

Interview with Julie Fauteux – Associate Principal Horn

National Arts Centre Orchestra

4th Stage

August 7, 2002

Interview: Part I

Q. What is the role of the horn section in the orchestra?

A. Well, in an orchestra, the interesting thing about the horn is that you have a lot of interaction with the other sections of the orchestra, more than the other brass instruments. In fact, we do have a lot of interaction not only with the other brass instruments, but also with the woods. We have a lot of solos with the wood section, and with the string section. So, we form a kind of liaison between the sections. We are like the members of the brass that make the liaison with the other sections of the orchestra, such as the wind and string sections.

Q. When did you start playing the horn and why?

I started playing the horn when I was eleven. I wanted to play the trumpet, but I was told that there were too many trumpeters and that “well, you can pick another instrument”. Then I saw the horn and I thought that physically it was a very nice instrument. I liked it from an aesthetic point of view. And then I liked the sound too, so that is how I started playing the horn.

Q. Do you come from a musical family?

No, not at all. No one in my family plays an instrument. Although my family supported me, followed me around a lot, and took me to rehearsals and practices when I was young, no, no one in my family was a musician. My brothers played a little bit of trumpet and tuba, but not my parents, not at all.

Q. What is your routine before a concert?

Before every concert, I try to concentrate; I warm up a bit and after a while, before the concert, I stop playing completely because I want to be fresh; I don't want to get too tired before beginning the concert. So, I stop, then I take the time to focus, to review my scores, to put myself in the concert atmosphere.

Q. What advice would you give to young musicians?

The first piece of advice I would give is that you have to really want to do nothing else but this. You have to have the point of view that “this is the only thing I want to do” because you have to dedicate a lot of time to practicing, to putting all of your energy into wanting to do it. So, if you are not sure that this is what you want to do, you won't be able to put in all of the time that it requires. So, I think that is my best piece of advice, that you have to just eat, sleep and breathe it and want to do only this.

Interview: Part II

Julie demonstrates a good warm-up exercise.

Well, to start my warm-up, I always play runs: sustained crescendos, diminuendos, then I work on my open harmonics to warm up my jaw muscles. I'll play an example of a run...

Julie plays an excerpt of "En forêt" by Eugène Bozza