2021.
- Laccio, Gabriella Di, Ann Grindley, Giulia Nakata, and Julia Manzano. "Equality and Diversity in Global Repertoire." *DONNE*. Sept. 2022.
- Lee, Douglas A. "Graupner [Graubner], (Johann Christian) Gottlieb." *Grove Music Online*. 2001; Accessed 4 Mar. 2023. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011655>.
- "Letters to the Editors." *The Double Reed* 12, no. 2 (Sept 4, 1989): 39-45.

- Leonard Bernstein Office. "Leonard Bernstein's Young People's Concerts with the New York Philharmonic." Accessed 13 Mar. 2023.
<https://leonardbernstein.com/about/educator/young-peoples-concerts>.
- NY Phil. "Carl Bergmann," Accessed 13 Mar. 2023, <https://nyphil.org/about-us/artists/carl-bergmann>.
- Mauskopf, Michael. "The American Orchestra as Patron and Presenter, 1945-Present: A Selective Discography." *Notes, Second Series* 66, no. 2 (Dec., 2009): 381-393.
<https://www.jstor.org/stable/40539477>.
- Mauskopf, Michael. "Enduring Crisis, Ensuring Survival: Artistry, Economics, and the American Symphony Orchestra." PhD diss., University of Michigan, 2012.
- Meicke, Steven. "A History of the Musicians Union Local 6, American Federation of Musicians." Musicians Union Local Six. San Francisco: 7 Apr. 2003.
<https://afm6.org/wp-content/uploads/2015/07/local6-history.pdf>.
- Meuller, John H. *The American Symphony Orchestra: A Social History of Musical Taste*. Bloomington: Indiana University Press, 1951.
- Parker, Kim, Juliana Horowitz, Anna Brown, Richard Fry, D'Vera Cohn, and Ruth Igielnik. "What Unites and Divides Urban, Suburban, and Rural Communities." Pew Research Center. May 2018.
- Rager, Brenda Duncan. "The Oboe in Early American Music, 1600-1861," Master's Thesis, North Texas State University, 1970.
- Ramirez, Miguel J. "Towards a reconstruction of W. A. Mozart's Oboe Concerto in C Major, K.271k (314/285d): The testimony of the two-keyed oboe, of Mozart's, and of contemporary virtuoso-composers' writing for the oboe." PhD diss., Boston University, 1995.
- Register, Brent. "Selected U.S. Audition Requirements for Oboe and English Horn." *The Double Reed* 9, no. 2 (Fall 1986), 52-55.
- Scheibler, Carl. "English Horn/Oboe Audition Master Repertoire List 2013-2014." New York Philharmonic, July 3, 2013.
- Scholz, Laura Beth. "Case Study B: Across the Private Policymaking Process: The Case of the American Orchestra League and Americanizing the American Orchestra." *Journal of Arts Management, Law and Society* 31, no. 2 (Summer, 2001): 137-148.
<https://www.proquest.com/scholarly-journals/case-study-b-across-private-policymaking-process/docview/223939478/se-2>.
- Stopler, Daniel. "Remember Robert Sprenkle." *The Double Reed* 14, no. 1 (1991): 16-34.

- Sonneck, O.G. *Early Concerto-Life in America (1731-1800)*. New York: Da Capo Press, 1978.
- Storch, Laila. *Marcel Tabuteau: How Do You Expect to Play the Oboe If You Can't Peel a Mushroom?* Bloomington and Indianapolis: Indiana University Press, 2008.
- Tamburri, Lawrence, Johnathan Munn, and Jeffrey Pomp. "Repertoire Conventionality in Major US Symphony Orchestras." *Managerial and Decision Economics* 36, no. 2 (2015): 97-108. <https://www.jstor.org/stable/26607816>.
- "The Discordant Oboe: Mr. Thomas Making Enemies for Himself. The Cause of Complaint which the Musical Mutual Protective Union Has Against Him." *New York Times (1857-1922)*. 14 Nov. 1885. <https://www.proquest.com/historical-newspapers/discordant-oboe/docview/94261337/se-2>.
- "The Musical Union Beaten," *New York Times (1857-1922)*, Oct 22, 1886. <https://www.proquest.com/historical-newspapers/musical-union-beaten/docview/94459817/se-2>.
- "Thomas and the Musical Union. Trouble Caused by the Engagement of Oboe Player," *New York Times (1857-1922)*, 3 Dec. 1885. <https://www.proquest.com/historical-newspapers/thomas-musical-union/docview/94350434/se-2>.
- Tommasini, Anthony. "Make Orchestras More Diverse? End Blind Auditions: [Arts and Leisure Desk]." *New York Times*, Jul 19, 2020, Late Edition (East Coast). <https://www.proquest.com/newspapers/make-orchestras-more-diverse-end-blind-auditions/docview/2424704926/se-2>.
- Walker, Molly. "Third Oboe," Naples Philharmonic. June 6, 2022.
- Woolfe, Zachary and Joshua Barone. "Musicians on how to Bring Racial Equity to Auditions." *New York Times*, Sep 10, 2020, Late Edition (East Coast), <https://login.proxy.lib.fsu.edu/login?url=https://www.proquest.com/newspapers/musician-s-on-how-bring-racial-equity-auditions/docview/2441373675/se-2?accountid=4840> (accessed January 7, 2022).

BIOGRAPHICAL SKETCH

Noel Prokop-Seaton: Oboe, Oboe d'Amore, English Horn, Performance and Pedagogy

Education

Doctorate of Music Performance, Florida State University	2019-2023
Master of Music Performance, University of Southern California	2017-2019
Bachelor of Music Performance, University of Minnesota Duluth	2013-2017
<i>Graduated <i>summa cum laude</i> with Departmental Honors</i>	

Orchestral Experience

Tallahassee Symphony Orchestra, <i>Third/Utility Oboe/English Horn</i>	2020-2023
Jacksonville Symphony Orchestra, <i>Substitute Oboe II</i>	2022-2023
Albany Symphony Orchestra, <i>Oboe II</i>	2021-2023
FSU Symphony Orchestra, <i>Oboe I, II, English Horn</i>	2019-2023
Panama City Symphony Orchestra, <i>Substitute Oboe II, English horn</i>	2021-2023
FSU Summer Studio Orchestra, <i>Oboe I, English horn</i>	2021-2022
Northwest Florida Ballet, <i>Principal Oboe</i>	2021
South Georgia Ballet, <i>Oboe and English horn</i>	2019
PIMF Music House Orchestra, <i>Principal Oboe</i>	2019
American Youth Symphony, <i>Associate Principal Oboe</i>	2019
USC Symphony Orchestra, <i>Oboe I, II, English horn</i>	2017-2019
Thornton Edge Ensemble, <i>Substitute Principal Oboe</i>	2018
Torrance Civic Chorale, <i>Principal Oboe</i>	2018
Santa Clarita Philharmonic, <i>Second Oboe</i>	2017

Private Instructors:

Eric Ohlsson, TSO
Marion Kuszyk, LA Phil
Joel Timm, USC
Laurie Van Brunt, DSSO

Conductors:

Alexander Jimenez
Kensho Watanabe
James Judd
Carl St. Clair

Masterclasses:

Scott Bell, Juilliard Tianjin
Elizabeth Masoudnia, Philadelphia
Carolyn Hove, LA Phil
Thomas Stacy, New York Phil

Honors and Awards

Graduate Teaching Assistantship	2019-2023
Foundation Scholarship for Academic Excellence	2019-2022
Finalist, Philadelphia International Music Festival Concerto Competition	2019
USC Chamber Winds Excellence Award for Outstanding Performance	2019
Music Performance Lab Scholarship for Outstanding Performance	2016-2017
Weber Family Music Scholarship for Outstanding Performance	2014-2017