



UNIVERSITY OF GOTHENBURG  
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**“What is the key to success?  
Exploring various ways of preparation  
for orchestra projects”.**

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Degree Project, Master of Fine Arts in Music,

Symphonic Orchestra Performance

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## **ABSTRACT**

Key Words: Orchestral Playing, Practice Methods, Orchestra Technique, Technical Exercises, Orchestra Project, Cello Section, Cello, Orchestra, Orchestral Excerpts

This thesis aims to analyse the preparation process before orchestra projects. This thesis begins with the description of ways of preparing for orchestra projects for the University of Gothenburg Symphony Orchestra. The second part of the thesis is a description of problems which I found during the preparation and ways which I tried to solve them.

The third part is about the American way of preparing for orchestra projects which I based on knowledge I got at the National Orchestra Institute, Washington Project. The final part of the thesis is the list of the excerpts which I chose to show how technique advice solved my problems, and how they changed my playing. Although the thesis concentrates on research, it is always focussed for the improvement of my practise methods for the preparation of orchestral repertoire.

*I would like to give a special note of thanks to:*

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Joanna Latała

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# I. Introduction

## 1.1 Background

Throughout my education as a cellist, I became increasingly aware that I was passionate about orchestral playing. This passion ignited my ambition to become a professional cellist in an orchestra. However I was aware from my experiences playing in orchestra that it presented many difficulties and I faced challenges regardless of which position I sat in the cello section. I was driven to become the best orchestral cellist I could be and I wanted to understand how the best orchestras worked and created such fantastic music. I wanted to realise what these great orchestras considered success to be, and then I wanted to achieve it.

I have been fortunate that I have participated in many orchestral projects throughout the world as part of my education. When I began my master studies at the University of Gothenburg, I was keen to learn how to become the best prepared I could be for the orchestral weeks. I knew that if I wanted to make this my lifelong career, I wanted to be part of one of the best orchestras where I was both inspired and inspiring on a daily basis.

I would like to emphasise that this thesis is written from the perspective of a cellist and therefore is most applicable to other strings musicians. As I wrote this thesis, I discovered that other sections of the orchestra utilise alternative methods of preparation for orchestral projects with therefore contrasting perspectives, problems and solutions.

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My considerations on this topic began long before I began my Master's studies or even thought about writing this thesis. My bachelor's degree (2010-2013) was in Krakow, Poland. Although we had a lot of lessons, one of which was the orchestra, we were never taught how to prepare for playing the orchestral projects. We were simply told to be prepared but without any explanation on how best to do this. I prepared the best I could by learning my part, listening to recordings of the music we were playing and memorising the tempi of the pieces. This method allowed us to play from the beginning to the end of the pieces but we never really achieved the high level of performance that I aspired to.

In the second year of my studies, I started to participate in international youth orchestras. I met people with various nationalities and I realised that this international environment worked on a much higher level, playing more advanced repertoire than I had experienced in Poland. After working on this higher level I felt disenchanted when I returned to my Bachelor studies in Poland as I was frustrated with the loud, unrefined quality of sound of the orchestra coupled with bad intonation. I was already aware at this point that I wanted to become a professional orchestral cellist. It was not possible for me to study on a masters level with specialisation in orchestral performance in Poland, so I decided to move abroad to pursue my studies. I arrived in Sweden in January 2014 and my life instantly changed forever. I became immersed in a new culture, meeting new people and experiencing new styles of playing the music I was passionate about.

I commenced my Interpretation course of two and a half years at the University of Gothenburg. This was perfect for my development as it was linked to the Masters degree with specialisation in orchestral playing. This meant that I had many orchestral lessons and I was to participate in the orchestral projects alongside the cellists from the masters course.

For the first time, I started to immediately get very useful advice on how to best be prepared for the orchestral projects. From the very first orchestra lessons I learned new techniques of preparing my part, such as listening to recordings a week in advance. I learned to first listen to recordings of the repertoire without a score, then with the general score, then finally with my individual part. This was to ensure that you could understand ideas of style, tempi, articulation and dynamics before practising your own part. Finally I learned that I should practise the difficult passages of the music alone and also practise my part whilst listening to recordings. I understood that two weeks of preparation using these aforementioned methods would allow the player to realise a high-level of preparation, which therefore enable a constructive first rehearsal. From this point the string and cello sectionals could begin. I experienced that the advice I received made a very positive difference to my experience in preparation for the first project.

After two years of preparing in this way, I realised that I was listening to recordings much more than ever before. This was in contrast to my old school method from my Bachelor degree that was tiring my muscles, hands and my mind. I had fingerings written above every note which I now learned was not good for orchestral playing, this old method of orchestral technique I realised was perfection in playing notes only.

Small details, big step

From this point I was fully immersed into this new methodology of preparing my orchestral part. I noted that I could sing every moment of the piece and I knew the tempo, style, and articulation. After five days of practice, I was ready to go to the tutti rehearsal. In the rehearsal I not only played my own part but I listened to what oboe player was doing in bar 103, enjoyed the clarinet solo and looked for others to create music. The Swedish system completely changed my life. Instead of practising twelve hours per day, I started to practice six and spent four additional hours only listening to the music I was practising. I began commencing my preparation of music with mental preparation instead of concluding with it. I witnessed how the musicians of Gothenburg Symphony Orchestra adapted a similar approach and the results of this high level of preparation was evident in every concert I excitedly attended.

I won the audition for International Youth Orchestra in New York in September 2015. I met people from all over the world through this course. I realised that, depending on the place and culture, the same music could be played in entirely disparate ways. I started to talk to other people about this, and they had the same thoughts.

It was exciting, but with only one month and a huge program for our concerts, it was a bit too little time to do everything that I wanted. I went to see the Metropolitan Opera and a concert by the New York Philharmonic which were both amazing. However, something was conflicting with the familiar experiences of European orchestras. I felt very strongly that the music was interpreted in this novel fashion because of the employment of an exceptional preparation process from the beginning. I considered that it could be depending on the use of sectionals and although I wasn't sure, I just felt there must have been another special way of preparing for orchestra projects.



After this trip and amazing experience in the USA, I started my two years of Master studies in Gothenburg (2016-2018)

## Inspired by American Conductor

American - Steven Sloane conducted the first project during my Master studies at the University of Gothenburg Symphony Orchestra. We played Gustav Mahler *Symphony no.1*

He put a focus on rhythm and proper articulation of the rhythm. He precisely explained how to play every note in the separate instruments, explaining what is important and how to play it, where exactly to put an accent and what to listen to when your part has a tricky rhythm. He asked some instruments to play together, separate from the orchestra, to get a feeling of good rhythm and to all the time be together!

It was effective immediately. Everyone started to listen to each other much more. However, the problem was a bit bigger. This is because to know what the problem is and to know how to fix it are two separate things. He told us a story from his childhood when he was singing in the choir, where the most important thing was the rhythm. He explained to us quickly that with large dynamics, the precision of rhythm tends to disappear. He gave a straightforward exercise for subdividing the rhythm. "That's the secret!" he said. "Subdividing is a secret." It took a while for the results to come out.

The conclusion was that if we feel the rhythm well, it is both a physical and mental feeling. Our hand knows how to work because of the mental understanding. That was one of the most exciting and inspiring rehearsals I had ever experienced. Now I was sure that there had to be contrasting ways of preparation between American and European orchestras and therefore that my thoughts about my New York experience was not only my ideas but were very true.

All of these stories encouraged and inspired me to work on this thesis.

...

I was intrigued by this idea and wanted to explore it more. During my two years of studying, I focussed on analysing each project and I experimented with preparation methods. I wanted to further explore my own way of preparation, focusing on how to develop it as I believed I was wasting a certain amount of time during my preparation period with ineffective exercises. I strongly felt like improving this was vital to my development in becoming a professional musician. This drive to develop my own methods catalyzed my experimentation in preparation before each project.

My experience in America and the project with Mr Sloan really demonstrated to me that Americans have a technique to preparation that I had not encountered before. I was intrigued by this and I wanted to discover and understand this new way of preparation. I strongly hoped that the new methods and techniques I would learn would enable to raise my standard of playing.

I went to one of the best Orchestra Courses in the USA; International Orchestra Institute, at the University of Maryland in Washington D.C. This was in order to be able to deeply understand the differences between the American and European methods. I combined "two worlds," and I chose from them the best tips which helped me to improve my playing to be a better orchestra musician.

## **1.2 Research question**

This thesis will aim to answer the following research questions to assess methods and techniques for the preparation of orchestral playing.

What are some efficient techniques for preparing repertoire in advance of an orchestral project?

How is the University of Gothenburg Symphony Orchestra preparation methods different from those utilised in the National Orchestra Institute?

How do the new methods and techniques improve my playing?

## **1.3 Method and Material**

This thesis aims to research ways of preparation for orchestra projects. I started my Master's studies in Gothenburg without having much knowledge about methods and techniques for preparing orchestral projects. I started to research this through my own experimentation. During observations of my experiments, I discovered some problematic aspects which I was excited to work on. I believed that this would enable me to develop a good way of preparation.

I will analyse the success of each preparation technique through studying the effect on achieving good competence in various aspects of the music including rhythm, ensemble playing and articulation. I will also consider how well I am prepared in the understanding of the background of the music through historical context of when and who wrote the music for what purpose and how this impacts the style in which I should play it. Through this analysis I intend to document both the good and bad effects of each preparation method. This understanding of both good and bad will allow me to easily discard the techniques which have a bad consequence on my playing whilst allowing me to retain the good. This project will allow me to discover what kind of preparation gives me the best results.

The first part of my thesis concentrates on playing with University of Gothenburg Symphony Orchestra. This will therefore focus on utilising the methods and advice received during my studies at the Master Orchestra Program. I will experiment with ways of preparing for the projects whilst trying to improve my technical problems.

The second part of my thesis contains knowledge gained during the National Orchestra Institute at the University of Maryland. Although I prepared for this orchestral project in advanced, this section of the thesis concentrates on taking the methods and technical solutions I learned from the cello masterclasses and cello section lessons which happen during the course. I also document the advice from the teachers at the course and experiment with this advice to understand any possible improvement to my methods. As I begin to use this preparation methodology from the National Orchestra Institute I stop experimenting with my own preconceived ideas. I try to consider this new cello school fully by implementing the tools I learned in the course into my playing.

In the final section of my thesis, I choose the most common orchestral excerpts for the audition. These excerpts are selected from the most popular cello excerpts book used in Europe and USA.

I then try to develop several excerpts by practising them with the knowledge I acquired from the USA. I use these known methods to improve my playing. The primary goal for this part is to show how different traditions can help me to develop my playing and how it raises my level as an orchestra player.

## **1.4 Terminology**

GSO- Gothenburg Symphony Orchestra.

String Section Leader Support - Principals and the teachers are meeting before the project, to play and discuss bowing, character, articulation etc.

Sectional – rehearsal only with the cello group.

String sectional – rehearsal only with the string instruments.

NOI – National Orchestra Institute at University of Maryland

UGSO – University of Gothenburg Symphony Orchestra

Mock Audition- School examination from Excerpts, pretending to be as a real audition situation.

## **II The Projects with University of Gothenburg Symphony Orchestra, Sweden**

### **2.1 The description of preparation.**

At the beginning of my Master Studies, we had a Masterclass with Johan Stern – GSO Principal cellist and cello teacher at Academy of Music and Drama, University of Gothenburg. The masterclass was a meeting with the cello students. We were discussing, how to be prepared for the orchestra projects, what is the best way to do so and what the main rules for doing so are. He presented the following “checklist”<sup>1</sup> which I found to be a great guide. I use it during every project.

In this section, I discuss the main points of Johan Stern’s advice. I will describe how I interpreted his work and how his inspired me to choose particular aspects from the hand out which would improve my preparation for the orchestral projects. I found this guide very helpful to understand how and why we should be prepared in advance to the group rehearsals for orchestral repertoire. I believe it to be interesting to note that even a development of a small aspect of preparation can raise the level of playing in the entire section greatly.

### **Johan Stern – The role of being a principal- a leader a member of a group**

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<sup>1</sup> Johan Stern, "The Role of being a principal" (paper presented at the Masterclass for Master Orchestra student, Gothenburg, Sweden, September, 2016). Published with permission from Johan Stern.

## **The role of being a principal**

*– a leader and a member of a group.*

### **Preparation – Learning the material**

Collect the works well in advance.

Listen and do score studies (even a brief look is better than nothing).

Practice the part. Any solos? Divisi - more than you expect! (la metà, la metà, cle Håtte)

New ways of notation? Read the playing instructions and make friends with foreign words..  
zögerend, en dehors, strett, marcato, scabro, sciolto, feroce, col legno, gresol, lagen..

Make a preparation-plan! SNOA section leaders support could serve as a individual check-up that you have done your prep-job well.

Communicate with other section-leaders/concertmaster/conductor.

Style? Baroque/Classical? Use of vibrato? Contemporary. Fingerings & choice of string.  
Bow-articulation.

### **The Part - Bowings and markings**

Templates, conductor's own material?

Any bowings need to be written? When you have to make your own decisions.

Don't keep others waiting!

Wait before correcting? Pencil markings from previous performances.

Spread the buzz! Communicate with your section during the preparation time.

Bonding of "soft sounding Instruments". Quintet rehearsal? GSO Quintet.

Call for a sectional before the production week?

### **Rehearsals**

Is there a rehearsal-plan?

Coffee-breaks, lunch and finishing time.

Warm-up and comfortable seating.

Who do you want to look at?

Can your section see you?

Pencil and eraser. Take notes and prepare for changes with an x. Writing is a sign of a change for your colleagues in the back.

Sectionals. "The shorter the better!" With conductor?

### **Leading and Listening**

breathing, body movement, getting a pizzicato together, (bows down?) Counting bars.. why isn't everyone counting?

Keep the parts in a mint condition! Taking the music with you? remember your stand-partner.

Turning pages, xerox-copies and fold outs? writing your personal stuff..?

A good desk-partner is a great resource.

Stage anxiety. Stay alive and awake! Keep contact!

My solo! Who is leading?

Fars and eyes in your back. Good manners. Food, drinks, phones.

How to keep a good working climate in your section – criticism and encouragement.

You don't know everything! To many questions from your colleagues?

### **Rhythm & Dynamics**

Is my part of great importance?

Do I have the right dynamics? Different cultures of writing.

Compound rhythm and subdivision. Relations of tempi.

### **Tuning - Concertmaster**

eng: Leader, am: Concertmeister, german: Konzertmeister, french: Chef d'attaque or Premier Violon, Italian: Primo violino or Violino la spalla, avarok: Konzormästare.

Check your A!

Talk to the oboe-player. Discipline.

Let everyone know how you will do it. Do it softly. You should be all ears for intonation.

Concert master makes a solo entry.

Tuning during concert. Extra set of strings.

Flowers. Exit.

### **The conductor, soloists & the composer**

Greet conductor. Why? Meet him/her before. Build trust.

Keep quarrels off podium please!

Inexperienced conductor composer or soloists. Keep an eye on the clock and schedule!

If the composer you are playing is alive; don't kill him/her.

Keep a good relation and stand up for orchestra; they should hear you as well.

Remember you are an Ambassador.

*Johan Stern 2014-03-17*

## **Preparation – Learning the material.**

As we can see on the attachment, the lecture began with the issue of how to be prepared by organising the score, knowledge, and work.

At this meeting, Johan Stern suggested that we should be interested in what we will play by collecting the music in advance. Then he advises to listen to the recording, mark difficult entrances and solo lines and to check the intonation. The next tip is to translate the musical terminology from the score if you do not understand it which therefore concludes the preparation process.

Through this advice, you know how difficult the piece is, so „make a preparation plan." This is a very personal thing as only you know what you find both challenging and easy to play. After you have made a preparation plan, you can start to practice. You should be well prepared for the String Section Leader Support lessons so you do not sight read. If you are well prepared then you have time to communicate with other leaders on matters such as articulation, bowings, bow distribution and vibrato. These discussions are the knowledge which you will pass to your section after this meeting.

This process is evidently essential. I suggest that this preparation period can be considered as half of the entire work of playing in an orchestra project. If we know the piece from listening to the recording we know therefore which bars require decisions of articulation, vibrato and bowings to be made. This method allows us to start the preparation with the best knowledge which automatically raise us to the highest level of playing .

For the reasons stated, it is only logical to assume that the overall preparation of the group will be higher which will result in a much higher quality of playing in the whole string section.

## **The part – bowing and markings.**

You must check the bowings for your section to decide if they work for the cello. You must also organise the sectional before the project begins. The sectional is the time which you can talk, and share the knowledge you learned from the aforementioned String Section Leader Support. It also allows time to practise the intonation, articulation and solo passages as a section. When a whole section is prepared for a project, tutti rehearsals are more effective as you do not have to concentrate on what has already been clarified through the preparation process. In consequence, the tutti rehearsal goes better allowing more time to work on other aspects concerning the whole orchestra rather than individual instrument groups.

## **Rehearsal**

It is important to be calm and organised during the project week. One way fo doing this is to arrive earlier the planned start of rehearsal and arrange your life, food and work around this. All the section have to be in good condition and it is important for everyone to feel pleasant and comfortable. This skill helps you to be fully concentrated on the music.

## **Leading and Listening**

It is important to try to be comfortable and natural with movement of your body to show for your section. This can be a natural instinctive way of moving, but sometimes it has to be learned. You must also be a good stand partner and be polite at all times. Lastly, as a tutti musician you should direct your questions first to the section leader, not the conductor because if the whole orchestra was to direct all questions to the conductor, the orchestra rehearsals would be in a big mess and very ineffective.

## **Rhythm and Dynamic**

As an orchestral musician, you must adapt your playing to the solo sense of rhythm and dynamic to a group sense. For example, we must play extremely soft in accompanying piano sections to allow space for the solo instrument. Your rhythm should also be stable and helpful to other musicians even from other sections. In most orchestral situations, there is normally a moving part of someone with the fastest notes. This is not always the melody. Often the melody has long note phrases whereas the accompaniment has quick notes and therefore the melody must fit with the accompaniment. To be able to know which group to listen to you must listen to the recording with the score. It is necessary and plays a significant role in the preparation process.

## **Tuning – concertmaster , Composer ,conductor,soloist.**

Make sure you and your section have good behaviour on the stage. There is nothing worse than musicians who are switching the position between the pieces and leaving the scene when the audience is applauding. Also, every orchestra has a unique tradition for the tuning at the beginning of the rehearsals and concerts. It is important to pay attention to others and learn when your section tune to not disturb each other.

In a concert, the audience's impression is extremely important and the orchestra should, therefore, pay attention to their own appearance through their behaviour and clothes. All your presentation at the stage makes performance and therefore an impression about the orchestra. Try to be a good colleague for friends who are playing with you. Take care of substitute player. Make a welcome conversation with the conductor or soloist. Chat – even few words make a people welcome and relax the tension.

Therefore being prepared for the orchestra projects is based a lot on the organisation through listening, practising and cooperation. An individual part may seem significant, but it is only a part of a large piece and you must always consider other instruments when you are playing so you can help each other in the process.



## **2.2 Notes from the Different Orchestra Projects**

During my two years of study at Master program, I had orchestra project every month. I decided to experiment with distinct ways of preparation for each project and document the result. I was interested in what made the best outcome for my own playing, my cello section and the entire orchestra.

### **Project Leonard Bernstein**

During my first semester in November 2016, we played the concert conducted by Anja Bihlmaier. The repertoire contains W.A.Mozart *Symphony no. 40, g-moll* and Leonard Bernstein *West Side Story*.

I was leading this project. My strategy was to get ready as early as possible, so I started one month before. I went for a cello lesson with some questions. I was listening to a recording of the music. Three weeks before the project I was mentally ready for my part I started to practice and one week before the project I stopped and I had a break. I did not listen to any of the pieces and I was not rehearsing anymore. I rested mentally and physically. During the orchestra week, I was concentrated and relaxed! I had music in my mind and notes in my fingers. I was able to enjoy my playing and had space to work and to listen to my section and the others.

The Mozart Symphony is a piece that I have known for many years. I have played it before with other orchestras. That gave me vast space to listen and be open to other musicians. It was one of the most enjoyable orchestral projects I had participated in for a long time. I received compliments on my playing from the teachers and the conductor of the orchestra. The concert went well.

### **Project Opera**

During my first semester in December 2016, one of the projects was selected Arias from the famous operas, conducted by Henrik Schaefer. I did not have time to practice before this project. I was travelling a lot and playing another concert. All the time I had free I spend on mental training. I only had time to practise my part during the project.

The idea was to listen to the recordings with the score as much as I could the week before and then show up to rehearsal without practising the notes at all. My feeling was that although I knew the melody well, I experienced stress in some passages despite playing a relatively easy repertoire. I was stressed during the concert and did not enjoy it that much. All week I had a feeling of site-reading, even if we already played the music.

### **Project Witold Lutoslawski**

The second semester started with a concert conducted by Eva Ollikainen in February 2017.

During this project, I was stressed. We played my "home composer " - Witold Lutoslawski. I was very familiar with the music of Lutoslawski from my Polish schooling. I played a lot of Polish music previous to playing this particular project so I felt comfortable with the style of the music and the harmonic structure. I was very frustrated however playing this project as I felt the orchestra played very badly. I realised from that my frustration derived from the fact that I was so comfortable with this music but that

the other members of the orchestra were not. From this I could speculate that perhaps I had a similar problem when I played other composers which I had no experience of previously. However the music of Lutoslawski is very close to my heart and I found it a disappointing experience.

This project taught me one significant thing. That an understanding of the style and historical context of the music makes a big difference to my own level of execution of the music. This understanding allows me to have a sense of character, mood, colour, sound and articulation that otherwise I might not instinctively have. This can be obtained through the very simple matter of listening to more works by the same composer so I understand better how I should play the music.

## **Project Ludwig van Beethoven**

The second year of my master degree started in September 2017. The first concert was conducted by Henrik Schaefer. I learned that I would lead this project shortly before the project began. There was no time for long analysing and preparing. I had to get ready immediately. The repertoire included Ludwig van Beethoven: *Symfoni no. 5, c-moll*.

Everyone is familiar with Beethoven's fifth symphony. Although we are all aware of the music, there is a risk to such a good familiarity as we don't know our own individual parts. Suddenly a project once conceived to be easy becomes difficult. The complications of the score demanded me to write down lots of information: where and how to start each entry and the entrance of other instruments. This method helped a lot.

The second problem was to play together. Simple notes always mean difficult ensemble playing. We also had some intonation problems. I was surprised to change my mind about the cello solo excerpt in the second movement. In all symphonies, there are moments where the strong beat is moved to the offbeat. That is difficult at the beginning but after some time the phrasing changes automatically so there is a risk of listening how the music feels, instead of counting the beat. If you want to count regularly, music drives you against the phrase and it becomes very difficult to play, perhaps even impossible. That showed my preparation of listening so much to the music and knowing the other instrument parts worked well and here I can see the result of my hard work on that aspect.

## **Project Bedrich Smetana**

The next concert during my autumn semester was conducted by Joana Mallwitz. We played three pieces: Bedrich Smetana: *Overture from The Bartered Bride*, Malcolm Arnold: *Flöjtkonsert*, Dmitrij Sjostakovitj: *Symfoni no.10*. My attention was on the B.Smetana composition.

*The Overture from the Bartered Bride* piece is not easy, but all orchestral musicians have played the excerpts many times. We know both the notes and the music but we have a lot of trouble to be together. Until general rehearsal, we are never played together between the sections. In the first rehearsal frustrations and stress levels ran high as everyone had conflicting ideas on how to play and how to be together but nothing worked. It was only in the final rehearsal that we played well as an ensemble. This was because we started to listen to each other instead of pushing our own idea and I include myself in this problem.

Suddenly everything worked as we played as a group just trying to flow in the music together. There was no accent on the bar, no showing the beat, no showing the tempo. That was the key to success and therefore the concert went well.

I was struck in amusement in my Mock Audition a few weeks after the end of this project where I played the *Overture from The Bartered Bride* as an excerpt. The Jury and cellists told me I should play with more accents and concentrate on every note. This is exactly what I was thinking in preparation for the orchestral project but this is precisely what did not work in a big group. When I left these ideals the section sounded much better, but for an audition, I should have stuck to my original preparation instincts.

In conclusion to this project although sometimes when we play the excerpts alone the articulation and dynamics work well, that does not necessarily mean it will work when we play it together as a section.

### **Project Gustav Mahler**

I was greatly anticipating this project in November. It was Gustav Mahler's *Symphony no.4*, conducted by Patrik Ringborg. During this project, I was section leader once more. I have played the excerpts before few times on the Mock Audition and I knew the symphony very well. I enjoyed the project a lot. The cello part in this piece is quite exposed with a lot of solos. We had an extra cello sectional with a teacher which was helpful.

One difficult aspect of this piece is to be prepared before and during the breaks because music comes so quickly so there is no time to make a long break.

I was brilliantly prepared for this project. I played the excerpts a few times before. That was helpful to see that we practice the excerpts not only to be able to pass the audition but also for our future work.

### **Project Johan Brahms**

The last semester of my studies was in the spring of 2018. We started this semester playing the concert conducted by Christian Zacharias, who also played as a soloist. The repertoire was: Pjotr Tchaikovsky: *Suite from the Nutcracker*, Maurice Ravel: *Pianokonsert G-dur*, Johannes Brahms: *Symfoni no. 3*.

From the very beginning of this project, I felt that it would be a big challenge for my playing. Brahms third symphony demanded from me to change from constantly counting to starting to listen more instead.

I learned during previous semesters that if you know the piece and have the music entirely in your mind there is no space for counting, mistake and missing the rhythms.

In this symphony, there was an additional element. You could not count because then the phrase was wrong. You had to go with the music.

The other piece was Ravel concerto. We played it without a conductor. The Soloist explained to us every section and every phrase. We knew the solo part for every bar and how it related to our own entrances. When I was preparing for this project, I felt that this piece would be complicated for us to play without a conductor however, it was not. Since he played everything so clearly, we could understand every bar, and there were no problems to determine the entrances. This project taught me that if I follow the phrase, I do not get destroyed by the intricate rhythm or difficult passages.

## **2.3 Learning from the Swedish Project**

During the projects with UGSO, I observed my section and all musicians in the orchestra. I clearly could see we have a lot of troubles to be together. I was trying to find why we have these problems. Sometimes problems with precision in rhythm and articulation would create difficulties. Other times, bad or lack of preparation before rehearsals created misunderstanding of the music. I also witnessed how conflicts within the section on approach to sound, musical line and interpretation can impact negatively to the success of the section. All these problems were part of a lack of consistency and prevented the cello section from playing well together. However I did not have an answer on how to solve these problems, but I focus on this more in the following chapter.

### **2.3.1 Rhythm**

#### **Listening to the other instruments` rhythm**

Having attended several orchestra projects, I became aware of a problem arising concerning the rhythm. Specifically, I noticed that one might not be fully aware of the section's rhythm. Meaning, due to a lack of listening to other section's rhythms it proves to be difficult to play together.

The project as an example, the Ravel Piano Concerto was played without a conductor as part of this project. Ravel's music, full of colours, is like an impressionist painting where every melody, section, and phrase blends in with the other. Mr Zacharias demonstrated how to cut the phrases, causing everything to be clearer and more stable. Meaning, the music made more sense and became „easy" to play. His advice resulted in people starting to listen to other instrument lines, waiting for phrase endings. Suddenly, it became apparent that the music was clearer and the people played better. It proved to be less complicated than anticipated and automatically became more beautiful.

Work with Christian Zacharias shows how progressive it could be when listening to each other, waiting for other sections. If there are several pauses during the line in our score, it proves to be easier to listen to the other instruments during the break, instead of counting the empty beats. This aids to achieve a more fluent transition from the break to playing again.

## **The different ways of approaching the beat**

The Brahms project with UGSO showed we needed to be really flexible with our personal approach of listening to the rhythm. Sometimes there is no time for counting the beats, or it is too confusing to count against the phrase. It can be really awkward to count when the meter changes every bar. If we know only the one way how to solve the problem it can be frustrating and can take many hours to learn good rhythm. Instead of counting, another way is to listen and learn the „flow.“ In Brahms *Symphony no.3* , the strong beat is in a weak part of the bar. If you count, you will ultimately kill the phrase. Your ears have to stay open and listen to the phrase. If you stopped to calculate and try to go with music suddenly everything is smooth and understandable.

### **2.3.2 Articulation**

#### **Bow on the string**

Good bow technique is fundamental to successful ensemble playing in an orchestral section. If the notes begin from the string, rather than from above the string, the result is that it creates a more uniform sense of articulation and dynamics throughout the section. I was crucially aware that a lack of good bow technique really hindered my own cello section at the UGSO. We did not play together because we had a problem with articulation that some people wait for the entry above the string which then results in them being perpetually late as they have added an extra physical movement compared to the cellists that wait for the entry with the bow on the string. I saw this a consistent cause of bad ensemble playing in my section and it caused many misunderstandings between people. This also caused musical lines to be unclear, entrances and endings of phrases imprecise and caused confusion for other sections.

### **2.3.3 Knowing the Music**

#### **Understanding the musical background**

Music students commonly hear that we should know something about the piece and composer style. However I believe that the general knowledge we have from our previous education is not enough. Almost every piece of music has an interesting story. Sometimes, it is the extra information written by the composer in annotations and other times its far more simply described by the title itself. It is crucial to acquire this knowledge before we play the piece. It very often explains the character of articulation, phrasing and general style of the piece.

It is impossible to play music well without musical background knowledge. In the program note<sup>2</sup> published in November 2018 on GSO website "*Concertgebouworkestrern-Namnet säger allt*" about the Concertgebouworkestrn, Stefan Nävermyr wrote: probably they are the best orchestra in the world because they can utterly change the style of the composer. They are so responsive. That was an opinion by Mariss Jansons which Stefan Nävermyr attached to his text. I feel that this flexibility give the orchestra extra point and move it for the highest level.

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<sup>2</sup> Stefan Nävermyr, "*Concertgebouworkestrern- Namnet säger allt*," *Podiet 2* (2018): 18-19.

## **Listening to the performance**

During all the different processes of preparation for the projects during my masters studies with the UGSO, one thing undoubtedly improved my playing in many ways, listening to the music. I learned this from the Orchestra Managers, Lena Lunden and Maria Andersson who stressed the importance of doing this. I will be forever thankful to them for this advice.

The first time I listen to a piece I get to know the style and general character. The second time I listen more carefully, looking for the solo lines, how they change and which instrument plays them. The third time, I listen with partiture, sometimes a few times if the line is complicated. Then I listen with the cello part, to check the entrances, rhythms and sequences. After all of this I am finally ready for the tutti orchestral rehearsal. After this, it is much faster and easier for me to learn the music without forcing my body and not getting tired from over practice.

## **Being prepared a few weeks earlier**

Being a principal of the section is not easy. In the past, I found it could be very stressful but from my experiences, I learned that I can prepare much earlier than I would have done previously which makes it much less stressful. If I have ample time, I try to prepare very far in advance so I can leave the piece for a week or two before the beginning of the project. This means that when I return to the piece I have a new perspective. Suddenly the fast, intricate passages are no longer so difficult because my hands remember them automatically. I am not stressed because I allowed myself the time to check what I originally found difficult. This break period gives me the breathing space to push me to a new higher level of playing.

I am not stress any more as a section leader. I enjoy the role and I am more open to other players and the music. My ears are more open to another line. I do not only focus so much for my part. I already know it, so I have a space to work better with other sections.

## **Excerpts**

Practising the excerpts from the most tricky orchestra repertoire is beneficial in the orchestra job. When confronted with difficult repertoire, if you have played the excerpts before, you do not need to practise so hard for this project. If you have prepared your excerpts properly by listening to the piece a few times, you generally know the music and your fingers remember the most difficult passages, rhythms, etc. It is a big benefit from that technique. Sometimes we have known the excerpts from years so the music is deep in our mind. We have a vast space to listen and be aware of other sections.

## 2.4 Summary of Learning from the projects

During my two years of study for the Orchestra Master, I was trying to find the best way to be well prepared for the orchestra projects. From each project, I was experimenting, with alternative methods of preparation including preparation time, the approach of analysing the material, ways of listening and observation.

My way of preparing was spontaneous. I tried one way and if I got a satisfying result, I decided to develop and continue it, for the next project. If the results were negative, I gave up and tried to understand why I did not get the intended effect.

I experimented with how the time of preparation affects my playing. I found it helpful if I did a break between training and playing the project. This break helps my mind to get knowledge straight. I found this way more relaxing for me and gave more confidence for the leader position. Also, the excellent preparation of excerpts before the project helped me to be better prepared. When we work on passages as orchestral excerpts, we learn many things such as style, story, character which significantly helps our general knowledge about the music. This is very beneficial when we play the excerpt with the orchestra and makes our job much faster and easier.

I also tested how much to listen to the recording before playing whereby affecting my preparation. I found it helpful to watch the partiture, analyse during the listening to it and open my ears for the other voices. I found it helps better understand the piece, the line of another instrument, to decode intricate rhythm and open ears for better playing in the orchestra. If we get used to listening and following many voices, we get the new skills which are helpful during the orchestra rehearsal. Our mind is more flexible for listening and focusing not only on our part. Suddenly we are getting the space to listen to the others and be aware of their line.

Some of the projects raised my awareness of how necessary knowledge is about the pieces we play. It is not only about the general style of the era or composer characteristic. It is about the details of the piece, story and lyrics. It is affecting our playing a lot. Without this flexibility, we cannot quickly jump from style to style and I feel this prevents us from raising to the highest level of playing.

The big problem which I discovered was the rhythm issue. The orchestral repertoire clearly showed that my section and all the orchestra had a huge problem in how to be together. It is an individual problem but it affects us all. One consideration is the huge technical problem I found in the cello section of the uncontrolled bow which led us not to play rhythmically and so our group sounded not together. The other perspective is how to be together as an entire orchestra between all the big sections of strings, woodwinds, brass and percussion. Listening and knowledge of the other groups helps the entire orchestra stay together and the approach of listening effects the entire orchestras ability to play as one. It is crucial to be flexible and open to other voices.

All the ways of preparation and problems which I found, is my own observation. I tried to solve the problems with my ideas, after the advice from my teachers and conductors. I was trying to find the best solution for my playing, which at the same time would have the best general results.

# **III The projects with National Orchestra Institute University of Maryland**

## **3.1 The Description of preparation**

### **Frank Morelli – advice for preparing**

A few weeks before National Orchestra Institute, at University of Maryland (NOI) participants received an email<sup>3</sup>. It included the following information in preparation of the project.

In an e mail I received on the 25 May 2018 Frank Morelli explained: (The excerpts are part of Morelli's message)

Dear NOI 2018 Musicians,

As you are already aware, you are about to embark on a challenging, yet deeply rewarding musical experience during week one of NOI 2018. I have been playing with the un-conducted orchestra, Orpheus, for 40 years. It has been one of the most challenging and unquestionably most rewarding and educational musical ventures and adventures in my life.

We will be having a meeting on Sunday, June 3, but I wanted to share a few thoughts and suggestions in advance.

Although we are all interconnected, each individual's experience while playing and rehearsing is quite different.

1. The concertmaster and all section leaders do bear some extra leadership responsibility, however, each must be open to suggestions and even criticism, from others in the group.
2. We all must be prepared to consider our colleagues' ideas seriously, and we must make our suggestions audibly, concisely and with diplomacy.
3. We each must be prepared to accept that the majority may well not agree that our ideas should be incorporated into the final interpretation (hopefully after proper consideration!)
4. It is often difficult for those near the front, usually the strings, to realize that much of what seems apparent to them, including tempo, ensemble and discussion during rehearsal, is unclear to those further back.
5. Those up front must remember that physical leadership is essential for a unified ensemble and interpretation, and it is important that through score study these individuals take note of who is relying upon them for leadership.
6. At the same time, those further back must prepare their parts in advance of the first rehearsal so that they are aware with whom they are collaborating at any given moment, and, if necessary, make those up front

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<sup>3</sup> Frank Morelli , e-mail message to author; May 25, 2018. Publish with permission from Fram Morelli.



who can be of most help aware that we are depending upon their leadership. I have attached a few pages of the score and first bassoon part to Beethoven's Symphony No. 2 as examples of what we need to be aware of.

7. All members of the ensemble share the responsibility for the interpretation and ultimately, the quality, of each performance. Therefore, we all have a responsibility to study and prepare prior to the first rehearsal.

Now some practical tips on how to prepare for this adventure:

1. By now you each have your parts. The scores for Beethoven and Mozart are available in school libraries and online through IMSLP. The Britten orchestra will soon be provided with the score electronically.
2. It is important to study the score both horizontally as well as to consider the music vertically. I have shown you what I mean on the attached pages.
3. By scanning the score vertically it is possible to see who is "carrying the ball" at any given moment. This is essential in establishing unity of ensemble, the role of a given line at each moment and establishing its interpretation, as well as to ensure that we don't get lost!
4. The moments in one's own part that need the most clarification:
  - Group entrances,
  - During and after longer rests,
  - During and after long, sustained notes,
  - When important moving figures are being played elsewhere in the ensemble, often creating the "motor."

These are the moments when writing in proper cues will make the most difference. I have certainly overly marked the bassoon part, and in the score, I have used arrows pointing up or down to indicate the player(s) to follow or to lead. Leadership in this instance requires physical movement. Much of this leadership responsibility falls upon the concertmaster and all the strings, especially section leaders, based upon the traditional seating plan. However, those at the front can also "mirror" cues coming from the back of the group, i.e. winds, brass, percussion. And, the winds, brass and percussion must also follow and lead each other in conjunction with the strings, and make those in front aware when those in back require leadership from up front. The skills I am sharing are pretty universal for preparing music you are going to play with one other musician, up to a quartet or quintet, a chamber orchestra, or larger ensembles on stage or in the pit. Of course, contemporary works especially require this type of preparation.

My colleagues and I are looking forward to working with you on this project. Our role is not to coach you on interpretation, but to help you employ the skills necessary to develop your group interpretation, leading to what we know will be great performances.

Best wishes,

Frank Morelli  
NOI Faculty

# Symphony No. 2

## I.

Adagio molto (♩ = 84) L. van Beethoven, Op. 36  
1770-1827

2 Flauti

2 Oboi

2 Clarinetti in A

2 Fagotti

2 Corni in D

2 Trombe in D

Timpani in D-A

Violino I

Violino II

Viola

Violoncello  
e Contrabbasso

Handwritten annotations in red ink:

- F/w/w** (top right)
- Cue** (Flute part, downward arrow)
- DECIDE CUTOFF:** (strings, arrows pointing to notes)
- VCLN OR W/W** (Horn part)
- tutti LEAD** (strings, arrows pointing to notes)
- VI LEAD STRINGS** (Violino I part, downward arrow)
- ff** (fortissimo) markings throughout the score

86 **m 6** w/vln<sup>1</sup> FL+Vln etc

Fl. zu 2

Ob. 10 etc

Cl. etc

Fg. etc

Cor. (D)

Vl. w/vln

Vla. etc

Vc. e B.

*Coordinate horn strings*

*HN LEAD*

*cresc. sf*

*sf*

*p*

**m 11** Tutti

Fl. sfp

Ob. sfp

Cl. sfp

Fg. sfp

Cor. (D)

Tr. (D)

Timp.

Vl. sfp

Vla. sfp

Vc. e B. sfp

*LEAD*

*Tutti*

*LEAD w/motor*

*VLA, Vc, CB*

*motor*

*PHYSICAL leadership*

m14

etc.

etc.

Fl.  
Fg.  
VI.  
Vla.  
Vc. e B.

M16

Have Fl Solo p1-17

Fl.  
Ob.  
Fg.  
Cor. (D)  
VI.  
Vla.  
Vc. e B.

★ Inside voices in triple meter

# Symphonie Nr. 2

Fagotto I

Adagio molto  $\text{♩} = 64$  D-dur Ludwig van Beethoven op. 36

ff p *Solo* *w/ob* *ff* *sf* *p* *HN* *w/ob*

11 *cresc. ff* *ff* *sf* *w/ob* *(# in vc)* *ff* *sf* *p* *Tutti* *HN* *w/ob* *AVC*

16 *cresc. f* *ff* *sf* *ff* *sf* *cresc. ff* *sf*

27 *w/ob* *HN* *w/ob* *CL* *p* *cresc.* *sf* *ff* *ff* *ff* *ff* *ff*

34 *Allegro con brio*  $\text{♩} = 100$  *p* *cresc. p* *p* *cresc.* *f* *Tutti*

48 *ff* *ff* *ff* *ff* *ff*

57 *ff* *ff* *ff* *ff*

70 *ff* *p* *ff* *ff* *ff* *p* *cresc.*

81 *p* *ff* *ff* *ff* *ff* *ff*

99 *ff* *ff* *ff* *ff* *ff*

118 *ff* *p* *ff* *p* *ff* *ff* *ff* *ff* *ff* *ff*

180 *f* *f* *p* *p* *f* *f* *p*

Mr Morelli explained at great length how important cooperation between musicians is. As you can see, the way he suggested was similar to Johan Stern's advice. They both mark how important and advantageous it is to prepare your score before the rehearsal and to listen to the recording with attention and engagement. We can clearly see they both advise listening to the recordings with the general score and to write as much information as we need in our parts. Morelli sent the example of how to look at the general score for information to copy onto an individual part. They both emphasised how this work can be greatly beneficial. We can communicate much faster with other musicians if we exactly know what is in their part. We can clearly see that both teachers state that preparation of the score and listening to relevant recordings is basic of preparation for orchestra rehearsals.

Morelli put more focus, than Johan Stern, on the social aspect of the group. His work referred to the orchestra without conductor what is not often in our job description. He explains what kind of personal skills we should have to be able to communicate politely and gently. He also explains that we should be aware of other people's ideas and respect each other. He also underlines that communication is not just by music but also by conversation and both are equally important. In Johan Stern's advice we could read similar things about communication with others both during the rehearsals and out of them. Stern also emphasised how greatly organisation during the sectionals and in our general life can benefit our work. Stern also writes that the musician on the stage is the ambassador of the orchestra in all their behaviour on stage and out of it as it reflects the general orchestral level.

In the following section, I would like to discuss the main points of Frank Morelli's advice. I would like to describe, how I interpreted this work and how he inspired me to choose several aspects of my playing to improve them further. I found this advice very helpful to understand the importance of proper preparation of the music and also the importance of cooperation with other musicians in the rehearsal and how with can affect this with our social outlook.

### **Be open to others**

Morelli gives a piece of advice for the specific situation. An orchestra without the conductor have to work by themselves. He focussed on explaining the importance of accepting the differences between people even if the cause controversies. I believe he is clearly demonstrating how important the social skills of the orchestral musician our and how we should adopt an open personality to each other. He also suggests how open-minded we should be, to be able to be aware of other people's ideas. He lastly highlights how helpful it is to have the skill of talking and arguing our ideas without hurting other people.

### **Preparation of the score**

Being in a chamber orchestra without a conductor is very demanding. During your preparation, you should do the conductor's work. It is necessary to know which instrument has a solo in which bar and mark that in your part. He gives a score example how to do it. He marks how we should listen to the big score, to be aware of other voices and how to copy this knowledge to our part that we can see and remember who should we listen to in each bar.

## **Working as a Team**

The preparation work should be done by every member of the orchestra. It is not only the work for the principal. When an orchestra plays without a conductor, every member has a great responsibility to contribute in a positive way. This positivity should not be hindered by individuals offering too many personal opinions. It is acceptable for the tutti player to direct questions to the principal of their section so that the principal can then pass your thoughts to others during the tutti rehearsal.

## **Preparation with the Full Score**

Morelli writes that preparation of the leading score requires the individual to look both horizontally at individual parts, and vertically at how this corresponds to the rest of the orchestra. We usually look vertically to note the entrances and leading voices in the orchestra. However it is also important to learn the long line passages of the theme by looking horizontally. We should study the score in both ways.

Morelli states that this is the general preparation which will help not only in small groups but also big ensembles. To be able to be open for someone else's voice, we need to be sure in our idea and have enough knowledge about the piece. Then we can talk and discover if we agree or not. You must also be open for the conductor's ideas and be willing to understand it fully to include that in your vision.

## **3.2 Notes from the Different Orchestra Projects**

For the NOI projects, I tried to be prepared as best as I could. All the knowledge I learned during UGSO projects helped me to be on a high level. I listened to recordings of the music we were to play before the project began, I read about the pieces, I learned my part and I grew to know the parts in the other instruments.

I know that it will be a new experience for me. This month will be intensive so I wanted to feel comfortable with my own part so I had space to look and listen for the other parts more than to myself.

### **Project American Music**

The first concert during National Orchestra Institute ,was on June 3th 2018. This was conducted by John Morris Russell. We played the selected short pieces by L.Bernstein and *West Side Story*. We had one and a half days of rehearsal and performance.

I experienced so much stress two years previous to this when I led this piece in the UGSO. I practised so much for the project then, learning every note with a week of preparation. However now I only had three hours of rehearsal which was a challenge. Even from the first note of the rehearsal, I realised a huge difference between the two experiences. There was no time to over analyse the difficult notes and rhythms, now we just had to play. We did it and everyone including me enjoyed the experience greatly. I was aware of this first project how much NOI would change my attitude and playing.

## **Project Benjamin Britten**

The first week of NOI was a time to get to know everyone. The big symphony orchestra was created by almost a hundred musicians. During this project, we experimented with many things. We were divided into three small orchestras working completely alone, without either conductor or teacher. We had some tutors, which in moments of crisis, tried to lead us. The most important thing was to learn how to deal with other people's characters and how to play the music together. Counting the beats in the bar was completely unuseful because it depended on other musicians and their use of breathe and ritenuto. We had to listen and know the parts of other instruments as well as our own. This was a way to figure out the music, to play together and to make some music. My group was selected to play composition Benjamin Britten – *Suite on English Folk Tunes*. We had so much fun but it was not easy. This experience opened my mind for even more careful listening to the other sections. That was an inspiring project.

This was the first time I had played in a large orchestra without a conductor. We had to be very open with each other personally. I found it very inspiring to hear other musicians with such free musicality creating beautiful solo lines from their own inspiration. It was fantastic to hear each section working to inspire the others for musical dialogue. The orchestra had the same musical vision overall, but each section showed their individual phrases within that. It was a really great experience for me to see how fascinating performing orchestral repertoire can be and how it can elevate our awareness to another level.

## **Project Leonard Bernstein**

The second week of the course was working on the Leonard Bernstein Project. This was a large project which included a recording for Naxos. The repertoire for this project was Aaron Copland: *An Outdoor Overture*, George Gershwin: *An American in Paris* and Leonard Bernstein: *Songfest*. This project was conducted by James Judd.

The piece by Leonard Bernstein entitled: *Songfest* proved to be most challenging for me. I had never even heard this piece before I knew I was to play it during my time at the NOI. Although I prepared the music to the best of my ability using the techniques I had learned, I still found great rhythmical difficulties. Studying this music changed my attitude towards understanding certain rhythms. I found it difficult to execute the rhythm well of this music because the meter changed in almost every bar for four consecutive pages. However, I was startled to learn that the other cellists in my section had no such problem with the rhythm. Instead of counting every beat like I was, the other cellists focussed on playing the rhythm melodically. This opposing approach to rhythm involved focussing instead of phrasing musically and thinking of the rests as a breath rather than a break to count.

I was one of the only musicians on stage who was not listening to the music in my native language. I could understand all the language in the lyrics of the songs but I found it still difficult to accompany the singers well compared to my American friends. I noted something extraordinary at this point that I did not realise at first study of the music. *Songfest* is a piece of music full of alternate meanings. The lyrics depict the history of America, including social and political issues. Each phrase of the lyrics had a significant



meaning for the American musicians related to their national culture and history. To attempt a performance of *Songfest* without this understanding would be to play entirely in the wrong character. I found it difficult to understand the deeper meaning of the lyrics as I was not familiar with the events which they were referring to. I had to work much harder to play in the right musical style compared to my American colleagues who were aware of the country, history and social traditions and therefore the true meaning of the lyrics.

During this Leonard Bernstein project, I learned a new way of thinking about rhythm from the other members of the orchestra. I learned that the American school thinks of rhythm and subdividing to help the clarity of phrasing. My big impression of this project was that in American ensembles things such as rhythm are thought of on a much deeper level of understanding.

### **Project Johannes Brahms**

This week was full of music. We had tutti orchestral rehearsals and concert, sectionals, masterclasses and a Mock Audition. The orchestra project was conducted by Joanna Falletta. We played Brahms *Third Symphony*. I knew the symphony before and I was very happy to play it again. The most challenging aspect of this week was the Mock Audition. I only learned about this exam three days before it happened. Our days were full of orchestra rehearsals. I had no time to prepare for the Mock in the way which I did so for my exams at the University of Gothenburg where I was given the music two weeks in advance. In this week in the NOI I simply had to be ready to play the exam. I chose three excerpts and the exposition of Haydn D major cello concerto to play.

Although it was called a Mock Audition, I felt the gravity of this as an exam for me personally. It would allow me to show myself where I am. This was also the first time when I played the Mock Audition for people who do not know anything about me. It would allow me to have a true idea of where I am and on which level.

I made some mistakes with tempo and there were also few notes out of tune (I did not play on my cello). However, it was for me a meaningful challenge. I was prepared to play the excerpts and Haydn after three days. That shows, how essential were exams at Master Program. How two years of Mock Auditions helped me extensively. These two long years on my Master Program proved so useful as the techniques and methods of preparation for auditions I had learned allowed me to have success in this Mock Audition in NOI. I could clearly see that the effort I put in during my studies in Gothenburg helped me greatly in my preparation process now. I was able to quickly decide which excerpts I wanted to play, and moreover able to execute them nearly immediately on a very high level. I knew the style, articulation, tempo, technique and notes in advance of my knowledge of this exam. I was very comfortable to perform these excerpts which I had previously considered to be so difficult.

Although it could be said that the Mock Audition had nothing collaborative with preparation for the orchestra project, I would argue to the contrary. This is because listening to the music, recording, rehearsals, practising, consequence and systematic

preparation for the project gave me a fantastic new set of skills. I was continuously in shape without drops in form and I was able to raise my level without any special effort or intention to do so. Discipline and true involvement for everything I played previously helped me to raise my level of playing. In a short amount of time, I was able to prepare a successful audition. This was the evidence I needed that the years of thinking about how to prepare for orchestral projects dramatically raised my playing level.

### **Project Igor Stravinsky**

During the last week, we were working on the *Petrushka* by Igor Stravinsky. That was an extraordinary week. I have played the *Petrushka* before, but it was not a concert. We were actors on the stage not only musicians. You can watch on Youtube, the same performance done by New York Philharmonic.<sup>4</sup>

There were lots of things going on around us, like moving the body, waking up and changing the place on the stage. It was complicated to keep the focus on what we were playing. The conductor, James Ross, demanded the highest quality of performance from us and challenged us in a new way.

In conclusion, I achieved five projects in an orchestra in only four weeks. I learned a lot from meeting new people and musicians including differences in the technique of playing the cello. I reflect on the importance of the things I learned during my studies in Gothenburg such as listening to the score extensively. Here I learned a new experience in a new culture and although they conflict it does not mean either is worse. Everyone is unique and the best way to find good communication is to respect everyone and be open as much as possible.

### **3.3 Learning from the American Project**

Two years of UGSO helped me to be prepared for these American projects. The problems which I discovered in Gothenburg were not fully solved with the experimentation in each orchestral project. During the NOI projects, I learned how to solve them. The sectionals and masterclasses which I had during the course, contact with teachers and cello groups, gave me the opportunity to learn and ask specific questions. I got to know new techniques and ways of playing. During the sectionals I was aware of focussing on the ideas I had questioned in Gothenburg. The meeting with a great professional cellist gave the cello section the opportunity to work on technical issues, the solution to which proved to be the key to success. In this following chapter, I would like to share with you what I learned during the NOI projects.

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<sup>4</sup> Excerpts from *A Dancer's Dream*, the third production of the trilogy created by *Giants Are Small* and the New York Philharmonic (2013). Accessed September 12, 2018. <https://www.youtube.com/watch?v=MF3ZenVNkoQ>

### **3.3.1 Rhythm**

#### **Listening to the other instruments' rhythm**

One of the most important rhythmic ideas to grasp in orchestral playing is that of subdividing the rhythm. A technique I learned at NOI was based on this subdividing but was developed further with variations. It is common knowledge that practising with a metronome can improve a sense of rhythm. One of the variations I learned at NOI was to choose very short subdividing on the metronome to practise with. A long note feels longer if the subdividing is in sixteenth notes instead of eighth notes. I learned through this method to hold notes to their full length. The second variation I learned on this subdividing method was to move the strong beat which was particularly useful for fast passages full of busy figures. In the example of a passage of sixteenth notes we again use the metronome on the setting of sixteenth note subdivisions but we move the strong beat of the metronome to a musically weak beat of the bar. The first time I attempted this I found it confusing both in my mind and my hands. I realised that I was playing either much too fast or too slow and creating a very unsteady tempo. I was either too late for a note or too early but never at the right time. The sixteenth notes in the middle of a group had a different length to those at the beginning and the end of the group. An example of this technique is presented in my accompanying Recording 1.

It opened a big page for my cello practising. It should not matter where we put strong or weak beats in the bar. Rhythm should stay the same. I could feel that it is not for me. When I come back to the "normal" way, suddenly I could hear, I get some extra time to play all the quick notes. This technique systematises rhythm and helps to understand how important it is to listen to other sections which often makes the subdividing for our line or opposite.

#### **The different ways of approaching the beat**

The Songfest project, showed definitely, how difficult a musician's life can be if we only utilise one approach to achieve excellent rhythm. It was too difficult to count individual beats when in every bar meter change from double to triple. Even though I was listening to the recording with a score, counting and conducting I could not get comfortable with the rhythms in my part. I relied too heavily on my old habit of counting the beats against the phrases and it stopped me from playing well with the others in the orchestra. From the first rehearsal of this music I was aware that I was struggling compared to the other students and I felt embarrassed. I asked the other students for advice they could proffer in relation to my rhythmical woes and they told me to focus on the melody and resist the temptation to focus on the rhythm of my own part alone. I realised that an awareness of the hierarchy in this music would aid my own playing greatly and I stopped counting every individual bar, instead thinking of it as a long melodic line instead of an irritating rhythmical passage. Now I have acquired this method, I cannot live without it. I understand that every small bar is part of a bigger phrase which in turn is part of a long line. It is always much easier to play in an orchestra if we focus on the over arching musical sense.

### 3.3.2 Articulation

#### Bow on the string

In the NOI, our afternoons were filled with individual lessons, sectionals and masterclasses. One of these afternoons contained a lesson with the Principal cello of Los Angeles Orchestra – Robert deMaine. He told us that the secret of being together with all of the section, up to twelve cellists, is "It is to play everything from the string and be constantly on the string with the bow." Lifting the bow is permitted from the string only, if it is written through demands in the articulation in the score.

Never start the „jumping“ articulation from the air at any entrances. It is impossible to play well together as a group of twelve cellists when we begin from the air.

We practised as a section to reach the point when we were playing without lifting the bow which was very hard to achieve as a group of many cellists. When we finally realised this point, the effect was both immediate and incredible. We played suddenly with the same speed and articulation. DeMaine demonstrated to us how often we lifted the bow when it was totally unnecessary. It suddenly dawned on me that we often lift the bow without intention because we are trying to play naturally with the phrasing. In total contrast to this DeMaine taught how the bow should be glued to the string at all times. It makes an immeasurable difference for both section sound and articulation.

Another example for this technique, I had in my individual lesson with Amir Eldan on another afternoon on the NOI course. He showed me the same advice but on the scale exercise. If the bow does not leave the string in the fast articulation, especially on the low string, it makes the sound much better and more precise.

Both Robert deMaine and Amir Eldan focussed greatly on the bow not leaving the string and after some time practising this technique I can fully understand why they emphasised this technique so much. Utilising this method enables us to achieve much higher results as we do not have to focus so much on forcing the right hand as the articulation forms more naturally and immediately. This technique creates extra time to concentrate on the left hand, and allows me to play in a more relaxed manner so my sound and left hand suddenly improve also.

The multitude of benefits to not leaving the string with the bow is clear but an additional one that was totally unexpected is that suddenly after practising this technique, I have a created contact also in my left hand between my fingers and the fingerboard. This creates a lot more time for shifting position and allows me tremendous comfort in shifting in fast passages. Suddenly both my hands are more synchronised with each other and the effect on my cello playing is immeasurable. I feel no need to focus greatly on either, it is suddenly natural and easy to play the cello.

### **3.3.3 Knowing the music**

#### **Understanding the musical background**

The very first concert during NOI was for 100- years anniversary birthday of Leonard Bernstein. All the pieces which we played showed me how important it is to know the music. Preparing for *West Side Story* without watching the movie is not complete if you do not have a picture of "Brooklyn boys" in your head. The very important was the *Songfest*. The piece was divided into a few movements. The stories are sung by a soloist and describe political, historical and cultural meaning for America. Trying to play the music without reading the text means it is impossible to fully understand the meaning and makes the musical performance poor because it is taken too far out of context.

#### **Listening to the performance**

Both the advice I was given by Morelli and that which I had gleaned from my studies at the University of Gothenburg stressed that listening to recordings of the repertoire in advance of tutti rehearsals was absolutely imperative. In the NOI this was most crucial. I had to prepare five different sets of repertoire for the concerts the fastest way to learn the music was to listen to recordings of the music with the score. Morelli did proffer new advice of reading the score both horizontally and vertically. This new method enlightened me to a new level of understanding for the music.

#### **Being prepared a few weeks earlier**

The orchestral projects in the USA demonstrated how important it is to be prepared before the season begins. The duration of NOI was one month containing five concerts with no rest days.

I think professional orchestra work similarly. However the NOI was more intensive than a normal orchestra schedule as it also contained the chamber music, masterclasses, solo lessons and seminars but the short time for preparing the orchestra projects was like in the professional orchestras. I began my preparations for the NOI one month prior to the course itself commencing. I organised my schedule and practised well so that when I began NOI I was ready to play all the music.

#### **Excerpts**

The list of repertoire was long for the NOI. I was pleased when I saw I knew even part of the pieces. Having concerts every week with totally contrasting repertoire was not easy. It demanded enormous flexibility and the possibility of jumping from style to style. There was no time to study the music so much. It was much more comfortable to play the piece which I already performed before as the music was more profound in my mind, and I muscle memory in my hands. I could feel that I became much more open to the other musicians and therefore able to focus more on their part to create better music together.

### **3.3.4 The new way of producing the sound**

Already from the first orchestra rehearsal, I felt other people on stage had a new idea of how to create sound. Everything sounded much more confident and broader.

I was contemplating how and why it was like this. During one cello sectional, the teacher spoke about intonation. One of the exercises was to play every note separate with an open string. If we play on "a" string, check every note with the "d." If we play on "d" check with "a" and "g" string. If we practice with an open string, it will open the colour of sound.

The other exercise the teacher discussion was about shifting. Every change of position should be exact and precise. There is no time for being under or above the pitch. Practising this in a slow tempo gives good results and sensitises our ears for intonation. In conclusion, both methods change the sound vibration, what makes our sound bigger and wider.

## **3.4 Summary of Learning from the projects**

Projects with International Orchestra Institute was different than those at the University of Gothenburg Symphony Orchestras. It was four weeks with four distinct programmes, master classes, and individual lessons. It was a lot of music to play, so I had to be smart and prepared everything in advance.

The biggest difficulties I had was with the American Music repertoire. I thought that all the participants other than me are going to know this music and hidden meaning of the lyrics. That was hard work. I had to practice for the project and keep in mind my busy plan. I rehearsed solo repertoire for the individual lessons as well. It showed me how important is to have a good sight-reading and how fast you can learn the rhythm and phrases.

My preparation for the American project was done by the way I evolved during my Master studies. However, I came to NOI completely open that this way I had learned might not be right in this environment. My way of preparation was old, but the idea of solving the problems was new.

Petrushka, new way of performing, open my mind. Sometimes the musician has to be open for the audience, for a new idea. Having the tradition in our mind, we need to be open to the modern world.

Lots of sectionals, cello masterclasses, and individual lessons showed me that the questions which I asked during my thesis and problems which I discovered were pertained this young cellist as well. For me, the difference was that at NOI project we were actively working on a way how to solve these problems through practical, technical skills.

New methods of practising with the metronome, changing the strong beat for weak part of the bar, opened my musicality and I got new skills for solving the problems. A new way

of thinking about the rhythm by phrasing, instead of counting tricky sequences make that I do not have troubles anymore with problematic rhythms. If I encounter difficult rhythms I have the tools to solve them quickly now.

The project without conductors opened a new space of thinking about playing together and showed how important it is to know the other player's parts. Songfest project showed the problems with rhythm and new ways of thinking. I saw how necessary it is to see the piece by its unique culture to be able to play it with a good style.

The technical solution of always being on the string with the bow helped me to develop my technical skills but also helped the whole group play much better together.

The letter which we received about the background and advice of how to be prepared for the project, proved to me that the way of listening to the recording and getting the knowledge about the piece is fundamental and it is common for both schools.

I also found a technical secret concerning creating sounds. Always, while listening to the American orchestras, I had an impression on differences with the tone. I feel that way of practising with open strings an novel approach of shifting give this extensive and straightforward sound which I clearly can hear in their orchestras.

## IV Orchestral technique in my practice

### 4.1 Orchestra excerpts practised by NOI technique

I created this chapter to demonstrate through several musical examples how I can benefit in a very practical sense from the advice I received on the NOI course. I found the advice helpful and I think they could benefit many other people too. I chose common orchestral excerpts for orchestra auditions. I practice them by the techniques I have got from the teachers. I want to show what exactly it means to change the way of practising and what is the difference in result. I divided the excerpts into four groups similar to how I did in the previous chapter.

#### 4.1.1 Rhythm

##### Subdividing technique

I discovered the subdividing technique as an excellent exercise for dotted rhythm. I used the subdividing method in my practising. To demonstrate this I worked on one of the most common cello excerpts - Beethoven *Symphony No.5*



Example no.1 L.van Beethoven *Symphony no. 5*, 2<sup>nd</sup> Nov. Andante con molto from bar 1 to 10.<sup>5</sup>

The subdivision exercise makes my playing much more precise and helps me with phrasing. I started to understand the rhythm better and not only as a rhythm but as a form of expression for the phrase. It gives a flow to excerpt. This makes my playing clearer and helps me to be more together with other voices. These skills open my thinking about the more difficult passages. I can be more open to the other instrument`s

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<sup>5</sup> University of Gothenburg Symphony Orchestra "Project 1 Practice Part -Cello" (September 2017)



rhythm, and more aware of being together with them as I play by myself. It is practically demonstrated in Recording 1.

## Change of strong and weak beat

The image displays three systems of musical notation for a piano and bass clef. The first system (measures 29-33) features a piano part with a triplet of eighth notes, a fermata, and dynamics of *pp* and *p*. The second system (measures 30-32) includes a piano part with a fermata and a bass clef part with a fermata and dynamics of *pp*. The third system (measures 31-33) shows a piano part with a fermata and dynamics of *mf* and *p*, and a bass clef part with a fermata and dynamics of *pp*. Performance instructions include *saltando* and *V* (accents).

Example no. 2 – Piotr Tchaikovsky *Symphony no.6* 1st movement from bar 29 -33.<sup>6</sup>

Changing the strong beat technique helps to systematise and organise fast passages. In this passage, the scale at the beginning of the excerpt often has a tendency to be played rushed. I practised this with the metronome and I switched the strong beat for the weak part of the bar.

The result is that I suddenly have got additional space between the notes. The amount of time I had to play was much longer than I thought and I had no sense of rushing for the next beat. My left hand became more stable rhythmically and therefore it sounded much more precise. This skill of switching the beats are therefore very helpful in fast passages when you can get stressed and rushed, it clearly showed how much I was rushing and how unstable I was in the middle of the passages. It is very useful for large groups when we needed to be more open to the melodic lines in other instruments to have a good sense of ensemble. This is practically demonstrated in recordings 2

<sup>6</sup>. Pyotr Tchaikovsky, *Symphony No. 6, Op.74*. (Leipzig: Breitkopf und Härtel, 1945).

## **The different ways of approaching the beat**

57 *cresc.* *mp cresc.*

61 **I** *f* *ff molto ritmico*

65 *molto* *p espr.* *mf*

69 **J** *f marc.* *sfp* *pp* *poco cresc.* *mp*

73 **K** *f* *unis.*

80 **L**

86 **M** *ff sonore* *mf*

91 *pizz.* *f* *f* *sfp* *f*

TIME

Example no. 3 Leonard Bernstein *Songfest*, 3 movement from bar 57-91.<sup>7</sup>

<sup>7</sup> Leonard Bernstein, *Songfest*. (New York: Boosey&Hawkes, 1996).

As you can easily see on the example every bar is in a different metre. The speed is quite fast. It is impossible to count it. I was listening to the recordings and singing my part to know the melody. I was also clapping by my hands to get the rhythm into my body. After a few days I changed my mind and suddenly everything got so much easier. It is worth noting that this is not an exceptional page from the piece, the entire cello part was like this. This tools changed my mind not only for this piece but for all complicated rhythmic sections. I now approach rhythmically difficult passages in a new way and instead of counting them, I try to listen to the recording and memorise the melody and line. You can see the more concrete description on my accompanying movie Recording 3.

### 4.1.2 Articulation

#### Bow on the string

The musical score consists of six staves. The first staff is for Violin (Viol. 37), marked 'I.Solo'. It begins with a complex rhythmic pattern in 7/8 time, followed by a change to 6/8, then 5/8, and finally 4/8. Dynamic markings include *ff*, *sf*, and *p*. The second staff is for the right hand of the piano, starting with *sf p subito*. The third and fourth staves are for the left hand of the piano, with *pp* markings. The fifth and sixth staves are for the right and left hands of the piano, with *pp* markings. The piano part includes a section marked 'sempre p' and dynamic markings *f* and *sf*.

Example no.4 Bedrich Smetana *The Bartered Bride* -  
Overture from beginning to bar 48.<sup>8</sup>

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<sup>8</sup> Leonard Rose, *Orchestral Excerpts from the Symphonic Repertoire for cello, volume 1,2 and 3*  
(New York: International Music Company, 1953).

Bedrich Smetana - *The Bartered Bride*, is an excerpt often requested on orchestral auditions. When I played it in the orchestra, I discovered how difficult it was to be together with the rest of my section. As I practise slowly I become aware that I am lifting my bow from the string, what makes my playing not stable with the rhythm. The advice from Mr R. DeMaine about staying permanent on the string is beneficial here. When I want to show more as a leader or make a particular accent I lift the bow. That move makes me late for the next note. The consequence is not being with the others. It took me a bit of time to change my habit. This is practically demonstrated in Recording 4.

I can see differences, after practice. I am calmer in the awkward moment of switching the position, and I no longer rushing. I also have space to put more focus on my left hand. I can see if the fingers are prepared in the position if they are ready for the shift. After lots of years of practising this excerpt, I was able to play it on my own in a good tempo. When you are becoming a part of the group, you need to be more flexible with your technique to be able to join another cellist. This technique helps me a lot to understand what I can do, to be better together with others.

### 4.1.3 Knowledge and listening

#### Listening and knowing the piece

Example no. 5 Bizet *Carmen* , no. 24 from 9 bars after 45 to 46.<sup>9</sup>

<sup>9</sup> Högskolan för Scen och Musik vid Göteborgs Universitet "Mock Symphonic Booklet Cello" (May 19, 2017)

This is an excellent example of how important it is to know the story of the piece and it is from *Carmen* by Bizet. It is very important to listen to the piece before we begin to play it so we can analyse as it is easy to play in the wrong character. This excerpt is often chosen for orchestral auditions. The melody is known by everyone as the Torreador Aria, and is a happy, funny, sarcastically humorous and the big operatic theme but is totally wrong for this excerpt. At this point in the opera, the mood is melancholic and sad and the cello solo should be in a totally dissimilar mood to how we expect. The tempo changes naturally to a much slower one. You can see the description and difference on Recording 5. *Carmen* is, therefore, an excellent example of how important it is to know the story of the music and the lyrics to be able to convey the true meaning of the music.

#### 4.1.4 The new way of producing the sound

### Changing position techniques

6 Violoncell

Adagio non troppo

*poco f espr.*

6

12

*poco f* *dim.* *p* *dim.*

A

Fl. I

4

Example no. 6 J. Brahms *Symphony no. 2*, 2<sup>nd</sup> move. from beginning to bar 16.<sup>10</sup>

The second symphony by Brahms is a perfect example of how the techniques of clear changing the position can improve the performance quality of the excerpts. When I recorded myself, I could hear that the intonation and tempo is not stable. The changing position exercise helps me with intonation and with producing "dolce" sound. It is also helpful when the character change in bar six. The sound becomes more close and small. This is practically demonstrated on Recording 6. This skills help me with intonation and create musical space for the contrasting characters in this extract.

<sup>10</sup> National Orchestra Institute + festival "Cello Audition" (December 2017)



## 4.2 Summary

All the techniques I learned at the NOI have helped me a lot in my playing and I can see a really significant improvement. Slow practice helps me to discover my mistakes which aren't so obvious when I am practising at full tempo. Exact analysis of all problematic bars helps to find a problem very quickly and also find a solution for it. Suddenly, I can improve my playing instantly even if the problem has been in the passages for many years.

From these new experiences, I can work much faster without forcing my hands and getting frustrated. These new ideas help me to understand my position in the section and all the orchestra and how I can be more open to other players and their parts. I get a space, in which, everything has time to be played, and there is no rush or stress about difficulties. I feel I am a better musician and better cellist from these techniques that I learned at the NOI.

I also realised how important is to practice the excerpts very carefully and think about it not only as a cello solo playing how I would play it in a large section of cellists. Analysis of technical problems show how we can solve the problems of a section if we consider the entire group rather than just focus on our own individual playing. The observations I made during the orchestral rehearsals allowed me to look at my part in an entirely new light.

## V Conclusion

### Summary

My work during the UGSO projects has allowed me to be more aware of the way how I play in the orchestra. I experimented with the methods of preparing for the projects. I discovered the problems we had as a cello section, string group and an entire orchestra. I tried to find the best solution to my own contribution to this with my practising and observation.

The NOI project gave me the opportunities to get technical tips from the best professional cellist and conductors. I found answers for my problematic questions. I learned how to solve them, and how to change my methodology to avoid them in the future.

After the USA trip, I had two projects to retake at UGSO. Everything that I have learned at NOI was the „dot on I."

Articulation – This advice from Robert DeMaine was to keep your bow on the string and never lift if it is unnecessary which the huge challenge for my playing. He was showing us how great section can be if everyone starts from the string at every entrance. How remarkably together we can be in the all-string section if we all do it.

Suddenly the left hand has more time to shift and change the position. We do not need to worry about difficult shifts when the bow has a contact with the string all the time.

Listening to each other – This was an advice that sometimes in the music performance unexpected things can happen such as notes going badly or someone will make unexpected rubato, allecerando or ritenuto. If you know the music of the other parts and you listen to them, not only focussing on your part, you are more flexible giving you time to react so you can be on the right place in good time.

Rhythm – rhythm rhythm rhythm, that is what I learned in the USA. There is always an instrument which is doing the subdivision for your rhythm, or you are a group which does the subdivision for other. If you listen to your colleague, you will always play in a good way so that you are on time. This allows you to not start late when you have a cantilena, and also it prevents you from rushing in faster passages.

Music is something more if you understand what you are playing. If you know the era, style and composer the character of your playing will always be right. That pushes you automatically for the highest level of playing.

Be aware of what and how the principal is playing. That is what makes the best orchestras play at the highest level. They are a team in the group who are always together, supporting each other no matter of chair position. The cellist in the last stand helps the section stay stable with double bass which is behind. The middle of the section acts as a transmitter between the front and back. The front of the section lead the section and take care of tempo and being together with other sections.

Finally, I learned that you should never lose any notes through lack of care. You should play everything with the same care as you would play the most important concert solo. If you would play more complicated fingers as a solo you should do for an orchestra part. If you would use other string in a solo you should again apply the same practices for sectional playing. Even the smallest notes which you think no one hears and no one knows you should play with the care and precision as the most important one. When one instrument has a mainline, twenty others play the accompaniment. If the accompaniment parts do the best job as a supporting figure, the solo comes naturally. To play as the best, you must apply the highest level of attention and caring to even the most seemingly insignificant notes so you can do the best job for all the other members of the orchestra.

## Conclusion

All of the experiments which I did for this thesis showed me how to be prepared for orchestral projects in many ways. I am so happy I had an opportunity to do my project, it changes my view for the entire orchestra. I can feel, and also I know from the teachers and other friends, I have become a better cellist and better musician.

Answering my title question I would say:

There is not the one right way for all musician to be well prepared. Every one of us is unique and every instrument has individual possibilities and limits. These differences start with technique solution than through differences in interpretation and finish at the organisation. Orchestra is a real organism created by many people. They have one common thing – they all love music.

I strongly feel the key to success is to combine all techniques and schools. Choose what is right for you, and create the music together. The good organisation helps the orchestra to play better. The most important thing is to love what we do and have a passion inside us every day. Show it in the very shortest note, on the rehearsals, concert and in the practice room.

...

A few weeks ago the Concertgebouw orchestra came to Gothenburg. The GSO website shared the program note<sup>11</sup> about the success of this famous orchestra. In the paper, we can read the polemic - why is the Concertgebouw Orchestra considered as one of the best in the world? The conclusion was that they are the most flexible with their interpretation.

By the extremely high level of playing, constantly staying together. They can freely „jump" from one Epoque to other, from one style to other. I am happy to see that my way of thinking and analysing the preparation process brings me to the same thoughts.

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<sup>11</sup> Ibid., p.21

## **Final Words**

All knowledge I have collected during my Thesis work help me to improve my playing. The advice from the USA is very demanding technically, and I need some time to make them real in my every day playing. They are some mistakes playing over and over from years such as lifting the bow and changing the position. It will take a few months to change my habits and make them work without constant looking and thinking about it. I feel all these years have made me closer to the point I would like to be as a cellist and a musician in the orchestra. I will develop my work on this aspect and hopefully still raising my level of playing. I want to share my knowledge with my colleagues. Maybe one day I will be able to help my section as a principal.

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Recordings 1 - presentation of Subdividing technique

Recordings 2 - presentation of Change of Strong and weak beat method

Recordings 3 - presentation of The different approaching the beat technique

Recordings 4 - presentation of Bow on the string technique

Recordings 5 - presentation of Listening and knowing the piece method

Recordings 6 – presentation of Changing position technique