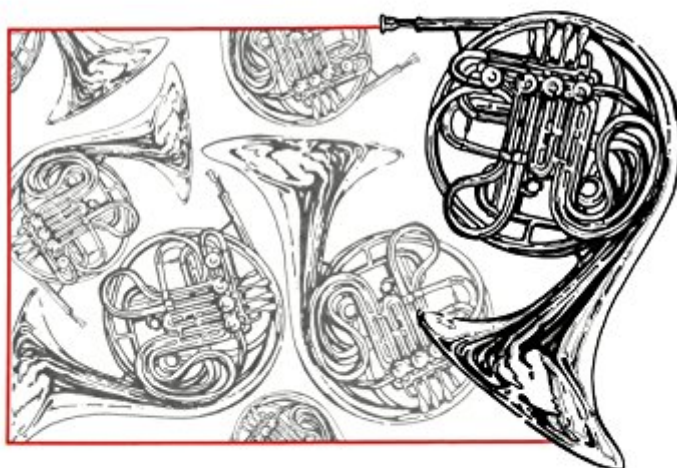


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Horn Player's Audition Handbook: For French Horn

Horn Player's AUDITION HANDBOOK

Compiled and Edited
by ARTHUR LABAR



Synopsis

The Horn Player's Audition Handbook provides a handy, one-volume reference guide to the literature, especially for those players preparing for an imminent auditions, containing, as it does, the repertoire most frequently asked for by American orchestras. Since audition lists almost always include a few "non-standard" works, the well-versed student will also want to have employed the more comprehensive collections of excerpts in the course of his/her general preparation for an orchestral career. However, the advantages of having the most "important" audition material under one cover will readily be appreciated and makes this book a welcome addition to the literature.

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Customer Reviews

An excellent way to sample the French horn repertoire. I use it every day. Highly recommended for anyone seriously studying the horn.

I've taught with this book for years

Supposedly this book has all the audition passages and important sections of pieces where french

horns have a big part. My son, the french horn player, was delighted with it.

I initially purchased the book because it contains many excerpts that are missing from other such books, excerpts including Bruckner 4, many of the works of Strauss, Mahler, Ravel, Shostakovich and Stravinsky's Firebird. Some of these are not public domain, and they are not on IMSLP either, so it's difficult to find them. Since purchasing it, I have found many things both to like and dislike about this book. I like the variety of excerpts, especially the inclusion of the more modern ones, and the list in the back showing the frequency of requests for excerpts at symphony auditions (maybe outdated now). I am VERY fond of the glossary of French and German words/phrases, which is invaluable in understanding Mahler in particular. This can save you a LOT of time. I also like that it suggests metronome markings for many excerpts, and shows concurrent parts together, such as the horn trio in the slow movement of Schumann's Rhenish Symphony, and the famous quartet in Der Freischütz. However, there are no measure numbers and no rehearsal numbers, so if you are taking an audition and need to learn an unfamiliar excerpt, you'll likely need to do some extra research to find out which particular excerpt it is. (Most works have several excerpts.) If you find it, there is also a chance that chunks will be missing that audition committees are looking for: the orchestral soli in Till Eulenspiegel directly preceding Till's hanging is missing; the bars preceding the 1st and 3rd excerpts for Beethoven 7 aren't there; Don Quixote Variation VII isn't complete (and, by the way, doesn't say Variation VII) -- all of these I have needed in recent auditions and had to find them elsewhere. There are also some very awkward page turns, such as in the middle of the ubiquitous Ein Heldenleben introduction, the Das Rheingold 8th horn solo, and the whirlwind Brahms wrote for the 3rd and 4th horns in the Academic Festival Overture. There are many excerpts completely missing (Bach B Minor Mass, Siegfried's Long Call, Mahler 7 and 9), but I would argue that the ones it does have (Bruckner 4, Ravel Pavane, Piano Concerto and Bolero, Stravinsky Firebird) make up for it. It is impossible to have a comprehensive excerpt list without getting too expensive, large, or impractical. So while this is a good starting point, right now mine is functioning primarily as a folder of photocopies of missing or incomplete excerpts. Some other anthologies of excerpts with similar and differing strengths and weaknesses include: Mel Bay's Anthology of Horn Music, and Orchestral Horn Excerpts by Daren Robbins (find it on [...]). There is also the Thompson Edition (which is practically comprehensive), and various "complete orchestral parts" books and CDs with parts that you can print off, from various publishers. So that's my two cents. Hope this helps, and good luck!

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