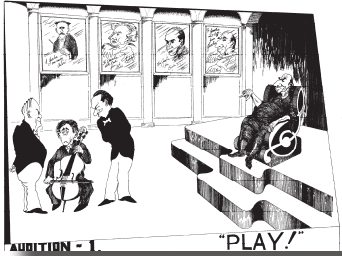


# TUTTI EXCERPTS



**Symphoniphobia: Play!**

In the first of Glen Morley's delightful triptych, *Audition*, our hero plays his prepared piece. The two on either side of him are, most likely, the concertmaster of the

orchestra and the personnel manager. The autographed photos on the wall are, from left to right, Arturo Toscanini (*A Jascha, con amore, Arturo*), Leopold Stokowski (*To Jascha, with Lush from Stokie*), Erich Leinsdorf (*For Jascha from Erich*), and "Jascha" (*To Jascha, mit loff, from Jascha*). "Jascha" is the synthesis of all conductors as they appear to us in auditions...imperturbable, unmoving, and unmoved.

Find the difference (*the second example is correct*)

Bartok, *Concerto for Orchestra*, movement I (*Introduzione*) bar [22] to downbeat of 30

## Beethoven, Symphony #5, movement II, bars 49 to 57

14

## Beethoven, Symphony #5, movement II, bars 98 to 106

15

## Anecdote:

I spoke with Ronald Leonard (former principal cellist of the Los Angeles Philharmonic, now professor of cello at the Colburn School) after he had finished his inspiring audition CD. He plays all of the excerpts in this book plus several others...with commentary. He told me about some of the things he had learned while working on the project (other than that these excerpts are very difficult). One thing stuck in my mind: he said that after spending years telling students they must play only what is on the page, he found that if he did not add inflections and slight tempo variations when they were necessary, the music sounded flat and uninteresting. The three excerpts on these pages (excerpts 13, 14 and 15) are good illustrations of this point.

Mozart, Symphony #35, movement IV, opening

**FINALE**

*Presto*

9

14

21

27

38

Mozart, Symphony #35, movement IV, bars 134 to 143

134

139

134

*mf espr.* *ff*  
*dim.* *p* [75]  
*p* *ten.* *tr.*  
*p* *ten.* *tr.* *v* *v*  
*mf* *ten.* *tr.* [76]  
*mf* *dim.* *ten.* *tr.*  
 [77] *Piu lento*  
*cresc.* *mf* *p*

0 1241 3 V 40 3 13 4 3 V 3

0 1 2 3 4 4 3 3 V 12343

12343

*cresc.* **ff**

10 V 4 3 2 1 3 3 2 1 4 V 3

**ff** *noch bewegter, sehr leidenschaftlich*

10 V 3 2 1 3 2 3 - 3 1 3 4 V

*sfz*

3 V 3 V 3 V 3 V 3 V

**ff** **f** **ff** *sfz*

1. Pult. 5 12 II 4 1 1 3 9 3 1 3 3 V 3 V 3 V

2. 3. Pult. **ff** **ff** **ff** **ff** **ff** **ff**

Pultweise geteilt

*sfz* **ff** *sfz* **f cresc.** **ff**

*etwas breiter werden* 1 3 4 4 V 2 1 4 3

Pultweise geteilt

**ff** **ff** **ff** **f cresc.** **ff**

(alle) 2 44 0 1 6 3 n(v) n n v n v n V n V ermattend

**ff** **ff** **ff** **dim.**

Strauss, Also Sprach Zarathustra, Schnell after [17]

64

1.2. rit. dim. pp Schnell. 7

3.

(alle) 3 3 4 1 2 3 4 3 1 2 1 2 3 4 3 1 4 3 1 2 1 2

3 1 3 1 2 3 1 2 3 1 2 3 1 2 3 2 5

accl.

Detailed description: This page shows the cello part for Strauss's 'Also Sprach Zarathustra'. It features a complex rhythmic pattern with many triplets and sixteenth notes. The tempo is marked 'Schnell' (fast). Dynamics range from piano (pp) to fortissimo (ff). The score includes fingerings and bowings for both hands. The key signature is one sharp (F#).

Strauss, Don Juan, opening

65

Violoncello.

Richard Strauss, Op. 20.

Allegro molto con brio.

3 1 4 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 4

ff

pizz.

Detailed description: This page shows the opening of the cello part in Strauss's 'Don Juan'. The tempo is 'Allegro molto con brio'. The music is characterized by a driving, rhythmic pattern with many accents and slurs. Dynamics include fortissimo (ff) and pizzicato (pizz.). The key signature is one sharp (F#).

Strauss, Don Juan, [R] to [T]

66

pizz. arco

mf cresc.

ff

ff

ff

ff

ff

ff

f

molto espr.

molto espr. cresc.

ff mf

poco più agitato marc.

Detailed description: This page continues the cello part from Strauss's 'Don Juan', specifically the section from [R] to [T]. The music is highly technical and expressive. It features a variety of dynamics from mezzo-forte (mf) to fortissimo (ff), and includes markings for pizzicato (pizz.), arco (arco), and molto espr. (molto expressive). The tempo changes to 'poco più agitato' (a little more agitated) and 'marc.' (marcato). The key signature is one sharp (F#).

**Excerpt 66: Strauss, Don Juan (mm: half note = 80)**

This looks like a very technical excerpt, but it is not really very difficult. Okay, the run at [R] is awkward, but it is one of those “flap your way back up the ladder” type runs where you flap 1, 4, 1, 4, 1 backwards up to the “B sharp.” Then set your bow (clench your teeth, etc.) on the “D sharp” for the triplet. Then a nasty triplet run from the “A”...followed by a couple of bars of Easy Street. Those short groups are just that...groups. Set your hand and play each group, followed by the run up to letter [S]. Same thing at the *Vivo*: set your hand, play three notes, repeat. Arpeggios!

**Excerpt 67: Strauss, Don Juan (mm: half note = 80)**

One does not really practice the passage beginning at letter [V]. After all, how do you practice 9 bars of rest? But, trust me, those nine bars loom large during performance. The piece gets softer and quieter and you begin thinking “oh boy oh boy, here it comes, why did I rosin my bow last week? Uh, oh, the conductor is turning this way, why is everyone staring at me?...”

The fact is, the passage is actually easier in an audition than it is in performance. I think it finds its way onto audition lists because everyone knows how difficult it is in performance. The difficulties are all summarized nicely by Glen Morley’s drawing.

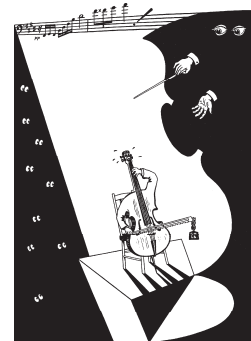
Practice this passage the same way you practice the opening of the piece, starting with the triplet. It is VERY IMPORTANT that you set the triplet. Do not rush!

Other suggestions...play soft, don’t rush, play in tune. Oh, and watch out two bars before [W]...there is a long rest there and you don’t want to fall in.

This passage, in an audition and in performance, is all about control. Control the tempo (don’t rush), control the dynamic (start soft and then gradually get louder), control yourself (don’t fall in before [W]). Don’t rush.

**Symphoniphobia: Cello Player**

Glen Morley has exactly captured the moment!



## Tchaikowsky, Symphony #4, movement I, after [Q]

72

## Excerpt 70: Tchaikowsky, Symphony #4, movement I, before [F] (mm: dotted quarter = 58)

This is a big cello section solo. We rise gracefully out of the "F sharp major" ("F sharp major?" Sheesh!) arpeggio to balance on the "F sharp" at the top. Float the bow, no pressure here, this is a beautiful, graceful, singing waltz. Play soft. Vibrato. Graceful.

## Excerpt 71: Tchaikowsky, Symphony #4, movement I, [M] to 2 before [O] (mm: dotted quarter = 72)

If this appears on your audition, it is there to see if you avoid the trap. There is all of the rhythmic stuff after [M]. Be careful at the second bar of [M] and the second bar of [N]. But those are not the traps.

Seven bars after [M] those last three sixteenth notes look like a triplet. They are not. Play them as sixteenth notes and make them an expressive part of the next measure. They are serious notes and important to the passage.

## Tchaikowsky, Symphony #4, movement II, 21 bars before [A]

73



# SOLO EXCERPTS

Brahms, Piano Concerto #2, movement II, opening

1

Violoncell I Solo

Violoncell II III

Vcell. I Solo

Vcell. II

Vcell. III

Vcell. II, III arco

Andante (M.M. = 84)

Tutti

*mp espress.*

*div. p*

*p pizz.*

*f*

*mf arco*

*p*

*pizz.*

*cresc.*

*cresc.*

*cresc.*

*pizz.*

*dolce*

*arco mf*

*mf*

*dolce*

*pizz.*

*pp rit.*

*in tempo*

*in tempo*

II 2 3 24

1 2 v x 4 n 2 v n 2 v 3

2 n Solo v n v n 1 v 2 n 1 22 A 4 1 2 2 2

1 v 2 4 1 2 v 1 4 n Solo v III 4

8

13

20