

**Cello Masterclass**  
With Prof. Cecylia Barczyk  
IIMIF 2020 - July 15

Bethany

*Saint-Saëns Concerto No. 1, I. Allegro*

- Even if you are uncomfortable with something, pretend that you are
- Saint-Saëns called this piece ‘a tempest’
- This concerto is cyclical, basically one big movement
- Maintain simultaneous action of the RH and LH
- Point fingers slightly towards the bridge to speed up vibrato
- Allow the fingers that aren’t playing to be as relaxed as possible. They should always be in a position to just “drop”
- Strike like a cobra!
- Try playing the opening faster and be aware of how high/low your fingers need to be to play quickly, that way at a slower tempo your fingers don’t move as much
- Align your fingers in the position you will put them down

Joyce

*Haydn Concerto No. 1, exposition of I. Allegro*

- Take advantage of your bow being flexible.
- “Carve or Sculpt the sound”
- Lower your elbow to capture the energy of the first chord. Just like when you want to jump higher, you bend your knees more
- The elbow leads the bow
- Experiment with the layers of the bow - not using the same amount of pressure throughout
- The banana curve- Helps your bow sink into the string and have a resonant, consistent sound
- To achieve the classical style, the bowing technique is the main focus: use fast bow while still being into the string, using bowing techniques talked about (above)

## Josie

### *Bloch Prayer*

- The Prayer in the music is like an argument with God
- Practice violinistic sliding
- Even in a free tempo, be clear where your subdivisions are
- If you vary the distance between your fingers, and change the position of your elbow, you can vary your vibrato
  - When doing 4th finger vibrato, add more weight to the 4th finger (not squeeze), and keep the rest of your fingers closer to the palm of your hand.
- In sliding shifts, don't slide too slowly. Timing is very important

## Rachel

### *Brahms Sonata No. 1 in E minor, III. Allegro*

- Fugal subject - the cello entrance is the answer
- Finish in a glorious way!
- Hear and be aware of the details, it will transform your playing
- Play with authority by understanding what is happening in the piece
- Know when to hold back with the bow
- Create bigger differences between lyrical vs. articulate sections
- There is a dialogue between piano and cello - demand the time you want to take
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