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UNIVERSITY OF MIAMI

A DETAILED STUDY OF SELECTED ORCHESTRAL EXCERPTS
FOR CELLO

By

Susan Elizabeth Moyer

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2009

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of
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A DETAILED STUDY OF SELECTED ORCHESTRAL EXCERPTS
FOR CELLO

Susan Elizabeth Moyer

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A Detailed Study of Selected Orchestral
Excerpts for Cello

(D.M.A., Instrumental Performance)
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Abstract of a doctoral essay at the University of Miami

Doctoral essay supervised by Professor Ross T. Harbaugh
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The purpose of this essay is to provide detailed information and instruction on the fifteen orchestral excerpts for cello most requested at orchestral auditions. The chosen excerpts were selected by compiling a master list of orchestral excerpts from the audition lists of all the Symphony Orchestras in ICSOM, ordering the list by the frequency in which the excerpts appear on the lists.

The essay prepares an applicant to perform these excerpts at an orchestral audition. In the audition, each excerpt demonstrates the applicant's ability in one main area so that upon completion of the audition process, the audition committee has a clear picture of all aspects of the applicants' playing. This essay describes each excerpt in terms of that main focus, as well as the technical and musical elements that must be considered as part of the preparation toward a polished performance.

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CHAPTER 1

INTRODUCTION

The study of orchestral excerpts has long been a facet of the life of an orchestral instrumentalist. Every instrumental part in the orchestra repertoire (i.e. Piccolo, timpani, cello, etc.) contains technically, rhythmically, or musically difficult passages that are often removed from the whole piece and studied as separate entities. Historically, these passages have been a source of consternation for players of the instruments and are regarded by all to be worthy of concentrated attention.

The most common reason for studying orchestral excerpts is preparation for an orchestral audition.¹ Orchestras hold an audition to fill a vacancy with an instrumentalist who demonstrates thorough knowledge of the literature, mastery of instrumental technique, and absolute musicianship.² The excerpts of the literature are chosen carefully by the auditioning orchestra to reveal to the hiring committee the talents and knowledge of the applicant. Many excerpts exist in the literature of each orchestral instrument, forming a long list from which audition excerpts might be compiled.³ Each instruments'

¹ Gabriel Gottlieb, “Nice Work (If You Can Get It): How Do You Make Sure You Get The Job You’ve Always Wanted,” *Double Bassist* 17 (Summer 2001) : 14-15.

² L. Tony Brandolino, “Winning an Orchestral Audition: Advice from the Pros,” *American String Teacher* 49, no. 2 (May 1999) : 29-31.

³ Eric Hoover, “Tips for Playing Auditions,” *Instrumentalist* 37 (January 1983) : 36-41.

list has a few excerpts that are commonly requested and many more that appear sporadically.⁴

The orchestral literature is very rich for the violoncello (hereafter referred to as the cello).⁵ Because of the tenor quality of the sound of the instrument, the cello serves both melodic and accompanimental functions. Primarily, the cello in the orchestra operates as part of the bass line, offering harmonic support to treble melodies. But, the high tenor voice of the cello lends itself well to melodic functions, and often the cello section is showcased in beautiful, soaring melodies.⁶

The standard list of orchestral excerpts for cello includes passages that serve a variety of functions within the repertoire. Many are strictly melodic and are easy to identify as such (e.g., Brahms' *Second Symphony*, opening of the second movement). Some are non-melodic, yet are filled with so much interesting material that the student might falsely elevate the excerpts' role in the work solely based on the amount of time spent perfecting the passage (e.g., Strauss' *Don Juan*). Yet other non-melodic excerpts serve harmonically as part of the bass line but are filled with rhythmic challenges or difficult note passages (e.g., Mozart *Symphony No. 35*, last movement). While preparing excerpts for an orchestral audition, one encounters many different challenges in the music

⁴ Hoover, "Tips for Playing Auditions," 36.

⁵ Linda Shay, "Selected Orchestral Excerpts for Cello: Analyzed and Graded," (DMA diss., The Ohio State University, 1977).

⁶ H. Stoddard, "The Cello in Our Symphony Orchestras," *International Musician* 48 (February 1950) : 20.

and it is imperative to understand those challenges and what steps to take to overcome them.⁷

Justification for the Study

There is a lack of available materials containing instructional assistance for students of the orchestral cello section literature. Institutions of higher learning often offer classes in excerpt preparation but these classes often fail to impress upon the student the necessity for careful study of the material. Many students begin to study the excerpts in earnest only after graduation and then realize the need for specific information pertaining to the music. Of the available editions containing orchestral excerpts, none offers more than mere notes with edited fingerings and bowings. Published materials already in existence are the *Orchestral Excerpts from the Symphonic Repertoire: Classical and Modern Works*, in three volumes,⁸ *Orchestral Excerpts from Opera and Concert Works of Richard Wagner*,⁹ *Orchestral Studies from Symphonic Works of Richard Strauss*,¹⁰ and *Test Pieces for Orchestral Auditions*.¹¹ While useful for presenting a vast repertoire of difficult orchestral cello passages, these collections do not give any advice on preparation of the music.

Two doctoral dissertations relate to the topic of orchestral excerpts for the cello. Both contain informative lists of excerpts relating to specific technical difficulties but the

⁷ Stephan Seiffert, “Preparing for a Symphony Audition,” *Instrumentalist* 26 (February 1972) : 59-60.

⁸ Leonard Rose, ed., *Orchestral Excerpts from the Symphonic Literature* (New York: International Music Company, 1953).

⁹ Alfredo Piatti, ed., *Orchestral Excerpts from Opera and Concert Works of Richard Wagner* (New York: International Music Company, 1946).

¹⁰ Wilhelm Jeral, ed., *Orchestral Studies from the Symphonic Works of Richard Strauss* (New York: International Music Company, 1973).

¹¹ Rolf Becker, ed., *Test Pieces for Orchestral Auditions* (Mainz: Schott Editions, 1993).

narrow focus on technical demands does not satisfy the need for direction in preparation of the excerpt as a whole. David Litrell's "A Collection of Orchestral Excerpts for the Cello Categorized by their Technical Aspects" identifies eighteen technical challenges and for each offers numerous excerpts from the orchestral cello literature that feature the particular difficulty for practice purposes.¹² Litrell maintains that orchestra excerpts could be used to teach technical skills for the dual purpose of perfecting the skill and familiarizing oneself with the orchestral literature.¹³ Linda Jean Shay's "Selected Orchestral Excerpts for Cello: Analyzed and Graded" examines and lists the technical elements present in a large number of excerpts, and gives each excerpt a grade based on the overall difficulty of the elements in the excerpt.¹⁴ These dissertations offer a unique perspective of the excerpts but do not satisfy the need for a volume that looks at each excerpt as a whole and prepares one for audition performance.

Literature of this nature does exist in the repertoire for other orchestral instrumentalists, particularly wind and brass players, in the form of annotated excerpt books. Additional resources for cellists include Stephen Geber's¹⁵ CD entitled "Cello Solos from the Standard Orchestral Repertoire"¹⁶ on which he plays and comments on twenty Principal cello solos. Ronald Leonard¹⁷ has released a CD recording as part of

¹² David Litrell, "A Collection of Orchestral Excerpts for the Cello Categorized by their Technical Aspects," (DMA diss., University of Texas at Austin, 1979), 3.

¹³ Ibid., 2.

¹⁴ Shay, 1.

¹⁵ Stephen Geber, Principal Cellist of The Cleveland Orchestra, 1973-2003.

¹⁶ *Cello Solos from the Standard Orchestral Repertoire*, Stephen Geber, violoncello, Shar Music Company SGB1, 2002, compact disc.

¹⁷ Ronald Leonard, Principal Cellist of the Los Angeles Philharmonic, 1975-1999.

Summit Records OrchestraPro series, featuring a mixture of solo and section cello excerpts with some verbal comments.¹⁸

Statement of Purpose

The purpose of this study is to create aid materials for students of the orchestral cello literature to deepen the understanding of the requirements of particular orchestral passages. This detailed study of the most commonly requested audition excerpts in the symphonic non-solo cello literature is meant to provide guidance beyond the fingerings and bowings found in standard excerpt collections. In addition to specific information on particular excerpts, bowings and fingerings for the five most significant excerpts as chosen by the principal cellists from five major orchestras in the United States¹⁹ (New York, Chicago, Cleveland, Philadelphia, and Los Angeles) will be compiled for the purposes of comparing different, clearly effective approaches to the same music.

Research Tasks

1. Compile a list of the most common cello audition excerpts based on the audition lists of the fifty-one ICSOM²⁰ orchestras.
2. Select fifteen most common excerpts for analysis.
3. Analyze in terms of desired bow stroke, sound quality, musical expression, and technical difficulties.
4. Create annotations for each excerpt and compile guide for presentation of all steps of preparation leading to polished performance.

¹⁸ *OrchestraPro: Cello*, Ronald Leonard, violoncello, Summit Records DCD-196, 2002, compact disc.

¹⁹ Carter Brey, New York Philharmonic, William Stokking, retired, Philadelphia Orchestra, Stephen Geber, retired, Cleveland Orchestra, John Sharp, Chicago Symphony, Ronald Leonard, retired, Los Angeles Philharmonic.

²⁰ International Conference of Symphony and Opera Musicians, founded 1962.

CHAPTER 2

REVIEW OF LITERATURE

The literature pertaining directly to the orchestral excerpts for cello is quite limited. Existing are two doctoral essays whose focus are orchestral excerpts for cello and numerous articles that address auditions in general, some with comments geared towards other instruments but containing universal insights. More common is the excerpt book, a gathering of musical samples of various orchestral excerpts for cello, often edited by a master cellist. The collection offers fingering options and sometimes bowings, although the snippets of music are often reproductions of the original edition and the phrase markings are of unknown origin, whether from the composer or the editor.

Orchestral Cello Excerpts

The existing doctoral essays explore orchestral cello excerpts in detail, both focusing on the technical aspects of the excerpts. David Litrell in *A Collection of Orchestral Excerpts for the Cello Categorized by their Technical Aspects* proposes using the orchestral literature to study and master technical difficulties of the instrument.²¹ He asserts that cello students learn to play their instruments virtuosically but remain untrained in the realm of orchestra excerpts.²² Litrell believes excerpts could be used to teach certain skills of cello playing and in his essay combines an etude book and orchestral excerpt book encompassing eighteen categories of technical

²¹ David Litrell, “A Collection of Orchestral Excerpts for the Cello Categorized by their Technical Aspects”, (DMA diss., University of Texas at Austin, 1979), 2.

²² Ibid., 2.

skills/difficulties.²³ Each difficulty/skill is introduced and then followed by numerous examples from the orchestral literature, providing the student many opportunities to practice the skill while learning the orchestral excerpts.²⁴ Included in the volume are excerpts of works Litrell believes one would encounter in the course of a professional orchestra career, including some from the twentieth-century repertoire requiring special skills.²⁵

Linda Jean Shay's *Selected Orchestral Excerpts for Cello: Analyzed and Graded* examines the orchestral cello excerpts included in eight excerpt books.²⁶ Shay's essay is essentially an extended list of alphabetized orchestral excerpts, each followed by an assigned letter grade describing its difficulty (E-easy, EM- easy to moderate, M-moderate, MH-moderate to hard, H-hard), a series of lettered symbols representing the different technical difficulties exhibited in the excerpt, and the name of the excerpt book in which it appears.²⁷ In Chapter Two where the various technical elements are listed and described, Shay also lists related informational reading and specific etudes for practice of each technique.²⁸ Chapter Four displays in table format the contents of each of the eight excerpt books headed by technical element and the grade assigned to the excerpt because of the particular element.²⁹

²³ Ibid., 10.

²⁴ Ibid., 3.

²⁵ Ibid., 4.

²⁶ Linda Jean Shay, "Selected Orchestral Excerpts for Cello: Analyzed and Graded." (DMA diss., The Ohio State University, 1977), 1.

²⁷ Ibid., 1.

²⁸ Ibid., 5-14.

²⁹ Ibid., 28-36.

Eric Hoover's article "Tips for Playing an Audition"³⁰ offers in two parts advice for audition preparation. Aside from basic information (American Federation of Musicians' *International Musician* monthly listing of audition announcements, pre-audition preparation advice, audition day expectation) Hoover lists standard excerpts for cello auditions from Beethoven to Tchaikovsky. He states his list is merely a beginning point from which the novice auditionee should seek other more comprehensive listings.³¹

Audition Advice

Many articles that discuss orchestral auditions and excerpts contain some advice by the author on the audition process. This counsel can focus on the preparation of excerpts, the readying of oneself for the actual audition experience, general musical principles and cautions to heed while practicing and performing the music. Many authors echo one another in the input they give while others have a singular approach that can offer a fresh perspective. Nearly all mention the unquestionable components of good intonation and rhythm but many others take a focus worth noting.

Tony Brandolino's article "Winning an Orchestral Audition: Advice from the Pros"³² offers many valuable suggestions and emphasizes well-preparedness on the part of the audition applicant. From the choice of the concerto which best represents the applicant's playing, to the thorough knowledge of the excerpts, to the possible pre-audition mentoring by a professional, Brandolino makes the point that one cannot be too

³⁰ Eric Hoover, "Tips for Playing Auditions," *Instrumentalist* 37 (January 1983) : 36-41.

³¹ Ibid., 36.

³² L. Tony Brandolino, "Winning an Orchestra Audition: Advice from the Pros," *American String Teacher* 49, no.2 (May 1999) : 29-31.

prepared.³³ In consultation with three concertmasters Brandolino offers a short list of audition musts: consistent intonation, good tone, ability to blend with the section, rhythmic solidarity, clean playing, ability to grasp musical style, and musicality.³⁴ He ends the article with a short primer on audition day procedures and the admonition that perseverance is the key to success.³⁵

The focus of Stephen Seiffert's article "Preparing for a Symphony Audition"³⁶ is practical advice on various steps in the preparation for a symphony audition. He asserts familiarity of the orchestral literature as a necessary first step to understanding how an excerpt fits into a given work.³⁷ Knowing as much as possible about the particular orchestra and its audition procedures ahead of the audition is vital as is taking good care of oneself before the audition and arriving early enough to avoid stress. Confidence is a great key to success and Seiffert believes that confidence is built by complete preparation.³⁸

David Walter's review of the book "How to Get an Orchestra Job and Keep It" by Erica Sharp³⁹ commends the author on a concise guide to audition preparation for the majority of the string players graduating from degree programs and on the job hunt.

³³ Ibid., 29.

³⁴ Ibid., 29.

³⁵ Ibid., 29, 31.

³⁶ Stephen Seiffert, "Preparing for a Symphony Audition," *Instrumentalist* 26 (February 1972) : 59-60.

³⁷ Ibid., 60.

³⁸ Ibid., 60.

³⁹ David Walter, review of "How to Get an Orchestra Job and Keep It" by Erica Sharp, *American String Teacher* 36, no. 2 (Spring 1986) : 71.

Aside from instruction for efficient practice, the author includes valuable advice on stage fright and professional decorum. Walter closes the review with an acknowledgement of the dearth of available orchestra positions and advocates ambassadorship for support of the arts.⁴⁰

Gabriel Gottlieb's article "Nice Work If You Can Get It: How Do You Make Sure You Get the Job You've Always Wanted?"⁴¹ warns of the competition for vacancies in orchestras and stresses the need for familiarity of all facets of the audition process. A particularly important piece of information is to recognize the need to show musicality and adaptability during the audition to demonstrate one's capability as a potential member of the orchestra.⁴²

One of the most comprehensive articles found was that of Chicago Symphony Orchestra violinist Joseph Golan. In an article entitled "The Art of Auditioning"⁴³ Golan offers useful advice on all aspects of the audition including an observation of the disparity between the skills needed to audition successfully and the skills needed to play your instrument successfully.⁴⁴ Golan outlines the audition process and discusses what an auditionee might expect to encounter leading up to the audition, such as the application, the screens that maintain the anonymity between auditionee and the

⁴⁰ Ibid., 71.

⁴¹ Gabriel Gottlieb, "Nice Work If You Can Get It: How Do You Make Sure You Get the Job You've Always Wanted?" *Double Bassist* 17 (Summer 2001) : 14-15, 17.

⁴² Ibid., 17.

⁴³ Joseph Golan, "The Art of Auditioning," *Instrumentalist* 30 (May 1976) : 22-27.

⁴⁴ Ibid., 22.

committee, and the concept of auditioning for the experience.⁴⁵ While discussing the solo requirements for an audition, Golan recommends choosing the concerto that best displays the applicant's playing and one that is not too rhapsodic. The concerto is the applicant's opportunity to play soloistically while demonstrating the rhythmic discipline and musicianship the orchestra demands from its members.⁴⁶ Strength of rhythm is a constant theme in the article and with that in mind Golan addresses nerves and how to prepare for them with a focused mind by having the tempo set clearly in mind before beginning each excerpt. Important also is the realization that the committee and conductor are human.⁴⁷ The author offers a few warnings on the technical aspects of playing such as maintaining good tone quality and intensity of phrase and accurately representing the dynamics of the excerpt without playing as one would in the section.⁴⁸ Sight-reading is often included in the audition process and Golan suggests taking time to peruse the entire excerpt to assess the difficulties before beginning. He concludes his thoughts with the opinion that one should miss notes if necessary rather than disrupt the rhythm of a sight-reading excerpt.⁴⁹

Garret Fischbach's article "Mastering the Unknown: Guidelines for Successful Orchestra Auditions"⁵⁰ is a helpful and brief discussion of thirteen different audition related topics including advice on playing for people in advance, knowing the score, and

⁴⁵ Ibid., 23.

⁴⁶ Ibid., 23-24.

⁴⁷ Ibid., 25.

⁴⁸ Ibid., 26.

⁴⁹ Ibid., 26-27.

⁵⁰ Garrett Fischbach, "Mastering the Unknown: Guidelines for Successful Orchestra Auditions," *American String Teacher* 58, no. 3 (August 2008) : 42-44.

practicing slowly with plenty of time before the audition to gain control over the technical difficulties without feeling rushed.⁵¹ Fischbach answers some questions about musical details, such as counting out rests within an excerpt, the pros and cons of playing double stops, the choice of using your music vs. the orchestra's parts, and how to balance playing in a style that will show you are a good section player and yet play expressively.⁵² He recommends not trying to play too loud, knowing and accepting your instruments' capabilities in order to produce a beautiful tone and not using a different instrument at the last minute because the change might not produce your best playing. The article is a great summary of tips to make the audition experience less uncomfortable.⁵³

One of the more interesting articles comes from an author whose experience comes mainly from listening to auditions, conductor Carl Topilow. In his article “Advice, 9000 Auditions Later”⁵⁴ he states that the people listening to auditions look at performance level, articulation, lyrical playing, range, technique, and musical styles; in short, “we are looking for someone who can play music.”⁵⁵ Topilow writes that auditioners want to hear good playing and will ask to hear more if certain skills are not clearly demonstrated.⁵⁶ He advises to spend your time preparing the ‘objective’ aspects of the audition that you can control: pitch and rhythm and to learn whole works as well as the

⁵¹ Ibid., 43.

⁵² Ibid., 43-44.

⁵³ Ibid., 44.

⁵⁴ Carl Topilow, “Advice, 9000 Auditions Later,” *The Instrumentalist* 44 (May 1990) : 17-18.

⁵⁵ Ibid., 17.

⁵⁶ Ibid., 17.

few measures of the excerpt, to play for people who do not play your instrument, and to record yourself so you can listen objectively to your progress.⁵⁷

A second article by author Brandolino, “Let’s Formalize Orchestra Audition Preparation at the University Level”⁵⁸ suggests adding the study of orchestral excerpts on a weekly basis at private lessons to give performance majors formal training in preparation for auditions.⁵⁹ By taking fifteen minutes of every hour lesson to study excerpts and having the performance of excerpts be a end-of-semester jury requirement, Brandolino believes students will enrich their collegiate performance abilities as well as gain needed pedagogical and performance skills for their lives as musicians.⁶⁰

Violist William Schoen offers some excellent across-the-board advice on auditions in his article “Is an Orchestral Career Your Goal?”⁶¹ His guidance largely is universal although he does specifically address some audition concerns of violists. In a discussion of choice of concerto he states that the concerto must represent your best playing virtuosically and stylistically. He goes on to say the same should be true of the orchestral excerpts and that they are as, if not more important than, the concerto.⁶² The candidate in the audition should display a sense of rhythm, secure intonation, a fine tone quality, control of the various bow strokes (legato, détaché, spiccato and staccato), and flexibility

⁵⁷ Ibid., 18.

⁵⁸ L. Tony Brandolino, “Let’s Formalize Orchestra Audition Preparation at the University Level,” *American String Teacher* 49, no. 4 (November 1999) : 124.

⁵⁹ Ibid., 124.

⁶⁰ Ibid., 124.

⁶¹ William Schoen, “Is an Orchestral Career Your Goal?” *Journal of the American Viola Society* 10, no. 2 (1994) : 7-9.

⁶² Ibid., 7.

if asked to change tempi, bow stroke or dynamics.⁶³ One of the most interesting parts of the article is his discussion of particular excerpts that violists should know and his inclusion of stylistic concerns in the works of various composers. He suggests that excerpts of works by Mozart and Haydn be played with an elegance of style, perfect rhythm and a proper bow stroke. The drama in Beethoven's works should be reflected in contrasting dynamic changes; he specifically mentions the second movement of Beethoven's *Symphony No. 5* (an important excerpt for both viola and cello) and the need to play *sostenuto* in the theme and have clean string crossings in the variations.⁶⁴ Schoen also discusses another excerpt that applies to cellists as well; in the *Overture to Tannhäuser* by Richard Wagner he advises to keep the *spiccato* needed for the *f* triplets strong but not rough.⁶⁵ Another unique point is his urging to practice sight reading daily to get accustomed to continuing, despite mistakes. He points out the dynamics and style are important, but rhythm and notes are primary in sight-reading.⁶⁶

Another article written by a violist is “A Preparation Strategy for Successful Orchestra Auditions” by Patricia McCarty.⁶⁷ As with the Schoen article, much of her advice is universal along with some specific comments for violists. On the topic of the need for playing experience, McCarty says that playing ability is more important, although experience is very helpful. What is most important is the candidate’s ability to

⁶³ Ibid., 7.

⁶⁴ Ibid., 8.

⁶⁵ Ibid., 8.

⁶⁶ Ibid., 8.

⁶⁷ Patricia McCarty, “A Preparation Strategy for Successful Orchestra Auditions,” *Journal of the American Viola Society* 4, no. 3 (1988) : 3-9.

intuitively know the style of a composer's works, what sort of articulations apply to that work, and how the passage relates to the rest of the orchestra.⁶⁸ She suggests study with a master orchestral player could be helpful, but such studies will reveal few 'secrets' or magic to make the excerpts easier; all preparation of the excerpts include the basics of rhythm, intonation and articulation.⁶⁹ McCarty makes specific reference to a few musical elements to consider while practicing. She warns that a poor choice of tempo or irregularities of tempo can indicate a player who is unfamiliar with the music; try to avoid the common rhythmic mistake of being imprecise with long notes and rests within an excerpt.⁷⁰ In a discussion of pitch, McCarty elaborates on the use of vibrato as an expressive technique that enhances the context of the music with its' intensity and continuity.⁷¹ A player's sense of musical style can be easily demonstrated by showing the ability to vary articulation for the different musical excerpts. One difficult bowing style is *spiccato* as it can be played both on and off the string in different style periods and at different tempi; a player must know which is correct for a given excerpt.⁷² One of the most helpful points McCarty makes is that many of the best audition excerpts for an instrument are not melodic, and it is the performance of these that indicate to the committee a players' awareness of musical context. She recommends that the excerpts be treated on the same level as a solo piece in terms of attention to detail.⁷³

⁶⁸ Ibid., 3.

⁶⁹ Ibid., 5.

⁷⁰ Ibid., 5.

⁷¹ Ibid., 5.

⁷² Ibid., 7.

⁷³ Ibid., 7.

Katharine Millet's article "Ace the Audition: 12 Tips on Landing a Plum Orchestra Position" is a well written article with a mix of stories of four cellists on the audition trail and audition advice. The audition advice begins with the admonition to not worry about the quality of your instrument and to spend the time practicing effectively with the metronome instead.⁷⁴ Next are general audition tips: send an application that adheres to the requirements of the orchestra, learn as much about the schedule ahead of time so there are no surprises, make sure you read the audition list carefully, and don't spend your pre-audition time catching up with old friends.⁷⁵ Millet's article offers some pre-audition advice to find a way to practice in a hall or big room to get accustomed to not forcing your sound; also, learn to combat your nerves by playing the excerpts for others or after running up a flight of stairs to increase your heart rate, simulating the discomfort you might feel at the audition.⁷⁶ The last advice deals with post-audition disappointment. Most cellists will audition many places before finding success and it is important to not get too upset about it; learn from your mistakes and persevere. Stay in touch with other cellists and try to play for the ones who have won auditions to get their advice. The audition trail is hard, so encourage one another to continue to attain a level of playing that will lead to success.⁷⁷

The articles summarized here are a sampling of the results found through a thorough library search. There are other articles not summarized here written with a focus for percussion, brass and wind players, all with some of the same general audition

⁷⁴ Katharine Millet, "Ace the Audition: 12 Tips on Landing a Plum Orchestra position," *Strings* 20 (December 2005) : 65-69.

⁷⁵ Ibid., 66-67.

⁷⁶ Ibid., 68-69.

⁷⁷ Ibid., 69.

advice but mainly targeted for the specific instrument of the author. There are also more articles by string players not reviewed here because of the repetitive nature of the advice; the articles chosen are a sampling of different points of the audition process and designed to give a view of auditions from different perspectives.

CHAPTER 3

METHOD

Data Collection

The data in this study encompasses the most commonly requested cello audition excerpts of the orchestral literature. To determine the most commonly requested excerpts, letters of inquiry (see Appendix A) were sent to the fifty-one member orchestras of ICSOM (International Conference of Symphony and Opera Musicians) regarding the current audition repertoire list for a section cello vacancy. A total of 42 audition lists were received and from those, the excerpts have been compiled into a large master list (Appendix B), ordered by the frequency with which the excerpts appear among the lists. Often multiple excerpts were requested from one piece (i.e. Strauss' *Don Juan* beginning to letter D, seven measures before letter G through letter H, letters R-T); each requested passage has been included as a separate listing. Other excerpts were listed as a whole movement (Mozart *Symphony #35*, 4th movement) even though the whole movement is clearly never heard in its entirety in an audition. Excerpts from the works are identified by measure number, and when applicable, movement title, unless the universal listing of said excerpt is by rehearsal letter (Wagner's *Tannhäuser*, letter I through K).

Data Analysis

This essay focuses on fifteen of the most requested excerpts as determined by the large master list of excerpts (Appendix B). The auditioning committee requests excerpts to test the applicant's ability to play in a wide array of styles, with a variety of bow

strokes, and with the ability to produce the proper sound.⁷⁸ Although an excerpt has many features and can demonstrate many abilities, one main element categorizes the excerpt in the collective mind of the committee (i.e. legato melody, spiccato bowing, rhythmic precision, sound quality). Each of the fifteen excerpts has been examined to identify the primary challenge of the excerpt that must be demonstrated in an audition. With the primary challenge in the forefront, other aspects such as rhythm, tone color, bow stroke/articulation, dynamics, technical difficulties and solutions for each excerpt are identified and then discussed. Proper attention to all details of an excerpt leads to effective practice and mastery of the excerpt.

Discussion of the aspects of each excerpt is presented as a step-by-step practice guide; the steps are ordered to clearly separate the tasks to be mastered in the preparation of the excerpt. Each of the fifteen excerpts is introduced with the number indicating its place in the list of fifteen. Next, the title caption introduces an unmarked copy of the excerpt. Directly following the music is the list of aspects, beginning with the primary challenge. A brief paragraph outlines why that element is the main focus. Next, the separate aspects are listed in a numerical format with directions for practice. The discussion summarizes the points and offer solutions for integrating all the facets toward a polished performance. Solid rhythm and intonation are integral to the execution of every excerpt and form the backbone of the discussion on each excerpt.

⁷⁸ L. Tony Brandolino, "Winning and Orchestral Audition: Advice from the Pros," *American String Teacher* 49, no.2 (May 1999) : 29.

Materials

The materials utilized included the scores and individual cello parts to the works containing the excerpts. All the excerpts come from pieces in the public domain, so it was not necessary to receive a letter of permission from the publisher to authorize use of the music included in this essay. To ensure the best visual quality of the music, the cello excerpts were transcribed into *Finale* and then added to the text so both words and music would appear in the same crisp black ink. Additionally, any musical terms which appear within an excerpt have been included as part of the discussion on preparation of the excerpt. Musical terms were defined according to the *Harvard Dictionary of Music*.⁷⁹

Additional Data Analysis

Other data collected for the essay includes the fingerings and bowings for five of the most significant excerpts by the principal cellists of five major orchestras in the United States (New York, Philadelphia, Cleveland, Chicago and Los Angeles). The basis for the significance of the five excerpts, aside from their placement on the master list (Appendix B), is the wide variety of bowings and fingerings with which each excerpt can be performed. The five will serve as concrete examples of the different choices cellists make regarding fingerings and bowings. A letter was sent to each of the five men describing this essay and its purpose, with the request for their participation in the study (Appendix C). Additionally, clean, unmarked copies of the five excerpts were sent with the request for the cellists to return the copies with their chosen fingerings and bowings. The returned copies have been included in the essay (Appendix D) for purposes of

⁷⁹ Don Michael Randel, ed., *The New Harvard Dictionary of Music* (Cambridge, MA: Belknap Press of Harvard University Press, 1986).

comparison and demonstration of different, yet effective approaches to the same music. The included music is organized by piece, with the name of each man identified above the excerpt with his bowing and fingerings.

CHAPTER 4

THE PRESENTATION OF THE EXCERPTS

This chapter contains music and discussion of the fifteen cello excerpts most requested at orchestral auditions in the form of a practice guide. The metronome markings given with each excerpt reflect my opinion of an appropriate audition tempo. Listening to recordings of these works should be a component in one's preparation and might influence the choice of tempo. It is important to remember that these are beautiful pieces of music⁸⁰ and to prepare them with that in the forefront of one's mind.

Excerpt One

Example 1. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2, mm. 1-10, M.M. ♩= 76.

Andante con moto



The musical score consists of two staves of cello music. The first staff begins with a bass clef, three flats, and a common time signature (8). The dynamic is marked **p dolce**. The second staff begins with a bass clef, three flats, and a common time signature (8). The dynamics for the second staff are marked **f**, **p**, **f**, and **p**.

Primary Challenge: Lyrical playing

List of other aspects:

1. Rhythm
2. Intonation
3. Smooth string crossing

⁸⁰ Jules Eskin, Boston Symphony Orchestra, Principal Cellist 1964-present, comment made at University of Miami during masterclass in 2003.

4. Bow distribution
5. *Dolce* tone color
6. Dynamic contrast

This excerpt is first on the list because it is the most difficult to play well. While all of the aspects of this excerpt are vitally important, the result achieved when playing must be that of absolute beauty and lyricism. No aspect can be put above another in importance because without all, the performance will lack polish. This excerpt appears on every orchestral audition list because an applicant's mastery of the instrument is demonstrated by the synthesis of all the aspects in performance.

1. Rhythm: The rhythm of this excerpt is one of its most difficult features. The dotted-sixteenth/thirty-second figure must be accurately played, yet without drawing too much attention. The lyricism of the melody must dictate to the player how to incorporate such an active rhythmic element without allowing it to break the melodic line. To effectively play this excerpt, the thirty-second note must be lyrical and leading to the next note with no lapse in bow pressure to avoid the danger of sounding too flippant or choppy. Constant use of the metronome is imperative in the preparation of this excerpt. Practice with a varied metronome pulse, beginning with the beat of a sixteenth note (M.M. $\text{♩}= 152$), moving to that of a thirty-second note (subdivide the sixteenth note pulse) and finally an eighth note (M.M. $\text{♩}= 76$). Once the player feels comfortable with the dotted rhythm, the metronome should beat the eighth note pulse in order to teach the player not to drag any of the tied rhythms or dotted-eighth/sixteenth rhythm. Particular attention should be paid to the rhythms in mm. 2, 4, 5, 6 and 7.

2. Intonation: The key of A_b major presents difficulties in this excerpt right at the outset in the first three notes. The interval of a fourth can be a difficult interval for

intonation so particular attention must be paid to the fourth followed by the major third. The hand placement in extended fourth position is awkward, especially with the change back and forth from G string to D twice in the first two measures, so it is very important to make sure the hand and ear work together to ensure perfect intonation to begin this excerpt. Individual spots to work on:

- a. Opening: Practice the double stop E_b-A_b, then E_b-C_h (Example 2), taking care to not allow the hand to close during the sixth to prepare hand for maintaining extension in the first full measure.

Example 2. Recommended practice for opening pick-up,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



- b. Measure 1-2: Make sure the jump of the fifth across to F_h is in tune, followed by in tune A_h, versus A_b, from previous measure (Example 3).

Example 3. Recommended practice for mm. 1-2,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



- c. Measure 3-4: D_b must be high enough the second time in m. 3, before the tri-tone shift down to G_h. Also watch tri-tone from B_b down to E_h on the downbeat of the next measure, whether shifting or reaching over onto G string (Example 4).

Example 4. Recommended practice for mm. 3-4,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



d. Measure 4: The harmony changes quickly here; watch the E-G-C arpeggiation for intonation, no matter what fingering is used.

e. Measures 5 and 6: Both measures begin with the same intervallic pattern; a descending major third followed by an ascending perfect fourth. If crossing strings in both descending major thirds, practice the third as a double stop, followed by the fourth (Example 5).

Example 5. Recommended practice for mm. 5-6,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



f. Measures 6 and 7: Intonation from A♭-C-high E♭ and back to the C can be tricky. The **f** marking on the E♭ is important and many cellists prefer to play the C-E♭-C completely on the A string to maintain a relationship between the **f-p** marking and the 4-1 finger pattern. Playing these notes in fourth position is also an option, but is more difficult to coordinate the **f-p** marking with the change of string and the 1-4 finger pattern.

g. Measures 8-10: The final C-A♭-low E♭-A♭ is difficult because the pitches must match the higher octave pitches from mm. 6 and 7. The flawless match in intonation of

the high and low C in m. 8 is imperative. The final A_b often is not audible after the string crossing.

3. Smooth string crossing: This aspect could be expanded to include the words smooth and legato bowing throughout, not only in the string crossings. The string crossings that occur in the course of a slur are often complicated by the dotted-sixteenth/thirty-second rhythm, necessitating the need for the thirty-second note to be lengthened. To achieve smooth string crossings, use the increase in bow pressure already in place for the string change and continue on with the same pressure through the thirty-second note to the following note.

One must keep a consistent bow speed with freedom of bow motion in the slurs in order to keep a lyrical sound. The player should make an effort to not add any portato or other bow hand heaviness to the bow motion. This aspect is closely tied with both the rhythmic aspect of this excerpt as well as the next aspect to be discussed, bow distribution.

4. Bow distribution: Bow distribution is always an important component of any piece of music and control over this aspect should be planned, not accidental. The inequality of beats per bow in this excerpt, especially in mm. 3-7, requires careful planning to avoid being trapped at the tip of the bow. Regardless of which bow direction a player begins this excerpt, m. 3 will almost always fall on a down bow. The next two measures (4 and 5) present the bowing challenge of one beat per bow at the beginning of each measure, followed by a slur over the remaining beats. The player needs to save bow in m. 3 by traveling back to at least the balance point on each of the one beat up bows (mm. 4, 5 and 6) in order to remain in the part of the bow which is easiest to control per the demands of

the music. Measures 7 and 9 require saving bow and controlling the bow speed in the *f* to allow enough bow to play the last *p* note with enough sound and finesse.

5. *Dolce* tone color: The dotted rhythm seems to imply a certain energy, but the *dolce* marking along with the dark sound quality inherent in the cello and viola sound indicates that the melody must be played with a dark tone color and lyricism. The *dolce* marking also sets the tone for the juxtaposition with the truly energetic and almost raucous contrasting second melody in each ‘variation’. A player must know how to achieve a dark, yet free sound on his instrument by using a somewhat concentrated and consistent bow speed, flatter hair, and warm vibrato, but without too much bow pressure. It is paramount to maintain the *dolce* color as it is very easy to shift one’s focus to the technical aspects alone and to forget how significant the *dolce* sound is to the success of this excerpt.

6. Dynamic contrast: Already mentioned with the intonation and bow distribution aspect, the dynamic contrast is a small but important aspect. There are differing editions which have the *f* in m. 7 followed by a *subito p* in m. 8. Others print a *decrescendo* between the *f* and *p*. Most orchestras play m. 7 as a full *f* with the *subito p* in the next measure. Although the beat before the high E_b marked *f* has no *crescendo* written, a small *crescendo* will occur naturally using either fingering (second or fourth position) in the course of changing strings and outlining the ascending tonic triad to the highest note in the excerpt. While a small *crescendo* is acceptable, the E_b must be markedly louder to show where the *f* is printed. A faster vibrato, a bit more bow pressure and slightly faster bow speed on the high E_b is sufficient to produce the *f*, but take care to distribute the bow well to allow enough room to play the *subito p*. Be sure to maintain the darkest

sound possible on the E \flat to counteract the brightness of the A string. Since most of the excerpt is played on the D string, this one note can sound strident if not given the proper attention.

Excerpt Two

Example 6. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2, mm. 48-58, M.M. $\text{♩} = 76$.

The musical score consists of two staves of bassoon music. The first staff begins with a dynamic marking **p dolce**. It contains four measures of eighth-note patterns, each starting with a vertical bar line and followed by a horizontal bar line. The second staff continues the pattern and includes dynamic markings **f**, **p**, **cresc.**, **f**, and **p**.

Primary Challenge: Lyrical playing

List of other aspects:

1. Intonation
2. Consistent bow speed
3. Smooth string crossing
4. *Dolce* tone color
5. Dynamic contrast
6. Rhythm

The second part of the most requested excerpt has many similarities to the first part (mm. 1-10) in the various aspects. The main difference is the lack of the dotted rhythm and the need to use one's bow wisely to avoid unintentional swells in each measure.

1. Intonation: There are many of the same issues in this excerpt as in the first, mainly in the perfect fourths, the jump of a fifth from C-F in fourth position, major thirds and shifts of a tri-tone. This variation of the melody adds a few step-wise notes which require more small shifts.

a. The first challenge in this excerpt is to choose a fingering in m. 50 which will minimize the shift to G. Every player has his preference for the cleanest shifts between half or whole steps; my recommendation is to shift down and back up on different intervals. Whether the player chooses a 4-4, 42-2, or 421-1 shift for the beginning of that measure, the decision should be based on the planned shift at the end of the measure back up to fourth position.

b. The next place for concern is m. 53. Most cellists choose to play this passage on the D string, which adds to its difficulty. Often played in third position, the awkward stretch to the C provides a transition to fourth position to continue onward. Although many cellists can reach the perfect fourth G to C, the stretch must be made accurately so the C is perfectly in tune with the surrounding notes. The immediate reiteration of G to C in the measure requires an extra thought so that pitch remains consistent throughout the measure.

c. The grace note B \flat in m. 55 may be reached by a shift or string crossing from the E \flat , but from an intonation standpoint the B \flat merely ornaments the following A \flat , which must create a perfect fourth with the E \flat .

d. The *f* marking in m. 56 and the pitches demand use of the A string. Some cellists play the final C (m. 57) on the D string because of the *p* marking. The fingering required to end on the D string is somewhat problematic; remaining on the A string and shifting within the measure prepares the fingering hand for an easy finish on C with first finger, while the *subito p* is easily managed on one string.

2. Consistent bow speed: Although it seems obvious to maintain a consistent bow speed in a passage with no rhythmic change, the biggest problem cellists have with this

passage is the unintentional swells within each measure. It is natural for the players' attention to be dominated by the difficult fingering and often the bow trails along in the long slurs, speeding and slowing with the rise and fall of the music. It is imperative that the players' attention in practice and performance be focused on steady bow speed and good bow distribution.

It is not necessary to use a whole bow each measure; in fact less bow should be used in measures with awkward fingerings or string crossings. Always strive to save your bow at the beginning of each measure for better control. Be aware that the first slur is the only one with eight notes; this creates a false impression that the slurs are all very long. Use the second slur (m. 51) to get to the frog and from there plan the bow usage in each measure so as to use the least amount possible while maintaining a free sound. Measures 52 and 53 require less bow; mm. 54 and 55 need a bit more. It is very important to arrive at the frog for the beginning of the ***f*** measure (m. 56) and use a steady bow speed in this measure. Most cellists use too much bow at the beginning of the ***f*** measure and cannot sustain ***f*** throughout the whole measure, not to mention having enough bow left to prepare the *subito p*.

3. Smooth string crossings: The string crossings are tied in with the bow speed and control in this excerpt. One cannot allow the integrity of the line to be disturbed by the string crossings. A gluey, very connected-to-the-string feeling with the bow will help achieve the desired result. Starting the excerpt down bow will result in the two most difficult measures falling at an optimal place in the bow. Measure 52 comes on a down bow and with the left-hand shift to third position the player is perfectly positioned to easily drop the bow arm slightly to play the E \sharp on G string with an up bow at the

beginning of the next measure. The string crossing at the beginning of m. 54 occurs at the frog on down bow, the easiest place to control such a maneuver. Take care to not change bow speed once back on the D string to avoid a swell. If crossing strings at the beginning of m. 55 (rather than shifting down) conserve bow to minimize the action and ensure enough bow for the rest of the measure.

4. *Dolce* tone color: The *dolce* color here is the same as in the first excerpt and in some ways easier to produce. The consistent bow speed aspect and *dolce* tone color go hand in hand. Again the combined sound of the cellos and violas in performance provides the model for the individual players' practice. The warm tone color must be maintained throughout all the difficult shifts and string crossings. Even the *f* measure on the A string needs the heaviness of the consistent bow speed to produce the darkest sound possible on a string not known for its dark qualities.

5. Dynamic contrast: This is another aspect that works closely with all the others. The only dynamic contrast comes at the end of the excerpt in the final four measures. The *f* in m. 56 comes at the high point in the phrase. The *subito p* on the next downbeat and the following sixteenth rest help to break down the continuity of the phrase. The final crescendo to the low E_b and the *subito p* resolution to the last A_b bring the phrase to a rapid close.

6. Rhythm: Rhythm in this excerpt is not an issue other than keeping the steadiness of the constant sixteenth notes throughout all the difficult string crossings and shifts. The grace note in m. 55 should not disrupt the rhythm of the sixteenths and should be placed as late as possible. Practice with the metronome is recommended to ensure steadiness.

Excerpt Three

Example 7. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2, mm. 98-106, M.M. ♩= 76.

Primary Challenge: Lyrical Playing

List of other aspects:

1. Intonation
2. Smooth string crossing
3. Consistent bow speed
4. *Dolce* tone color
5. Dynamic contrast
6. Rhythm

The third part of the most requested excerpt is the second variation in this movement of the original theme. Like the second part, the rhythm here is consistent throughout and should be unchanging. However, the difficult string crossings are a challenge for every cellist and often come across as bumpy and uneven sounding.

1. Intonation: Consistent intonation throughout the excerpt is crucial; especially in the change from mainly stepwise notes to the intervallic motion in m. 101. Notes are often repeated within one measure so a consistent finger angle to the string is recommended regardless of position. Practice all melodic intervals as double stops. I do

not recommend an all D string fingering with thumb as the clumsiness of that fingering is often more problematic than achieving a *p dolce* sound on the A string.

a. Beginning in m. 101 the D \flat is the anchor of intonation for the other notes; make sure the intonation on D \flat is consistent after the shift on the second beat. Once in second position, practice the notes as double stops (Example 8). In m. 102 the perfect fourth between C and G sets up the C as the anchor note for intonation into m. 103.

Example 8. Recommended practice for m. 101,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



b. Measure 103: Practice these intervals in double stop: C-F, F-B \flat , D \flat -F, F-B \flat , shift to D \flat -A \flat (Example 9).

Example 9. Recommended practice for m. 103,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



c. Measure 104: Practice these intervals: G-B \flat (D string), double stops E \flat -B \flat , E \flat -A \flat , C-E \flat (Example 10).

Example 10. Recommended practice for m. 104,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



d. Measure 105: Practice G-E \flat , E \flat -B \flat , E \flat -C in double stop (Example 11).

Example 11. Recommended practice for m. 105,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 2.



2. Smooth string crossing: Practice this excerpt starting both down bow and up bow.

For an audition, choose the one which makes the final measure sound and feel the best to achieve the result of smooth and even string crossings in ***p***. Minimize the angle the bow must move between strings so the motion is as small and fluid as possible. Keep in mind that you may need to be able to play both bowings equally well in case your section leader chooses the opposite bowing from your preferred bowing in performance.

3. Consistent bow speed: It is common to hear unintentional swells in the middle of each measure of this excerpt. The bow speed should be consistent in each measure and relatively fast with the result that a whole bow is used per measure. The bow arm should feel light and free with the quick bow speed, but the player must be mindful not to use too much bow at the beginning of each measure so as to maintain the consistency throughout the long measure. The string crossings should not affect the speed of the bow but more attention should be taken in those measures to affect a seamless legato sound.

4. *Dolce* tone color: The activity of the thirty-second notes and the string crossings make the ***p dolce*** color difficult to achieve. The fast consistent bow speed of the previous aspect combines with the tone color to achieve a constant, dark and buttery sound. Again, as before, consider the sound of the combined viola and cello sections to guide in

personal practice. If one plays this excerpt on the A string, watch that the brightness of the string does not affect the *dolce* color.

5. Dynamic contrast: The change to *subito pp* is important in the final measure of the excerpt. The previous two excerpts change to *f* in the penultimate measure; in this excerpt the *subito pp* is completely unexpected. The *dolce* color of the excerpt lends itself well to the *p* dynamic; the warmth of the *dolce* allows enough room to effectively make the change to *subito pp*.

6. Rhythm: Again the rhythm does not change throughout the excerpt; practice with a metronome to ensure the complete steadiness of the thirty-second notes and guard against any rushing mid-measure. The steadiness of the rhythm easily combines with the consistent bow speed aspect.

Excerpt Four

Example 12. Wolfgang A. Mozart, *Symphony No. 35 in D major, K. 385*, mvt. 4, mm. 1-8, 30-37, 88-109, 134-181, M.M. $\downarrow = 138$ (Example continues on next page).

Presto

mm. 1-8

mm. 30-37

mm. 88-109

94

100

mm. 134-181

139

147

152 *f*

159

164

170

176

Primary Challenge: Rhythm

List of other aspects:

1. Bowing style
2. Left hand articulation
3. Intonation
4. Dynamic contrasts

Nearly all of the orchestral excerpt lists collected from the ICSOM orchestras list the fourth movement of this symphony as a whole and do not specify smaller excerpts. That being said, there are three possible excerpts within the movement that are often requested in auditions: mm. 1-37, mm. 88-109, and mm. 134-181. Among these three, the final

excerpt is requested the most often because it is the most difficult and includes the movements' recapitulation which incorporates all but the final four measures of the first excerpt. Because of that duplication, I have included only mm. 1-8 and 30-37 from the first excerpt to illustrate comments below. The remarks here will pertain to the movement as a whole, but examples will be taken from the three excerpts mentioned.

Rhythm is the central issue for this piece. Constant practice with the metronome is recommended to ensure steadiness since rushing is the most common problem associated with the excerpt. Careful consideration should be directed at measures where the running eighth notes end and slower note values begin, i.e. m. 139 or m. 162; it is imperative that the pulse remains steady and subsequent entrances are on time.

The movement is in common time but the pulse of each measure is felt in two. The first four measures of the movement are tricky because of the bowing, which in turn causes a rhythmic problem. It is vital to silently count a few measures of the tempo before beginning and continue counting as you begin the excerpt. The fourth quarter beat of the first measure is often played too fast because one's attention is usually focused on moving from the opening half note to the third-beat quarter note in time, crossing strings while slurring. The unequal bow distribution of three beats slurred followed by one beat on a separate bow needs attention so that fourth beat is perfectly in tempo. Also, watch carefully that the four quarter notes in m. 3 are steady and do not push ahead.

1. Bowing style: The energy that this movement demands results in a light, slightly off-the-string bow stroke or *sautille* in the eighth note passages. The bow actually remains on the string but the speed and shortness of the notes cause the bow to come off slightly. In mm. 88-91 the lessening of bow arm intensity for the **p** notes must not alter

the bow stroke. All quarter notes are short but are on the string if not printed with a staccato dot. In mm. 134-138 the slurred eighth notes must be played with a fast bow speed and very little pressure no matter what bowing is utilized.

2. Left hand articulation: In mm. 134-138 crisp left hand finger articulation will help the notes sound distinct within the *p* dynamic and throughout the slurs. Drum the fingers against the fingerboard; practice without the bow.

3. Intonation: In mm. 32-37, mm. 104-108 and mm. 170-181 the octaves must be perfectly in tune. Throughout the excerpts there are many perfect fourths between D and A (m. 1, mm. 7-8, 10, 148, etc), between A and E (m. 26, m. 164) and E and B (m. 97).

a. Practice the fourths as double stops within the context of the passage since they are most often fingered 2 to 4 (Example 13).

Example 13. Recommended practice for mm. 148, 164, and 97,
Mozart, *Symphony No. 35 in D major, K. 385*, mvt. 4.

b. In mm. 134-138 practice the broken thirds slowly to solidify the intonation of the scale notes (Example 14).

Example 14. Recommended practice for mm. 134-136,
Mozart, *Symphony No. 35 in D major, K. 385*, mvt. 4.

4. Dynamic Contrasts: The dynamic range is largely on the *f* side so it is important to drop to *p* when marked. The beginning should be a controlled *p*. In mm. 88-109 the juxtaposition between *f* and *p* is awkward in the eighths and must not disrupt the bow stroke in the drop to *p*. The *sforzandi* in mm. 34-36 and mm. 177-178 are nothing more than brief bow accents.

Excerpt Five

Example 15. Claude Debussy, *La Mer*, two measures before Rehearsal #9 to six measures after #9, M.M. $\text{J} = 76$ (Example continues on next page).

Un peu plus mouvementé

Top System:

- Measure 1: *p*
- Measure 2: *sfz*
- Measure 3: *p*
- Measure 4: *mf*
- Measure 5: *f*
- Measure 6: *p*

Bottom System:

- Measure 1: *16 Velles très rythmé*
- Measure 2: *p*
- Measure 3: *mf*
- Measure 4: *f*
- Measure 5: *ff*
- Measure 6: *p*

The musical score consists of four staves, each representing a cello part. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The music is divided into measures by vertical bar lines. Two dynamics are indicated: 'dim.' (diminuendo) and 'p' (piano). The score is divided into measures by vertical bar lines.

Primary Challenge: Color Palette/Dynamics

List of other aspects:

1. Bow usage
2. Intonation
3. Rhythm
4. Dynamics

Following the printed dynamics is elemental to achieving the lush palette of this cello quartet. The excerpt must be performed with the sound of the divided cello section in mind; one must take into consideration the desired sound of the whole and play the top line accordingly: with the bow's contact point away from the bridge, as well as a fast bow speed, resulting in a tone on the A string that does not dominate due to forcefulness. The dynamics lead the ebb and flow of the phrases; the forward propulsion of the phrase is linked with *crescendo* while *diminuendo* signals the relaxation of the momentum.

1. Bow usage: To accurately play the dynamics in this excerpt the bow must be used skillfully. The dynamics and the speed of the bow are related; a fast bow speed is appropriate for much of the excerpt, however the longer note values (half notes or the tied notes) require a more concentrated bow to effectively maintain the propulsion of the line.

The bow speed quickens with the *crescendo* and remains fast in the ***f*** passages. The two dynamic drops to ***mf*** translate into a smaller amount of bow for the first A-G, whether bowed separately or slurred.

2. Intonation: The many repeated notes in this excerpt combined with the triadic motion make perfect intonation a must. Problem places are the opening three notes and the immediate reiteration, the high C at Rehearsal 9, and the B \flat -G \flat -B \flat -high D \flat to the high E \flat , then the return to B \flat four notes later going on to the A \flat and the G \flat in the penultimate measure. The final two measures are simply a series of descending broken thirds in D \flat major, but that characterization does the passage a disservice; the passage is notoriously difficult for good intonation. Keep the left hand in a consistent angle to the string when shifting down during those two measures, no matter what fingering you choose.

3. Rhythm: Silently count a few beats of the pulse before beginning the excerpt to make sure the first beat accurately sets the tempo for the long six-beat G. Re-enter on time at Rehearsal 9. Be careful not to rush the triplets in these two measures: the second measure after Rehearsal 9 (downbeat) and the 5th measure after Rehearsal 9 (second and fourth beats).

4. Dynamics: The first sixteenth note of this excerpt is marked ***p*** and should be played with no accent. A rapid *crescendo* on the C is followed by the ***sfp*** and *diminuendo* on the G. The ***sfp*** is a strong tenuto played in the string and should not be a hard accent. Directly at Rehearsal 9, the same figure begins ***mf*** and has a gradual *crescendo*, helping to propel the phrase forward to the ***f*** on the fourth beat and beyond.

The third measure after Rehearsal 9 has a *crescendo* through the first two beats to ***mf*** on the third beat. The *crescendo* should get louder than ***mf*** so there will be an audible

drop to ***mf*** on the third beat. The remainder of the measure has a repeating pattern of two-note pairs that *crescendo* to the next bar line. The dot on the slur of the second pair briefly breaks the momentum of the *crescendo* and creates the aural impression of the motion of waves on the ocean. At the beginning of the next bar the dynamic again drops back to ***mf***, and the same two-note figure repeats over the first two beats of the measure, with the *crescendo* continuing on to the peak of the phrase.

Excerpt Six

Example 16. Felix Mendelssohn, *Scherzo* from *A Midsummer Night's Dream*,
Letter N to Letter O, M.M. $\text{♩} = 84$.

The musical score for Excerpt Six consists of four staves of bassoon music. The first staff starts with a dynamic **p** and a box labeled **N**. It contains two measures of eighth-note pairs. The second staff continues the pattern. The third staff begins with a dynamic **p** and a double bar line, followed by two measures of eighth-note pairs. The fourth staff starts with a crescendo dynamic **cresc.** and a box labeled **O**. It concludes with dynamics **sf** and **f**.

Primary Challenge: Bow stroke

List of other aspects:

1. Rhythm
2. Dynamics
3. Accent

4. String crossing
5. Intonation

This excerpt is requested at auditions to demonstrate one's ability to play this light, clean, mostly on-the-string bow stroke. The stroke must be even, regardless of the string crossings, hairpin *crescendi*, or change in dynamic to **f**. The eighth note pickup and the notes in the measures with the three eighth notes must all be short and are most effective when played from the string.

1. Rhythm: The rhythmic difficulties stem mostly from the eighth and quarter notes within the excerpt. The measure with three eighth notes must be steady, especially the second and third notes which tend to rush. The accented quarter note (4th and 12th measures of the excerpt) must not be held too long so the subsequent sixteenth notes begin on time on the third beat of the measure. The 3/8 is felt in one with a triple subdivision; fight the temptation to play the sixteenth notes in two groups of three notes, even when the writing seems to call for hemiola. Finally, maintain steady sixteenth notes through the long crescendo to the end with no rushing in the repeated B_b-A-G pattern in the final seven measures. Practice with the metronome subdividing the three eighth-note beats of the measure, M.M. ♩= 252.

2. Dynamics: The string section plays in unison so the **p** dynamic is necessary at the beginning. The first hairpin crescendo returns to **p** but the dynamics begin to terrace after the second hairpin. Drop down to **mp** after the second hairpin and stay there until the third hairpin. After the third hairpin, drop down again to **mp** but begin to *crescendo* immediately, slowly for the first two measures and then more rapidly to the *sforzando*, ending **f** for the final three measures.

3. Accent: The accented quarter note is not performed with a sharp initial attack but rather a *tenuto/diminuendo* using the same bow stroke.

4. String crossing: The string crossings combined with difficult fingerings make steadiness of the sixteenth notes very difficult. Players should experiment with lowering/raising the bow arm elbow or wrist just before the string crossings to see which results in the smoothest crossing and steadiest notes. The string crossing always occurs on an up bow. Practice the fifth and sixth measures after Letter N (Example 17) and the tenth and ninth measures before Letter O in a repeating loop to familiarize yourself with the motion your bow arm must make to play the passage steadily.

Example 17. Recommended practice for mm. 5-6 after Letter N,
Mendelssohn, *Scherzo* from *A Midsummer's Night Dream*.



5. Intonation: The difficulties with fingerings and notes in the passage A_b-G-F to E_h-D-C must be practiced separately from the string crossing exercise. Using the thumb on the F, practice the A_b to E_h, A_b-D_h, G-E_h, G-D, F-E_h, F-D, F-C as double stops (Example 18) and then as written.

Example 18. Recommended practice for ten measures before Letter O,
Mendelssohn, *Scherzo* from *A Midsummer's Night Dream*.



Excerpt Seven

Example 19. Johannes Brahms, *Symphony No. 2 in D major, Op. 73*,
mvt. 2, mm.1-15, M.M. ♩= 84.

Adagio non troppo

poco *f* espr.

5

>*p*

10

>< >

< >

poco *f*

dim. >*p*

Primary Challenge: Lyrical Playing/phrasing

List of other aspects:

1. Intonation
 2. Dynamics
 3. Tone Quality
 4. Rhythm

This long melody of this excerpt consists of many mini-phrases which link together to create an extended, lyrical line. Lyricism defines this excerpt and must not be disrupted by any left hand difficulties. The bow speed should be fairly slow and steady but with little pressure to achieve a ringing, free tone. The printed slurs are to be regarded as phrase indications and any change of bow must be made as smoothly as possible. The articulation in m. 3 is played with a gentle portato within the slurred line while keeping the forward momentum of the phrase.

1. Intonation: B major and the many accidentals can make intonation difficult in this excerpt. Practice B major scales and arpeggios relating them to the fingerings used in the excerpt. Measures 1-3, 6-8 and 12-14 are the most problematic for intonation and require

special attention. The high B in m. 5 is often played on its own bow, making the shift easier to accomplish by matching the speed of the left hand shift with the faster bow speed as part of the crescendo.

2. Dynamics: The dynamics are very specifically printed and it is important to represent what is on the page. The most common mistake is to not continue the *crescendi* as long as they are printed, for example in m. 5. The high B seems like it could easily be the peak of the *crescendo* but the peak falls two notes later on the E. Also, take note of the *diminuendo* beginning on F♯ in m. 10. Although the *crescendo* ended in the previous measure the intensity must be kept through the second beat of m. 10 on the F♯, followed by the beginning of the *diminuendo* on the same held F♯ on the third beat. The short hairpin dynamics in mm. 10-11 are awkward to play, yet important. The *diminuendi* in mm. 10 and 11 are produced with a lightening of the bow pressure, and the subsequent *crescendi* require increased bow pressure and speed.

3. Tone Quality: The *poco forte espressivo* indication at the beginning warrants a regal, controlled and dark sound from the cello section. The brightness of the A string may seem incongruous with the subdued joy of the melody but is appropriate in focusing the attention of the listener from the very present countermelody of the rest of the orchestra. One should aim to extract the darkest sound possible from the A string with controlled bow speed and pressure and an extremely legato bow throughout.

4. Rhythm: The only rhythmic issue here is the occasional sixteenth note. These sixteenths are very melodic and should be imperceptibly lengthened so there is no drop in connection with the following note. Take care to stay perfectly in time in mm. 8-9 where the dotted-quarter notes are interspersed with the constant eighth notes.

Excerpt Eight

Example 20. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*,
mvt. 3, mm.1-18, M.M. $\text{J} = 80$.

The musical score consists of three staves of bassoon music. The first staff begins with 'Allegro' and 'pp'. Measures 7 and 14 begin with 'poco rit.' and 'a tempo' respectively. Measure 17 ends with 'sfz'.

Primary Challenge: Maintaining ***pp*** legato line

List of other aspects:

1. Rhythm
2. Intonation
3. Seamless shifting
4. Tempo

This excerpt must be ***pp*** throughout with the exception of the *sforzando p* in m. 13.

The arpeggiated opening, rapid string crossings and multi-measure slurs require a fast bow speed and very little pressure to achieve the correct dynamic and sound.

1. Rhythm: The speed of the movement calls for the measures to be counted in one, but it is imperative that the three quarter note beats stay in the forefront of the player's mind to ensure steadiness. The third beat of mm. 2 and 3 often come too early following the half notes; use the first four quarter notes at the beginning to establish the tempo and do not deviate from it thereafter. The marking *poco ritardando* occurs twice during a long note (m. 7 and m. 17); make sure the next note is sufficiently out of the tempo to

reflect the slow down and fermata. Use the first four notes in mm. 8-9 to reset the previous tempo. Practice with the metronome $\text{♩} = 240$.

2. Intonation: The beginning arpeggio and fifths throughout require spot-on intonation. The sharps in mm. 11-12 should be leading tones to the following notes while the C \sharp must be low enough in the change to G major toward the cadence in m. 18.

3. Seamless shifting: There are a number of choices for fingering in the opening arpeggio up to the E \flat (m. 2) and all of them require either a shift or ‘spider-walk’ fingering. The choice of string or fingering must not disrupt the legato line so as to create a seamless effect in the three measure slur. I prefer the ‘spider-walk’ fingering (Example 21) ending on the A string because the speed of the bow can effectively mask the brightness of the A string and has fewer intonation difficulties overall.

Example 21. Recommended fingering for mm. 1-2,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt. 3.



4. Tempo: The tempo at the beginning of the movement must match the tempo of the Trio section (beginning in m. 141). In choosing the tempo, think of the tempo of the Trio for a few bars and then silently count a few bars in preparation before beginning this excerpt. I recommend a metronome beat of $\text{♩} = 80$ per measure to maintain consistency between the two sections.

Excerpt Nine

Example 22. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*,
mvt. 3, mm.141-213, M.M. $\text{J} = 80$.

m. 140

149

157

164

171

179

189

197

205

B

Primary Challenge: Rhythm

List of other aspects:

1. Bowing
2. Tempo
3. Dynamics

It is imperative that this excerpt is completely steady. Always practice with the metronome, first beating the three subdivided beats of the measure ($\text{♩}=240$), and once that is secure, one beat per measure ($\text{♩}=80$). The quarter notes tend to rush in mm. 144, 171 and 207 following the half notes; the metronome will help the player to release the half note in time and begin the quarter notes in a steady rhythm. The biggest problem area in this excerpt begins in the second ending and continues through m. 165 and then re-occurs in mm. 196-201. The difficulty centers around the repeated entrance on the third beat of the measure after the two quarter rests. One must keep counting silently the quarter beats through the rests to enter on time and correctly place the following downbeat. The note groupings within the eighth-note passages can mistakenly lead one to play as if in a 6/8 meter but it is important to retain the triple meter throughout. Lastly, the steady pulse of one beat to a measure must be felt in mm. 178-187 to keep the dotted half notes and following tied notes perfectly in time.

1. Bowing: Once described indelicately by a conductor as “A herd of elephants breaking into a run”, the beginning of this excerpt must have a heavy, yet agile quality which translates into a heavy brush stroke in the eighth notes and *marcato* for the quarter notes. The eighth notes are fast enough that although the bow is essentially on the string they sound a bit off the string. All the quarter note pickup notes should be *marcato* with a slight lift leaving a space before subsequent eighth notes (Example 23).

Example 23. Recommended practice for m. 161,
Beethoven, *Symphony No. 5 in C minor, Op. 67*, mvt.3.



2. Tempo: Although there are plenty of recorded examples of orchestras playing this trio slower than the opening of the movement, Beethoven makes no indication of a tempo change. With the return of the Scherzo in m. 236, there is again no indication for any tempo change. I would argue that $\text{♩} = 80$ is a good tempo for the entire third movement; the strength of a consistent tempo will help make more cohesive the *attacca* transition to the fourth movement (Beethoven's marking is $\text{♩} = 84$) and the brief recollection of the third movement melody within the fourth movement. It is wise to set the tempo for the movement by thinking of the tempo for the trio portion, keeping the beat one per measure ($\text{♩} = 80$).

3. Dynamics: The excerpt is mostly ***f*** but the playing should become accompanimental with the entrances of the other string sections. After the second ending, mm. 161-169 remain ***f***. Take care to not add an unwritten *crescendo* as the passage ascends up a scale in mm. 167-169. Measures 178-187 can be played less than ***f*** as it is purely accompanimental; watch that you do not add accents to the downbeats of mm. 178-182. Bring your dynamic back to a solid ***f*** in mm. 188-196 so the C string notes sound on the same level as notes on higher strings. The entrance in mm. 199-200 should be ***mp*** followed by ***p*** in m. 201. The remainder of the excerpt is ***p*** but should be played with a rhythmic vitality to match the louder portions.

Excerpt Ten

Example 24. Giuseppe Verdi, *Requiem*: *Offertorio*, mm. 1-34, M.M. $\text{J.}=62$.

Andante mosso

The musical score consists of two staves. The top staff is in bass clef, 8th note time, and the bottom staff is in treble clef, 8th note time. Measure numbers 6, 12, 20, and 28 are indicated. Dynamic markings include **p**, *dolce*, *un poco marcato*, *più marcato*, **ppp**, **p**, **f**, *cantabile*, and **ppp**. Hairpins indicate crescendi and decrescendi.

Primary Challenge: Seamless shifting within lyrical playing

List of other aspects:

1. Dynamics
2. Use of Bow
3. Intonation
4. Rhythm

The lyricism of this excerpt must be modeled after the seemingly effortless vocalization of the melody by a singer. The large register changes within this excerpt are difficult to play while trying to make the shifts as seamless as possible with a legato bowing style.

1. Dynamics: The overall **p** dynamic contributes to the transcendent beauty of this excerpt. However, within the **p** there are many hairpin *crescendi/decrescendi* which add depth of color to the melody. It is important to note where these hairpins occur and

where they do not because it is very easy to add to the printed dynamics during the acrobatics of this excerpt, i.e. mm. 9-12.

Beginning in m.13 the fragmented melody is heard in a series of entrances, all incorporating a hairpin *crescendo/diminuendo* but with differing treatments. The first entrance, mm. 13-16 is marked *dolce*, is within the ***p*** dynamic and decreases to ***ppp*** by m. 15. The *dolce* marking applies to the accent over the second note in m. 13 which should be interpreted as a slight *tenuto* on that note. The second entrance, mm. 17-20, which has the marked *un poco marcato*, begins ***p*** and returns to ***p*** after the hairpin *crescendo*. The *un poco marcato* marking again pertains to the accented second note in m. 17 which is still more *tenuto* than accent, the desired sound achieved by a burst of bow speed on that note with a bit more vibrato. The third entrance, mm. 21-24, has no dynamic marked before or after the hairpin *crescendo* but carries the marking *piu marcato* over the accented second note in m. 21. The intention of the third in the series is that this is the most stressed of the three with the greatest hairpin *crescendo*. Once the hairpin *crescendo* is over, the long held note which follows instantly begins to *crescendo* leading to the final statement of the melody, iterated briefly in ***f***, followed by a *diminuendo* to ***ppp***. The final five measures also contain accents, but are merely to be played as stresses additionally ornamented by the grace notes.

2. Use of Bow: The wise use of the bow is a crucial element to the successful presentation of this excerpt. A fast bow speed allows the freedom in the sound to give an ethereal quality to the work as well as working in harmony with the left side of the body as the fingering hand covers the large register changes. One bow per bar works well for the majority of the excerpt with the exception of the long tied notes over two bars and the

louder passage at the end. Use an increasing bow speed in conjunction with the *crescendi* in mm. 13, 17, and 21 to give freedom to the left hand to make the shift to the B \flat .

3. Intonation: Intonation and seamless shifting have an important link in this excerpt. There are many fingering choices but it is best to choose the one which allows you to maintain the same angle to the string with the left hand while minimizing slides between notes in the ascending and descending arpeggiated figures. As a general rule, it is best to shift up before crossing strings and play as many notes in one position as feasible. The opening two measures cover a lot of territory quickly; concentrate on matching the E \flat and A \flat pitches in the various octaves. Within the first five notes of the excerpt you play a fourth, a fifth and another fourth, all E \flat 's and A \flat 's except the first low C. Practice those intervals and the next four notes (up to the high C) in double stop (Example 25). Measures 9 and 10 have many fourths from F to C in the descending figure. Whether you shift down or cross strings be careful that the intonation matches from octave to octave. In an effort to minimize shifts in m. 14, play the first three notes in one position and the remaining three notes in second position. The angle of the left hand will be back from having just completed the shift up to the B \flat . Keep the hand angle consistent and use the angle to your advantage to pivot your finger on the A \flat to allow the stretch back to the F with your first finger.

Example 25. Recommended practice for opening two measures
Verdi, *Requiem: Offertorio*.

The musical example consists of two measures of bassoon music. Measure 1 starts with a bass clef, three flats, and a quarter note. It is followed by a double bar line with repeat dots. Measure 2 begins with a bass clef, three flats, and a quarter note. Fingerings are indicated above the notes: 1, 3, 2, 3, 1. The music features arpeggiated figures and double stops.

4. Rhythm: The 6/8 meter lacks its usual jovial quality. The lyricism of this excerpt belies the 6/8 meter and must never succumb to the heavy beat that often accompanies the meter. One should count through all long tied notes to maintain a steady pulse throughout.

Excerpt Eleven

Example 26. Richard Strauss, *Don Juan*, Op. 20, Rehearsal Letter R to Letter T, M.M. $\text{J} = 80$.

The musical score consists of three staves. Staff 1 (Bassoon) starts with 'R' rehearsal letter, dynamic ff, and 'arco'. Staff 2 (Violin) starts with 'S' rehearsal letter, dynamic ff, and 'Vivo'. Staff 3 (Cello) starts with dynamic f. The score includes various dynamics like ff, ff, ff, f, molto espr., and molto espr. cresc., along with 3/8 time signatures and slurs.

Primary Challenge: Precision in playing

List of other aspects:

1. Rhythm
2. Intonation
3. Dynamics

Don Juan is difficult. The key to preparing a work like this is slow mastery with complete control of all aspects and then raising the tempo to the correct speed. Any technical problem will present itself in a slower speed and it is within the slower speed

that one must correct those problems. Precision is what makes a work like *Don Juan* so stunning, both with the whole orchestra playing or one individual playing alone. It is vital that all the elements that comprise this excerpt be mastered so the performance is precise.

1. Rhythm: Steadiness is imperative in this excerpt as a whole, especially in the triplet runs and the sequences with the dotted rhythms. Practice with the metronome is essential. Beginning eight measures before Letter T one should count every beat through the longer notes to ensure the tempo remains consistent and the change to the next notes are perfectly in time.

At Rehearsal S the tempo increases with the *Vivo* tempo marking. The tempo changes immediately on the third beat of the measure but the new tempo is not noticeable until the next measure when the rhythmic motion resumes after the tied note. The rhythmic motion in that second measure must be reflect the faster tempo so it is easily discernable to a listener.

2. Intonation: All the accidentals make intonation tricky in this excerpt. Common notes within a beat or two must match despite position or string changes. The C minor arpeggiated figures after Letter S must be in tune since the same pitches are repeated three times in the series of octave jumps. Pay particular attention to the C at Vivo through the next two measures so each C matches its lower predecessor. Practice a C minor arpeggio first to gain comfort with the intonation before adding the rhythm. The scale in the measure before Letter S is awkward, so choose a fingering that works best and stay with it. Usually the fingering you choose first is what is best for you despite the seeming inability to play it some days. If you consistently have problems with a

fingering and constantly look for another, take the time to scrutinize what is causing the problem in the first place and try to fix it. Changing your fingering days before an audition, hoping a fresh fingering will solve the problems is just trading one set of difficulties for another. Be careful with the G♯ octave eight and seven measures before Letter T so the pitch remains consistent in the lower octave.

3. Dynamics: The entire excerpt is loud and mainly ***ff***. When playing alone one must not overplay but still sound forceful. It is easy to get carried away with the forward motion and sweeping gestures but remember to always play with a beautiful sound. Play with relative dynamics or a controlled ***ff***, make sure the high notes sound beautiful, and take care to drop noticeably to ***f*** seven measures before Letter T.

Excerpt Twelve

Example 27. Richard Strauss, *Don Juan, Op. 20*, seven measures before Letter G to Letter H, M.M. ♩ = 80.

The musical score for Excerpt Twelve from Richard Strauss's *Don Juan, Op. 20* is presented in four staves. The top staff begins with a dynamic of ***fff*** and a tempo of **un poco più lento**. The second staff starts with **poco calando**. The third staff features a dynamic of **poco sostenuto** at letter G. The fourth staff begins with **Tempo vivo** and **poco stringendo**. Various dynamics and performance instructions like **Psenza espr.**, **calando**, **a tempo molto vivace**, and **ff** are included. The score concludes with a dynamic of ***ff***.

Primary Challenge: Precision in rapidly changing playing styles

List of other aspects:

1. Rhythm
2. Dynamics
3. Use of Bow
4. Intonation

This excerpt demonstrates the importance of being aware of what else is happening in the orchestra beyond the cello part. The *poco calando* marking in the third measure of the excerpt pertains to the rest of the orchestra; the slowing of tempo during the cellos' two measure rest should be heard internally to set up the entrance at *Tempo Vivo*. The juxtaposition of the louder *sostenuto* passages with the nimble and quiet iteration of the opening figure *Tempo Vivo* make this excerpt a study in contrasts.

1. Rhythm: The opening sixteenth notes of the excerpt and the triplets at Letter G must be steady despite the lugubrious feeling of the *sostenuto* and the rising and falling chromaticism. In stark contrast, the rhythm at *Tempo Vivo* must be crisp and rock solid. The faster tempo stays in place after the second *Tempo Vivo* although the three measures of tied whole notes seem to temporarily suspend the rhythm until three measures before Letter H. *A tempo molto vivace* propels the music into the next section at Letter H.

2. Dynamics: It is critical that the *Tempo Vivo* spots are ***p*** and remain soft despite the intensity of the rhythm. The *senza espressivo* marking perfectly describes the dry and ironic way these three measures must be played to effectively interrupt the flow of the work. The *subito mf* at Letter G is a brief return to the main flow of the piece, only to be interrupted again by the second quiet *Tempo Vivo*.

3. Use of Bow: The sixteenth notes at the beginning of this excerpt and the triplets at Letter G need a slow bow speed for a good sustained sound. At *Tempo Vivo* one should

start from the string at the balance point and use as small an amount of bow as possible.

During the rest in the second measure of each *Tempo Vivo* figure, quickly move the bow towards the frog to minimize the bow needed for the dotted figure on the fourth beat.

The long note has a *diminuendo* both times and using too much bow on the dotted figure just before the long note brings too much attention to what should be the quiet ending of the short phrase.

4. Intonation: The chromaticism at the beginning of the excerpt and at Letter G requires careful attention so the half steps are clearly distinguished from one another. The repetitive and palindromic action of the notes demands secure intonation. Practice both *Tempo Vivo* spots in musical outline form, i.e. play the first and last note in each position before shifting to the next higher position.

a. At the first *Tempo Vivo*, make sure you are comfortable with the C major arpeggio and then outline the next two measures listening carefully to the final E on the downbeat of Letter G (Example 28).

Example 28. Recommended practice for Strauss, *Don Juan, Op. 20*,
Tempo Vivo before Letter G.



b. The second *Tempo Vivo* is harder because you must shift during the first seven notes, making faulty intonation more likely. Make sure the E_b major arpeggio is in tune during the sixteenth notes and then match those pitches in the higher octaves as you continue to the high E_b (Example 29).

Example 29. Recommended practice for Strauss, *Don Juan*, Op. 20,
Tempo Vivo five measures after Letter G.

c. The note B is prevalent in the final three measures of the excerpt. Hear the high C# in your head before playing it; practice the octave B's, the jump to the high C#, and the remaining triplets from high B to low B slowly enough to maintain the same left hand angle to the string throughout the passage.

Excerpt Thirteen

Example 30. Richard Strauss, *Don Juan*, Op. 20, beginning to Letter D,
M.M. $\text{♩} = 80$ (Excerpt continues on next page).

Allegro molto con brio

Measures 10-14: Bass clef, C major, common time. Dynamics: ff, pizz., ff. Measure 14 ends with a fermata.

Measure 15: Bass clef changes to F# major. Measure 16: Bass clef changes to B major. Measure 17: Bass clef changes to A major. Measure 18: Bass clef changes to G major. Measure 19: Bass clef changes to F# major. Dynamics: mfp. Measure 20: Bass clef changes to E major. Measure 21: Bass clef changes to D major. Measure 22: Bass clef changes to C major. Measure 23: Bass clef changes to B major. Measure 24: Bass clef changes to A major. Measure 25: Bass clef changes to G major. Measure 26: Bass clef changes to F# major. Measure 27: Bass clef changes to E major. Measure 28: Bass clef changes to D major. Measure 29: Bass clef changes to C major. Measure 30: Bass clef changes to B major. Measure 31: Bass clef changes to A major. Measure 32: Bass clef changes to G major. Measure 33: Bass clef changes to F# major.

38

B

ff

ff

sul ponticello 6

p tranquillo

C

f

p

espr. p

cresc.

rapidamente

ff

sfz

38

44

50

55

59

63

Primary Challenge: Rhythm

List of other aspects:

1. Clarity of notes
2. Dynamics
3. Bow stroke
4. Intonation

Rhythm is the number one priority with this excerpt. The numerous rests must be regarded as carefully as the notes. Although the work is often conducted in two at the beginning, it is important to count the quarter beats continuously for precise entrances, especially in the pizzicato section. The triplets at Letter A tend to rush due to the forward momentum of the rising scale motion in each group of triplets. Constant practice with the metronome will help to hold back what can feel like a runaway train. Another important safeguard is to make sure all downbeats come exactly on time, especially following half notes, i.e. m. 2, mm. 5-8 after Letter A.

1. Clarity of notes: The coordination of the bow and fingering hands must be clean.

Of course that is true in the many fast sixteenth note and triplet runs played with separate bows, but also at Letter C where the triplets are slurred for the whole measure. The notes in those measure-long slurs can sound smeary, and it is important to drum one's fingers steadily, especially where the half steps result in a 1-2-3-4 fingering, because that finger grouping is the most likely to rush. Technical challenges are either present in the fingering hand or bow hand and it is important to realize which one is causing a problem in any given spot. For instance, the opening seven notes are a bow hand problem because those notes must be steady through whatever string crossings you must do in order for your left hand to accurately play the notes. One can practice the fingering for years with no overall improvement if adrenaline or a feeling of insecurity derails your focus. One must be prepared for the tempo and practice it the same way consistently to teach yourself not to panic when it is time to play in an audition or orchestral performance.

2. Dynamics: It is easy to over play in *Don Juan*. The ***ff*** marking is prevalent through much of the exciting rhythmic areas of the piece but one must realize that playing alone in an audition requires a different sound from what one might produce while playing in an orchestra section. Adding a louder dynamic is easy once you are solid in the technical areas but technique, precision and tone quality should never suffer because you are trying too hard to be loud. Important dynamic changes are the ***mf*** six measures before Letter A right on the downbeat, the ***pp*** on the fourth beat of measure 43, and the ***p tranquillo*** two measures before Letter C. After Letter C, mm. 53 and 55 both begin ***p*** with a small *crescendo* at the end. Measures 57-61 are marked *espressivo* and

contain a long *crescendo* to the ***ff*** in measure 62. Be aware not to begin to get loud too soon, as other sections of the orchestra continue the crescendo while the cellos rest.

3. Bow stroke: The different rhythmic passages call for different bow strokes and smart placement of the bow. The sixteenth note runs, for example m. 1 or m. 37, must all begin on the string, use a small amount of bow, and stay on as much as possible to help with clarity of notes. If you begin these sixteenth runs down bow you will begin at the middle to have enough bow for the first half note. The triplet runs, such as found at Letter A must be a controlled, heavy but barely off-the-string stroke so the notes sound clean and not scratchy, starting from the string near the frog. The subito ***pp*** triplets beginning in m. 43 are *spiccato*. One must save bow in the slurred first three beats of that measure so that when the bow pressure is lightened for the dynamic change to ***pp*** there is hardly any retake needed to begin the triplets at the balance point. The *ponticello* triplets in m. 48 are on-the-string in the upper half of the bow, because most orchestras in performance break the slur the m. 47, causing the slur to end down bow in the middle of the bow.

4. Intonation: Just like all the other aspects of *Don Juan*, intonation is difficult. Do not underestimate any part of this excerpt thinking it simple and can be overlooked for the more obvious difficulties. The scale-like passages at Letter A and Letter C need slow practice with keen ears tuned to individual notes as well as the passage as a whole. At Letter A, look at the pitches on beats one and three of each of the first nine measures and you'll see the outline of the harmony.

a. The triplet and the subsequent high B in m. 2 are often out of tune. There are a few options for fingerings but whichever you choose, be sure not to go sharp as you ascend up to the B. Often the half step between F \sharp and G \natural is too large and the change in

hand angle from fourth position to the higher notes can result in the upper notes being too sharp.

b. Measure 6 is awkward, no matter what fingering you choose. Listen carefully to the D \sharp , A \sharp , B, G \sharp , and E. There are numerous examples of leading tones in this excerpt (mm. 6, 23, 25, 41, 43 for example) and while it is common to raise the pitch of the leading tone slightly, be careful that the intonation doesn't suffer because of it. In m. 6 the D \sharp leads to the E and the A \sharp leads to the B, but the perfect fourth between the D \sharp and A \sharp must be in tune.

c. Most cellists shift into thumb position to play the last five notes in mm. 35-36, ending on the high D. The G major arpeggiated passage is mainly tricky because it is fast. Practice the quick shift to thumb position and the last five notes as double stops (Example 31), listening carefully that the final high D is perfectly in tune.

Example 31. Recommended practice for Strauss, *Don Juan*, Op. 20,
mm. 35-36.



d. The chromatic scale passages in mm. 53-54 and 55-56 are identical, with m. 55 starting a half-step lower than m. 53. Make sure the half-steps through each measure are spaced evenly so the pitches are distinct; listen in m. 53-54 for the D \sharp -E \sharp -F \sharp progression (first, seventh and last note) and then in m. 55-56 for the D \natural -E \natural -F \natural progression, taking audible notice of the lower starting and ending pitch of the second group.

Excerpt Fourteen

Example 32. Johannes Brahms, *Symphony No. 3 in F major, Op. 90*, mvt. 3, mm. 1-39, M.M. $\text{♩}=84$.

Poco Allegretto
mezza voce

The musical score consists of six staves of music for strings. The key signature is one sharp (F# major). The time signature is common time (indicated by '8'). The tempo is Poco Allegretto (indicated by '♩=84'). The dynamic marking 'mezza voce' is at the top. Performance instructions include 'espress.' (expressive), '5' (likely referring to a bowing technique), 'dolce' (sweetly), 'dim.' (diminuendo), and '3' (likely referring to a triple stop). Measure numbers 7, 14, 23, 30, and 35 are marked. A small square labeled 'A' is placed above measure 23.

Primary Challenge: Tone color

List of other aspects:

1. Rhythm
2. Use of bow
3. Dynamics
4. Intonation

This excerpt is marked *mezza voce*, literally half voice which describes the desired sound more than the volume. The mournful melody has a subdued quality but it is the *mezza voce* that really indicates the mood that pervades the whole excerpt and movement. The challenge here is to maintain the proper mood throughout the excerpt while

successfully incorporating the rhythmic elements, proper bow distribution and dynamic changes. An additional challenge is the *dolce* marking at Letter A where the cellos begin a secondary voice that must complement but not overwhelm the melody.

1. Rhythm: The dotted rhythms in the first ten measures of this excerpt must remain lyrical and not disrupt the melodic line. Additionally, the many tied notes across bar lines, especially after Letter A should not be held too long causing the melody to drag. One should keep the eighth note pulse in mind throughout to keep steady.

2. Use of bow: Bow distribution is very important in this excerpt because of the constantly changing number of beats per bow. Looking at the first two measures alone one can see how easy it is to get into the wrong part of the bow if you are not paying attention. Bowings vary for this excerpt; make sure the bow speed is chosen to complement whatever bowing is used. A fast bow speed generally is useful, both to create an airy, *mezza voce* sound, but also to move to the correct place in the bow for what comes next. Give special attention to the third beat pick-ups to mm. 1, 3, 5, 6, and 7 so the faster bow speed doesn't allow those beats to stick out of the phrase. Often the excerpt begins with the pick-up on a down-bow, starting in the middle of the bow.

3. Dynamics: Oddly enough, there is no printed dynamic marking within the excerpt. The dynamics here are mostly limited to hairpin crescendi/diminuendi placed to help the phrasing; it is worth noting that every crescendo lasts for more beats than the following diminuendo. The opening *mezza voce* indicates softness, but with nothing specific printed one could estimate the beginning to be mp. Later the two *dolce* markings indicate a lessening of intensity, both in range of the notes and variety of rhythm, and are associated with a further drop in dynamic.

4. Intonation: The key to good intonation in this excerpt is maintaining a consistent angle to the string with the left hand. One scarcely can play more than a measure in the same position and the shifting within the melody often creates a better musical line. The key of C minor and the numerous accidentals require many extensions within the fingering hand, which can disrupt the consistency of the hand's angle to the string. The diminished F#7 arpeggio in m. 38 is often out of tune, especially between the E_b and F#.

Be mindful of intonation as you prepare this excerpt and remember that good bow distribution can greatly enable the left hand to move freely.

Excerpt Fifteen

Example 33. Richard Strauss, *Ein Heldenleben*, Op. 40, mm. 1-24, M.M. ♩ = 112.

Lebhaft bewegt

Primary Challenge: Intonation

List of other aspects:

1. Rhythm
2. Articulation
3. Use of bow

Intonation seems like an obvious element in any of these excerpts but here it primary because of the huge register changes, the pitches of the E♭ arpeggio repeated over and over within the excerpt within a four octave range, and the chromaticism associated with the rapid key changes. It is imperative that the same pitches in different octaves be in tune within close proximity of each other, for instance the opening sub-phrase with the E♭ arpeggio up to the high B♭ and the sixteenth note motion returning to the mid-range G. The difficult interval of a fourth appears all over the excerpt (mm. 1, 3, 4, 10, 12, 15, 16). Practice slowly for solid intonation before attempting to play in tempo.

1. Rhythm: The rhythm is complicated by many long notes followed by triplets or sixteenth notes with very active register changes or difficult string crossings. Additionally, many of the long notes are tied to the first note of the triplet or sixteenth group creating the danger of leaving the tied note too late and rushing the following notes. Constant practice with the metronome is recommended, first under tempo and later in time, to always reinforce the correct relationship between the long notes and whatever moving notes follow them. Measures 12 and 13 need special attention to successfully navigate the series of rhythmic challenges (i.e. leaving the tie over the bar line into m. 12 in time, playing the three sixteenth notes steadily, leaving the tie from the quarter note to the quarter-note triplet in time, playing the quarter-note triplet properly to get to the downbeat of m. 13 on time and ending exactly on the third beat of m. 13 on the double stop).

2. Articulation: The accents that appear in this excerpt (mm. 5, 7, 13, 14) are not harsh articulations. The accents on the half notes in m. 5 and the quarter notes in m. 7 should be viewed as *tenuti*, or brief moments of weight at the outset of each note rather than a consonant-like beginning to the notes. The accents in mm. 13 and 14 on the sixteenth note double stops confirm that the notes are to be played strongly with a fast bow speed to ensure they add to the orchestral texture despite their short length.

3. Use of bow: A fast bow speed is useful for most of this excerpt. Play the first low E_b with a fast bow speed to reach the upper third of your bow before changing direction for the triplets. The triplet arpeggio will be easier to keep steady if you use the same fast bow speed because the momentum of your bow will mirror the speed of your left hand. Once you reach m. 3 slow the speed of the bow in the dotted half notes over the next three measures so the amount of bow used for those three beats equals the amount you use for the fourth beat. In mm. 10 and 12 the sixteenth notes on the first beat will be played near the frog with the tied note and next slurred sixteenth on an up bow, followed by the two separate sixteenth notes with articulation dots. Those two sixteenths should be on the string but short as possible.

CHAPTER 5

CONCLUSION

It is important to recognize that audition excerpts are parts of beautiful pieces of music. However, one must also realize that in an audition setting, these excerpts serve as tests to measure your command of the cello, and your familiarity with the music you will be performing if you win the audition. It is your job to know these pieces inside and out and to be able to play them at the highest level. Each excerpt or piece of music that appears on the audition list is there for a reason and you, the auditionee, must know the reason. The excerpts are meant to show your skills as a cellist and you must be prepared to successfully demonstrate the skill or combination of skills represented by the excerpts.

It is my viewpoint that cellists preparing for orchestra auditions should look beyond the fundamental requirement of learning the correct notes and playing with good rhythm. One should make every attempt to understand the challenges each excerpt offers and to intelligently work on those challenges, so that each aspect is perfected and combined with the others to make the performance flawless.

This study's in-depth look at the fifteen most requested excerpts from the cello audition literature brings to the forefront the elements that require attention in the preparation phase of these pieces. Two aspects already mentioned are intonation and rhythm. Good intonation is vital in every excerpt because no orchestra will hire a cellist who cannot demonstrate the ability to play in tune during the most important test of one's playing, the audition. Intonation is the most obvious aspect to perfect because it is the

most noticeable flaw. Having the ability to play the correct rhythm at the right time is also important because good rhythm is vital to the ensemble of the orchestra. It is difficult enough to get a whole orchestra to play together and the audition committee must be sure that your rhythm is solid before they consider hiring you to join their group.

Other aspects of the excerpts that need careful consideration are dynamics, articulation, musical style and tone color. Often these aspects are merely a matter of attention; noticing what is printed in the music and reflecting that in your playing. Attention should be paid to string crossings and shifts in order that they fit properly into the style of the music and do not add unintended accents or *glissandi*. All of these elements need separate scrutiny to ensure that they can be mindfully added together in performance.

One other detail to consider is the effective use of the bow in regard to bow speed and bow pressure. Being in the right part of the bow at any given moment, and being aware of that fact, will immeasurably add to your comfort during technically difficult passages for the left hand. It is my belief that the attention given to the left hand for learning the notes, playing in tune, and accomplishing the difficult technical passages must also be shared with the bow hand, so all aspects of bowing are a result of focused practice and not just an accident of following a bowing printed in the music. Tone color is an element of the excerpts that is a product of bow usage. To achieve the correct sound for a given excerpt, one must carefully weigh the ratio of bow speed to bow pressure and match the desired sound to the correct musical style, i.e. Brahms vs. Mozart.

It is my hope that the advice contained within this document will open the minds of cellists to explore all the facets of these excerpts in an effort to focus the practice efforts

and time spent preparing for an audition. It is noted here that this discussion is centered on the first fifteen excerpts found on the Master List (Appendix B), but there are many other excerpts which are often requested and pose challenges to cellists. The need for further examination of these other excerpts is real, yet the discussion contained within this document can serve as a guideline for the types of elements to isolate and study for any excerpt.

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APPENDIX A

SAMPLE LETTER OF REQUEST TO ICSOM ORCHESTRAS FOR CELLO AUDITION REPERTOIRE LIST

4781 NE 8th Terrace
Fort Lauderdale, FL 33334

Ms. Amy Boyd
Orchestra Personnel Administrator
Boston Symphony Orchestra
301 Massachusetts Avenue
Boston, MA 02115

January 22, 2006

Dear Ms. Boyd:

I am writing to request a copy of the most recent Audition List for a Section Cello vacancy in your orchestra. Although I am aware there is no opening in your section to date, I am requesting the list for a specific reason.

I am working toward my Doctorate of Musical Arts in Cello Performance from the University of Miami. I was a member of the Florida Philharmonic Orchestra for ten years prior to the bankruptcy of the orchestra and began my Doctoral studies after the orchestra ceased operations. For my Doctoral essay, I have decided to write an excerpt book of sorts and the first step toward that goal is to create a master list of excerpts compiled from the Section cello audition lists of all fifty-one ICSOM orchestras. My study will order the list by the most commonly requested excerpts and focus on the top fifteen in detail.

I would be most grateful for your favorable response to my request. Thank you for taking the time to assist me in my studies and I would also appreciate a response from you should you be unable to send a list at this time. I am collecting the audition lists from the ICSOM orchestras to provide the data necessary for my study and I assure you your audition repertoire list will not be directly connected with the name of the Boston Symphony Orchestra in my essay.

Sincerely,

Susan Moyer

APPENDIX B

MASTER LIST OF ORCHESTRAL EXCERPTS FOR CELLO

APPENDIX B

Master List of Orchestral Excerpts

<u>Excerpt</u>	<u>Number of times requested</u>
Beethoven Symphony #5, 2nd mov't, mm. 1-10	24
mm. 49-59	23
mm. 98-106	23
Mozart Symphony #35, 4 th mov't	20
Debussy La Mer 2 before #9 to six bars after #9	19
Mendelssohn Scherzo, Letter N-O.....	18
Brahms Symphony#2, 2nd mov't, mm.1-15.....	18
Beethoven Symphony #5, 3rd mov't, m.1-18.....	17
mm.140-213	17
Verdi Requiem Offertorio opening-m. 34	16
Strauss Don Juan Letter R-T.....	14
7 beforeG-H	13
Strauss Don Juan opening-D.....	12
Brahms Symphony #3, 3 rd mov't, mm. 1-39	10
Strauss Ein Heldenleben opening- Rehearsal 14	10
Smetana Bartered Bride Overture, beg-5 after A.....	9
Tchaikovsky Symphony #4, 2 nd mov't	9
Prokofiev Symphony #5, 4 th mov't #79-#80	8
Prokofiev Symphony #5 3 rd mov't.....	8
Strauss Don Juan, 10 after V-W	7
Beethoven Symphony #8, 3 rd movt, Trio.....	6
Mozart Symphony #35, 1 st mov't	6
Beethoven Symphony #9,4 th mov't, recit and theme.....	5
Mahler Symphony #5, 2 nd movt, 12 after #11-4 before #13	5
Prokofiev Symphony #5, 2nd mov't 55-2 before 56	5
Strauss Ein Heldenleben 4 before #46-5 after #49	4
Tchaikovsky Symphony #4, 1 st mov't	4
Brahms Symphony #4, 4 th mov't, mm.150-172.....	3
Mozart Symphony #40 1 st mov't	3
Schoenberg Verklarte Nacht, mm. 310-344	3
Strauss Don Juan, First 9 measures.....	3
Strauss Ein Heldenleben #32-#35	3
Bartok Concerto for Orchestra, Finale, mm. 292-317	2
Beethoven Symphony #9, 2 nd mov't to letter A.....	2
Brahms Symphony #3, 1 st mov't, mm.187-201	2
mm.1-18	2
Brahms Symphony #4, 2 nd mov't, letter C-m.55	2

Mahler Symphony #5 1 before #2-23 after #2	2
Mendelssohn Scherzo, C-D	2
Mozart Symphony #40, 4 th mov't	2
Mozart Symphony #41, 4 th mov't 95-135	2
Shostakovich Symphony #5, 1 st mov't, 32-3 before 38	2
Strauss Don Juan Opening-B	2
Strauss Ein Heldenleben 3 after #66-#71	2
Wagner Tannhauser Overture I-K	2
Adams, Naïve and Sentimental Music mm. 19-37, 198-206	1
Beethoven Symphony #9 4 th mov't, 6/8 section	1
Brahms Symphony #2, 1 st mov't	1
Brahms Symphony #4, 4 th mov't, B-D	1
Brahms Haydn Variations, Var. 5	1
Bruckner Symphony #7 1 st mov't beginning-C	1
E-G	1
4 th mov't, A-B	1
F-I	1
Janacek Gagliotic Mass, 4 th mov't, Veruju, 130-145	1
Mahler Symphony #2, 1 st mov't beginning-20	1
Mahler Symphony #4, 3 rd mov't #4-#5	1
Mahler Symphony #5, 1 st mov't #2-3	1
#4-#6	1
5 after #5-8 after #6	1
4 th mov't, #2-3 before #3	1
5 th mov't 5 after #17-2 before #18	1
2 after #21-#22	1
Mozart Marriage of Figaro Overture, opening-8	1
Mozart Symphony #39, 2 nd mov't, mm. 9-21	1
mm. 40-50	1
4 th mov't, mm. 9-16	1
Double bar-C	1
Prokofiev Romeo and Juliet, Suite 1, #54-#55	1
Suite 2, Friar Law., #22-4 after #23	1
Prokofiev Symphony #5 1 st mov't #9-10	1
2 before 13-14	1
2 nd mov't #35-36	1
before #41-45	1
Schoenberg Verklarte Nacht, mm.1-12	1
mm. 229-239	1
Schubert Symphony #9 (Great), 3 rd mov't beg-double bar	1
4 th mov't, beg-m.36	1
Shostakovich Symphony #5, 2 nd mov't #55-2 after #56	1
3 rd mov't mm. 88-106	1
Shostakovich Symphony #9, 3 rd mov't C-D	1
Strauss Also Sprach Zarathustra, 14 after 3-5	1
Strauss Death and Transfiguration, Q-5 after T	1

Strauss Don Juan, Letter E-H.....	1
Tchaikovsky Symphony #4, 2 nd mov't mm. 252-274.....	1
4 th mov't opening-8.....	1
Tchaikovsky Symphony #6, 3 rd mov't.....	1
2 nd mov't	1
Wagner Flying Dutchman Overture, H-K	1
9 before S-S.....	1

APPENDIX C

SAMPLE LETTER TO PRINCIPAL CELLISTS REQUESTING PARTICIPATION IN STUDY

Stephen Geber
Cleveland Institute of Music
11021 East Boulevard
Cleveland, OH 44106

September 21, 2006

Dear Mr. Geber,

I am writing to ask for your help and participation in a project I have undertaken. I have completed the coursework for the Doctorate of Musical Arts from the University of Miami and am writing my Doctoral Essay, under the direction of my advisor, Ross Harbaugh. My project is to write an in-depth excerpt book focusing on the fifteen most requested audition excerpts that head the master list of excerpts I have created from the combined audition lists for Section Cello vacancies of the ICSOM Symphony orchestras.

My hope for your participation is as follows, of course with your permission and a few moments of your time. I would like to include a section in the essay where I could include the bowings and fingerings you have chosen as Former Principal Cellist of the Cleveland Orchestra in five of the most standard excerpts:

Beethoven *Fifth Symphony*, second movement, measures 1 through 10

Brahms *Second Symphony*, second movement, measures 1 through 15

Strauss *Don Juan*, first page

Verdi *Requiem*, Offertorio, measures 1 through 34

Debussy *La Mer*, two measures before Rehearsal 9 through six measures after 9

I plan to ask the same of Jules Eskin, Carter Brey, William Stokking, John Sharp and Ron Leonard in an effort to demonstrate and compare the difference choices possible to achieve the same result of beautiful playing.

Enclosed please find clean copies of these excerpts. If you are agreeable to participating in this project, please write in your fingerings and bowings and return them to me in the enclosed envelope. If you decide not to participate, please send the copies back blank. I am hopeful my Doctoral essay will be completed by the end of this school year and I would be happy to send you a copy of the essay in its entirety when it is printed.

Thank you very much for your time and consideration of my request.

Sincerely,

Susan Moyer

APPENDIX D

COMPARISON OF BOWINGS AND FINGERINGS OF PRINCIPAL CELLISTS OF THE NEW YORK PHILHARMONIC, PHILADELPHIA ORCHESTRA, CLEVELAND ORCHESTRA, CHICAGO SYMPHONY AND LOS ANGELES PHILHARMONIC

APPENDIX D

The following materials are bowings and fingerings for five of the most requested excerpts, where some choice is possible:

1. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, mm. 1-10
2. Johannes Brahms, *Symphony No. 2 in D major, Op. 73*, mm. 1-15
3. Claude Debussy, *La Mer*, two measures before Rehearsal 9- six measures after 9
4. Richard Strauss, *Don Juan, Op. 20*, mm. 1-49
5. Giuseppe Verdi, *Requiem: Offertorio*, mm. 1-34.

The materials were offered to this project by the following men:

Carter Brey, Principal Cellist of The New York Philharmonic
Stephen Geber, retired Principal Cellist of The Cleveland Orchestra
Ron Leonard, retired Principal Cellist of The Los Angeles Philharmonic
John Sharp, Principal Cellist of The Chicago Symphony
William Stokking, retired Principal Cellist of The Philadelphia Orchestra.

All five versions of the excerpts will appear together in the order listed above, beginning with the Beethoven. Because of the size of some of the .TIFF files, the five versions of some of the excerpts may be spread over a few pages. It is interesting to note the similarities and differences between the five versions, and important to realize that each of these are effective ways to play these beautiful pieces of music. As an orchestral cellist, you must be ready to accept the bowing choices of your principal and must be prepared to play the excerpts with any bowing.

The excerpts begin on the next page.

1. Ludwig van Beethoven, *Symphony No. 5 in C minor, Op. 67*, mm. 1-10.

Brey

Andante con moto

p dolce III II

I f p f p

Geber

Andante con moto

p dolce II

f p f p

Leonard

Andante con moto

p dolce II

I f---p f p

Beethoven, continued

Sharp

Andante con moto

p dolce

f p f p

Stokking

Andante con moto

p dolce

II

f p I f p

2. Johannes Brahms, *Symphony No. 2 in D major, Op. 73*, mm. 1-15.

Brey

Adagio non troppo

poco *f* espr.

5

9

12

poco *f*

III

dim.

p

Geber

Adagio non troppo

poco *f* espr.

5

9

12

poco *f*

II

III

dim.

p

Brahms continued...

Leonard

Adagio non troppo

poco *f* espr.

5

9

12

poco *f* III III. dim. p

Sharp

Adagio non troppo

poco *f* espr.

5

9

12

poco *f* III III. dim. p

Brahms continued....

Stokking

Musical score for cello, page 5, measures 5-12. The score consists of four staves of music. Measure 5 starts with a dynamic *poco f espr.* Measure 6 begins with a dynamic *p*. Measure 9 features a dynamic *dim.* Measure 12 ends with a dynamic *p*.

**3. Claude Debussy, *La Mer*, two measures before Rehearsal #9
to six measures after #9.**

NOTE: Due to the large size of the .Tiff file, each of the five Debussy excerpts will be on a separate page, with the name of the cellist at the top left.

Carter Brey

Un peu plus mouvementé

9 1-2-3-4 1 2 3 9 2 2 1 1 2 1 1 2

16 *très rythmé* Velles 5-6 9-10-11-12 13-14-15-16

p <sfz> p = mf <f> p <sfz> p = mf <f>

4 1 1 4 1 1 2 3 1 1 2

mf <--> mf <--> f <--> ff

mf <--> mf <--> f <--> ff

p

3 2 3 1 2 2 4 1 4

dim. p

dim. p

Stephen Geber

Un peu plus mouvementé

1-2 9 1-2-3-4 2 $\begin{smallmatrix} 3 \\ \swarrow \end{smallmatrix}$

p <sfzp > *mf < f >* *p < p >*

3-4 5-6-7-8 9-10-11-12

16 *très rythmé* *Velles* *13-14-15-16*

p <sfzp > *mf < f >* *p < p >*

7-8 13-14-15-16 1 3 1 2

mf < > *mf < >* *f < ff >*

p

dim. *p*

dim. *p*

Ron Leonard

Un peu plus mouvementé

1 3
1-2 2

9 1-2-3-4 1
2 3 1
2 1 2 1
p <sfz p = 3-4
mf 5-6-7-8 4 4
2 4 1 1
p >

16 *très rythmé*
Velles 5-6
1 4 4 3
p <sfz p = 7-8
mf 13-14-15-16 3 3
4 4 3
II

1 1 1 1
mf < <
mf 3 1 4 4
4 2 1
mf < <
mf 4 2 1
f < <
ff 2 1
p II

2 2 2
dim. 4 4
1 3 3 4
II
dim. 3 3
4 4 2 2
p 2
O 2

John Sharp

Un peu plus mouvementé

9

p <sfz> p
3-4

mf < f, > p
5-6-7-8

très rythmé
Velles
5-6

p <sfz> p
7-8

mf < f, > p
13-14-15-16

mf < f, > ff

ff

mf < ff

mf < ff

p

dim.

p

dim.

p

William Stokking

Un peu plus mouvementé

9 1-2-3-4 2 3 1 3 2 4 1 2 2 4

16 *Velles très rythmé* 7-8 13-14-15-16

mf < f = 1-2-3-4 ff < f = 2 3 1 ff < f = 3 2 4 1 2 2 4

p

3 2 4 dim. 4 p

dim. p

4. Richard Strauss, *Don Juan*, Op. 20, mm. 1-49.

Brey

Strauss continued..

Geber

Strauss continued...

Leonard

Allegro molto con brio

A

B

*pp subito
tranquillo
sul ponticello*

Strauss continued...

Sharp

Allegro molto con brio

1 2
3 1 >
IV pizz.

ff

10 arco
mf

19 pizz. arco 1
ff 3

26 2 3 O
ff 3 II

32 3 O 3
ff 3

37 2 3 O 3
ff 3 B

41 1 3 1 3
ff

45 1 2 3 3 3 6
ff 3 pp subito
sul ponticello
p tranquillo >

Strauss continued...

Stokking

Allegro molto con brio

ff

pizz.

arco

mf

A

ff

ff

C

fff

B

ff

pp subito
sul ponticello

p tranquillo

5. Giuseppe Verdi, *Requiem*: *Offertorio*, mm. 1-34.

Brey

Andante mosso

Geber

Andante mosso

Verdi continued...

Leonard

Andante mosso

Sharp

Andante mosso

Verdi continued....

Stokking

Andante mosso

Andante mosso

6 *p* 1 2 2 3 *V*

12 *dolce* 4 1 4 1 2 1 2 3 1 4 2 4 1 *un poco marcato*

20 *più marcato* *V* *ppp* *p* *V*

28 *cantabile* *f* *V* *ppp*

Please turn the page for one additional excerpt:

Beethoven, *Symphony No. 5 in C minor, Op. 67*, mm. 98-106.

Although I did not request the fingerings for this passage, three of the cellists sent fingerings for this excerpt also and I am including the three fingerings because they represent the few very different views for this passage: the beautiful color of the D string throughout vs. the change to the A string in the middle for less troublesome intonation.

Brey

Brey

p dolce

pp

Geber

Geber

p dolce

pp

Leonard

Leonard

p dolce

pp