

Concertmaster: Mastering the Concert



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A. Story of my Research

Motivation

This research has been conducted between 2014 and 2016 during my master's degree studies in violin/viola at Codarts. At the beginning of my studies I asked myself the question: what do I want or need to learn in the two years that are lying ahead?

It didn't take very long to find the answer. The first objective I wanted to achieve was more *physical* and *mental* relaxation in performance: I wanted to feel more relaxed on stage in both ways, and I wanted to be more secure about myself and my musical decisions. I decided I wanted to improve this because I had noticed my tendency to put myself down. This negative self-talk created physical tension and had a negative effect on my performance, especially during auditions. I wanted to get rid of the negative thoughts and to learn to focus on what was really important, namely, the music. I believed this would help me to not only improve my playing but also display a more visually present personality during performing. In addition, I wanted to be able to give a deeper exposure of the music I played. I wanted to enlarge the musical contrasts and to pass on the musical expressions as deeply as I had in mind. Until then it had happened to me that my dynamic range, musical decisions, colors, and musical lines were received in a different way by my audience than I thought I had communicated, i.e., played them, so I wanted to be able to play bigger *musical* contrasts and thus expand my musical horizon and be able to share this with the audience.

How could I put these two goals into a valid research project? Many of the goals that I had wanted to reach could be found in the work of a concertmaster. Since 2008, I had been the concertmaster of several orchestras, one of which I had played with for many years. However, the tasks related to concertmastership I'd only learned on the job. I'd already discovered that being an orchestra member asked for responsibility of both the individual and the section and that concertmastership meant much more than that: concertmasters need not only to take care of musical and physical/leading aspects of the group, but also of mental and social aspects. I found that a concertmaster shouldn't show low self-confidence, because this could have a negative effect on the first violins and would possibly spread to the rest of the orchestra. Besides this, I knew that the physical leading of a concertmaster needed to be very clearly visible and interpretable by the orchestra. However, when I watched old videos of myself leading, I saw I led in a timid way, even when I didn't feel timid. I felt that I could improve my skills by gaining a more informed background and profound knowledge of the topic by doing research about the physical/communicative, social, musical, and the many other, often subtle aspects of concertmastership.

All of these considerations led to my research question:

How do I improve my skills as a concertmaster by developing the physical, mental, social and musical aspects required of the job?

Discoveries

During my master's research I found a great deal of information that really helped me to develop myself as a concertmaster, but also more generally as a musician and as a person. These findings can be categorized into four aspects:

- 1) Physical/body-related
- 2) Mental
- 3) Social
- 4) Musical

I made these discoveries in part by reading literature and conducting surveys with conductors and orchestra members of the orchestras with whom I worked, but the biggest source of information was gathered via interviews with people from my network, which grew bigger and bigger as the research progressed. To name a few: the professional concertmasters Cécile Huijnen, Joris van Rijn, Nadia Wijzenbeek and Igor Gruppman told me many interesting details regarding all these four aspects mentioned above during inspiring lessons and interviews. In the final phase of my research I refined my ideas with the help of Esther Visser, an experienced concertmaster herself and Alexander Technique teacher: Esther and I worked closely together on how to use Alexander Technique in order to become conscious of unwanted tension and to release it, thus, helping me to improve the physical and mental part of concertmastership and reaching my first goal described at the beginning of this chapter. My teachers Benzion Shamir (violin) and Gijs Kramers (viola) were of great help regarding the musical aspects. Arne Visser, conductor and tuba player, gave me feedback many times and had some very useful tips that were confirmed by Gijs Kramers. Last but certainly not least: my coach, Dr. Nicole Jordan, has helped me to formulate the sometimes unstructured thoughts in my mind and thus create this report, which gives an overview of the job of a concertmaster. Thanks to these inspiring musicians, and through my own experience, I could create a manual for concertmasters, which I present in Appendix 17, with some pride! A list containing all the relevant videos can be found in Appendix 3.

Note: the job of a concertmaster isn't gender-bound, but I've chosen to use the male form in the rest of this report for reasons of readability. In all places where I refer to a concertmaster as "he", "she" can also be assumed.

B. Documentation and description of the artistic result

The result: guidelines for a concertmaster

To show the results of my Artistic Research, I've made a list of aspects which provide an overview of the Physical, Mental, Social and Musical tasks of a concertmaster. This list was developed throughout the research process and was refined with the help of feedback from Gruppman, Wijzenbeek, Van Rijn and Arne Visser. The complete manual, which also includes the application of Alexander Technique, can be found in Appendix 17.

Physical

Physical communication is a key skill of all concertmasters: this is because it is impossible to give verbal communication in the concert setting. Below is a list of some of the specific skills that the concertmaster should develop in order to communicate successfully with the orchestra using physical means.

A concertmaster:

- must keep (eye) contact with all instrumental groups: strings, winds, percussion.
- must be able to split the physical leading and the playing (interviews Gruppman, Wijzenbeek, Van Rijn, 2016) (see "combination of aspects" for an explanation).
- must lead the entrances plus(!) the following notes.
- can turn to the section or the audience when necessary: to the section when a difficult entrance is about to come or when a spot hasn't been together before, to the audience when s/he is going to play a solo (interview Huijnen, 2015).
- can create personal relaxation by breathing in a comfortable way. This means: breath in before an entrance, start breathing out before and during the first notes of an entrance (interview Huijnen, 2015).
- can use "power posing" (Cuddy, 2012) to communicate confidence. A good/straight posture/appearance will help others to see him as self-confident as well.
- can use ideas from Alexander Technique in order to gain this better posture/appearance (lesson Esther Visser, 2016).

Mental

Psychology forms a part of musicianship in general and of concertmastership specifically: a concertmaster must know how to handle the high demands of the job, and must be able to help other musicians dealing with their pressure as well, in which he eventually can conduct a position of trust. In short, you could say that a concertmaster must himself perform well, and must help others to achieve this as well.

A concertmaster:

- needs to let go of fears and anxiety and to focus on the music (lessons Shamir, 2015).
- needs to focus on all players, especially on the last stand of the first violins, the wind and percussion players (interview Gruppman, 2016).

Social

There are many social aspects within the orchestra that the concertmaster should be aware of and be able to manage. These aspects such as social and communicative cohesion are achieved via a balance between social awareness, the chosen leadership style(s) (I speak about this in greater detail below), and the working environment. Each concertmaster uses his own leadership style(s), often based upon personality. This means that not all concertmasters suit all orchestras because of (mis)matching personalities between orchestra and concertmaster (Goleman, 2012; interviews Gruppman, Wijzenbeek and Van Rijn, 2016). However, in general the concertmaster:

- is the intermediary/contact between the orchestra and the conductor.
- must help other players to function well individually.
- must encourage social cohesion if necessary.
- must be a mental support if necessary by encouraging and giving trust.

Music

Musical versatility is needed for a concertmaster: he must follow the conductor but must also be a good and inspiring musician and must be able to switch from orchestral playing to solo playing to chamber music, because all these forms of playing can be found in orchestra repertoire. He must bear in mind that his musical decisions/changes are not exactly based on his own playing, but that they are made for a section consisting of many individuals, and therefore he must know how the section functions.

A concertmaster:

- is the leader of the first violin section.
- is the leader of the entire orchestra along with the conductor.
- is responsible for the bowings while keeping the desired articulation in mind, or needs to translate the desired articulation into the right bowings. The use of the bow needs to be taken into account as well.
- has to lead group or string rehearsals.

Combination of aspects

Some parts of a concertmaster's job can't be listed in one of the upper categories only. Below is a list of requested skills that touch more aspects at the same time.

Physical, social and musical: the concertmaster has to lead in a physical way and has to be able to show the conductor's intentions (and eventually his own) with movements and body language. This means his non-verbal communication must be very clear. To achieve a clear way of leading, the concertmaster must mentally follow both conductor and last stand at the same time, and all the other players that are involved as well, especially the principles. He must also be able to split the visible, physical leading (which happens *before* a note/entrance, simultaneously with the conductor) and the actual playing (which happens *after* the physical leading) (interviews Gruppman, Wijzenbeek and Van Rijn, 2016).

Mental and musical:

- The concertmaster is the first solo violinist and performs all concertmaster soli. Sometimes he'll perform as a soloist. Therefore he must be able to prepare himself both musically and mentally.
- Fiddle! Don't make all the notes important (lessons and interview Huijnen, 2015).

Social and musical: the concertmaster

- must always have an answer to all relevant questions, or try to find it (interview Gruppman, 2016).
- must help the orchestra members to function well together from a social and musical point of view, and must speak with problematic members in order to help get them back on track with the group.
- must be visible in his function, that is, to explain and to take the lead – also verbally. This is because the concertmaster is almost as important as the conductor (personal communication Leenders, Kramers, Arne Visser, 2016).
- very important: the concertmaster *must inspire and motivate the **entire** orchestra* (interviews Wijzenbeek, Van Rijn, Arne Visser, 2016).

Leadership styles

Daniel Goleman, who completed his doctorate degree at Harvard and who writes about psychology, behavior and brain research for the *New York Times*, has theorized the existence of several leadership styles, which are used to describe several types of leaders (Goleman, 2012).

- 1) *Visionary/authoritative* style focuses on the vision or where the organization needs to go (end result) while leaving the actual details up to the team.
- 2) *Coaching* style: the leader acts as a mentor, and the personal development of an employee is important.
- 3) *Affiliative* style keeps the focus on group dynamics, good relationship and trust.
- 4) *Democratic* style allows the group to collaboratively decide on direction and goal. There is input from everybody and there is a high degree of involvement, which means there is commitment to plan, goal and vision.
- 5) *Pacesetting* style focuses on performance, with extremely high goals. There is little room for input.
- 6) *Commanding/coercive* style is military, it's sending people out, the instructions are detailed.
- 7) Joris van Rijn, concertmaster of the Radio Philharmonic Orchestra, added another style: the *Confrontational* one, in which the leader is mirroring the mistakes made by the section, as a way of correcting.

The personality of a leader partly decides his style of leading. Using a combination of several leadership styles or switching between several styles is possible and is sometimes even required depending upon the situation. A positive approach (demonstrated by the visionary/authoritative, coaching, affiliative styles) will create more goodwill than a negative one (e.g., commanding/coercive style), but certain styles can at times be too time-consuming (e.g., the democratic style). These different leadership styles were certainly noticeable in the rehearsals of professional orchestras, but since a leader's personality partly decides his leadership style, I will leave this apart.

Research into practice

An important question of my work was: what elements from the "guidelines for a concertmaster" (Appendix 17) did I implement into my performing, and which elements did I put aside? At different points during the Artistic Research trajectory I experimented with putting the elements mentioned above into practice. Some of them were easy to implement, others took more time, and still others are still in process, particularly Alexander Technique. Due to the positive outcomes of researching and working in this way I am confident that I will carry this process of trial, error, and self-discovery well beyond my master's research. The benefits are not only audible in my playing, but also noticeable in my confidence as a leader.

C. Reflection on the process and the artistic result

Artistic result

To give a complete overview of the artistic result, I'd like to go back to the goals I set for myself at the beginning of the master's program, while bearing the four aspects (physical, mental, social and musical) in mind. Below I describe the changes I experienced due to the research:

Physical: in general, when comparing my first and last recording, I think that I've reached a physically more relaxed way of playing/leading. Firstly, I've reached this by learning to "schedule" my breathing differently, which means that I changed it from taking a small, fast breath *in* just before the first note, to breathing *out* during the upbeat and the first notes of the entrance. Secondly, I've heard the difference in sound quality when I was relaxing both arms and thirdly I've learned to move differently. Also my leading has become more present and more visible: I've implemented physical changes such as turning towards the section in order to make my leading more clear and I consciously realized that body language and playing shouldn't happen at the same time, but should be split apart, for example, giving an entrance will happen earlier than the actual playing. Besides that, I implemented acting/"power posing" into my leading. All these changes will be discussed in more detail in the first intervention cycle, from p. 17.

Mental: a combination of physical and mental changes was formed by the Alexander Technique lessons. Thanks to these lessons I've made physical changes (sitting straight instead of with an unbalanced body, giving clearer entrances) and mental ones (I look and feel more relaxed, I look friendly, but in charge). At the moment I'm searching how to integrate the Technique into my daily life so it becomes more natural in my body movements.

To this point of my development I am confident that I have reached the first goal: to find more physical and mental relaxation in performing. However, I am aware that I am still working on it. While I do feel more relaxed on stage, a part of the process is still going on, such as freeing myself from the negative self-talk.

Social: by starting to share my knowledge and experience in rehearsals I've learned to present myself differently in order to be visible as a concertmaster. I've also become more direct, in a sense that I developed the skill of getting people back on track if their functioning had a negative effect on the section. I did this for example by explaining in rehearsals, speaking with people who didn't function as expected and experimenting.

Musical: my playing has improved in general, thanks to three musicians: My violin teacher Benzion Shamir taught me to consider the music as the most important thing on stage – other things such as self-talk don't matter. When I put this idea into practice I noticed more physical, mental and musical freedom in my playing and performance; Gijs Kramers, my viola teacher, helped me to develop my skills on the viola and taught me the real importance of a concertmaster; and Cécile Huijnen taught me how to "fiddle". So while I am certain I achieved the second goal, being able to give a deeper exposure of the music I played, enlarging the musical contrasts and passing on the musical expressions as deeply as I had in mind, I also believe that this is a lifelong journey. I've been able to make a noticeable difference during these two years, but I look forward to continue to learn and improve throughout my entire life.

Combination: last but not least, when I started doing research in 2014 I mentioned a specific goal on my blog especially regarding its subject: *"I'd like to have learned much more about aspects which could help being a better concertmaster: through musical, social, organizational and personal development."* This process has been very interesting and now, when I look back on the research process, I realize that it has brought me much more than I could have expected: Not only did I

improve as a musician and as a concertmaster (the goal of Artistic Research), but I also grew as a person and found out aspects of myself of which I was not even aware at the beginning. It's interesting to see that this research not only helped me to develop myself as a musician, but I've also experienced changes in my personality. For example, the freedom that I was able to achieve in performing and leading created more mental relaxation and confidence as well. This confidence continues into my life outside the orchestra.

When I watch the first Reference Recording (<http://tinyurl.com/qs3j3tr>), I'm caught by the timidity of my playing, but when I watch the third recording (<http://tinyurl.com/qvvhbunt>, <http://tinyurl.com/zoi3kjm> and <http://tinyurl.com/zuxjq5r>) I see a completely different musician and person: one who is more present and vivid. The differences also popped up in the feedback sessions that I kept asking of the experts in my network and the changes are remarkable. The feedback on my first Reference Recording varied from person to person, but one of the general comments was "fine leading, but timid". On Reference Recording 3 however, I received many compliments such as "you're following in a great way and you're easy to follow" (Van Rijn), "it does look really good" (Wijzenbeek), "well played, many good tips for the section, beautiful solo" (Leenders), "good body language, you're leading the section/the orchestra in a convincing way, you're showing self-confident and calmness, you're playing the part with authority" (Arne Visser), "you're really there and you're very reliable" (Kramers), "I really liked your leading, great" (audience member concert CSO). After receiving this feedback I knew I was on a good track and could begin to focus on other aspects of music making such as shifting my attention from strings to winds/percussion as well, taking more initiative and inspiring the entire orchestra. In Appendix 18 you can find my annotated scores of the first and last (reference) recordings. These annotations show the changes that I was able to implement in the pieces I worked on, thanks to the research.

What's notable is that over the last few months of the research period, I had the feeling that I had actually just started: the topic concertmastership turned out to be a much broader subject than I expected, and my discoveries have become very important stepping-stones for the beginning of a journey of my life as a musician. I see it as a story about myself, which will continue long after my Masters and will take a lifetime to complete. I'm curious to know where my continuing development will lead to in the future. As Socrates said: "We cannot live better than in seeking to become better" and "the more I learn, the more I learn how little I know". I'm excited for the future and to see how far I can go.

The research process

During the process I took some steps that turned out to be very valuable and that I'm really happy about. Firstly: the visits that I paid to the professional orchestras and the interviews that I could have with the concertmasters were incredibly inspiring and motivating. I could see how these people dealt with their tasks, I was told many interesting things and the concertmasters were of great help. And maybe the most important thing: I saw their beautiful devotion to the job and to the music. Leaving the amateur orchestra in The Hague, where I had learned concertmastership by doing it and where I had been working for eight years, turned out to be a good decision as well: it was time to move on, and I think it has helped to raise the Artistic Research to a more interesting/professional level.

Thirdly, the Alexander Technique lessons, that I started at the end of the process, were useful as well, because I believe these can be of help to find a more balanced and relaxed posture and thus a more open appearance.

It did take a while before I believe I found the right research question: at the beginning I wanted to focus on topics that quickly became too complicated, for example, the mental aspects of leadership from a really psychological point of view, or the neurological differences in the sometimes necessary

switching between tutti and solo playing – which is interesting stuff for a neurologist, but was difficult for me to research. So I needed to change the question a few times. Besides that, I sometimes had difficulties in limiting myself and thus finding the right direction: I got attracted to so many interesting aspects which made me enthusiastic and which made me want to dive into them, that I became unable to limit myself, with a loss of focus as a result. Also the measurability of the research wasn't always that easy to define: when is a concertmaster good instead of average, where do you draw the line between these criteria? What is the most important aspect of the job to be researched, there are so many of them? How can I make my (mental) changes *visible* or recognizable for others? When will I be “done” researching and how can I start writing a conclusion, or will I never be finished at all because there is still so much to discover?

There were a few steps that didn't work as I had hoped. For example, the questionnaires that I handed out to the amateur orchestra members were not answered in a helpful way, however what I realized was that many players didn't have a clue of my tasks! I learned that for an amateur orchestra one of my jobs was to educate them as to my role. Another aspect that could have been improved was working with an orchestral test group to try out my ideas in a controlled setting, this was because it was too complicated to organize a group to sit for me during the busy exam period. However, I decided to finish the research in a different, more valuable manner for my own personal development.

What did I learn from doing research that will be helpful throughout my artistic life?

It's interesting to see that I've been able to develop skills that touch all the aspects that I was looking for in the beginning: I've made physical, mental, social and musical changes. Thanks to the research I've obtained skills that will definitely help me in my further professional life. I'm also developing a better and clearer way of leading, and my playing has become more interesting thanks to changes like making horizontal movements instead of vertical ones, not emphasizing every note but “fiddling” etcetera (these specific changes will be explained later in the report). My personal growth will hopefully continue as well, and will probably help me becoming a better and better concertmaster every time I'm leading. Many of the skills have proofed themselves to be valuable for daily use or for every time that I'm leading. But I'm not done yet, there is much more to find out! Future research could examine whether the information I gathered is only valuable for concertmasters or if parts of it could be used by principles in general. It could also be interesting to get to know more about the extra tasks of a chamber orchestra concertmaster who is working without a conductor. These are areas I would like to explore in the future.

I think that the outcome could be significant for others: the list containing the guidelines for a concertmaster could be interesting for violinists who haven't done this job before. This person should be aware that the list only offers a general insight into the requested skills and doesn't necessarily help in obtaining them. However, there are some opportunities for gaining these skills, for example at the Hanns Eisler School of Music Berlin or during the development programme *Next Generation Concertmasters Course* in La Balie, France (finished). In America there should be opportunities too, according to Anne Mischakoff Heiles (Mischakoff Heiles, 2007, p. 513), but I haven't been able to find additional information on that.

This Artistic Research had a practical orientation which I could apply in my own musical practice and has given me a large suitcase of things I'm reflecting on. In all I'm very satisfied with the outcome and I believe I've grown as an artist, musician and person.

D. The intervention cycles

First intervention cycle

In the first intervention cycle I tried to get an overview of several aspects that create good leadership. In order to get these insights, I analyzed the feedback that I received on my first Reference Recording, I read literature, went five times to Cécile Huijnen in Arnhem for lessons, had an interview with her by telephone, I held surveys and experimented with the outcomes of the data collection.

Reference Recording 1: Dvořák

My first Reference Recording was the Dvořák *Cello Concerto* op. 104, performed by the Codarts Symphony Orchestra at the 31st of January 2014 under the baton of Hans Leenders, with myself as concertmaster. The annotated score of this recording can be found in Appendix 18.

<http://tinyurl.com/gS3j3tr>

Feedback

My own feedback:

- The body language in tutti passages is clear, given the fact that the section is playing together. My appearance is calm but small, it could be bigger.
- My playing in tutti passages is well prepared.
- The concertmaster solo is small but musical, it's together with the solo cello and it's in tune.
- The good things: my playing, my preparation, small/detailed movements, the calmness.
- Things to improve: my movements could be bigger, the solo is audible, but could have been louder.
- The bowings are good.

Feedback from others:

Concertmasters:

* Cécile Huijnen: it's calm, which is good! But it's a little timid, so you could give more energy in your playing. For example, when a fast entrance is about to come, you could show it with your right hand. But be careful to stay calm and to keep a beautiful tone – your energy is better in another recording which was made later. You can lower your violin/back in soft passages, it's good to see that you're doing this. Your solo is in tune and has a beautiful tone, but add vibrato to the highest note (4th finger, so difficult). Turn towards the section in order to make visible the things that you want, give more energy, relax both your arms/hands and change your way of breathing.

Tips:

- Give more energy in your playing, for example with your right hand.
- Turn towards the section when necessary.
- Relax both your arms/hands.
- Change the way you're breathing to a more relaxed one.

Conductors:

* Hans Leenders: your playing doesn't have attitude.

* Arne Visser: you've got a good body language, you're making contact with the other principles, the woodwinds and the conductor. You could move a little more (more extravagant) in fast or loud passages. Your playing is accurate, convincing and musical, you hardly make any mistakes. You're always working on the score, the bowings and the conductor's instructions. *Piano* entrances could be less timid. Your soli are musical and interesting.

Tips:

- Move a little more (more extravagant) in loud or fast passages.
- Play *piano* entrances less timid.

* Gerhart Drijvers: your body language is supportive and leading for the group and you're playing well, your preparation is good. Keep your body language and your leading way of playing, but play softer, so that you're able to hear and correct the other players. Your solo [*St. Matthew's Passion, the concertmaster solo of the second orchestra*] is convincing, energetic and beautiful, with a beautiful tone and technique. I've experienced our collaboration as comfortable and fraternal, and we could strive for a good result while keeping the necessities in mind to achieve this.

Tip:

- Play softer.

Peers:

Your body language is clear, you're creating a good atmosphere. You're leading well because you're present, you're showing the group what to do, they play together. It looks comfortable, you're really present, it looks relaxed and confident. A thing to work on, is to create more space in your playing.

Tip:

- Create more space in your playing.

Methods

Data collection

In this intervention cycle I used several methods: literature, being books and articles, surveys (consisting of an interview, lessons and questionnaires) and experiments.

1) Literature

Book: Daniel Goleman (2012): Dutch version of *Leadership: The Power of Emotional Intelligence* (2011)

Daniel Goleman took a doctorate at Harvard and is one of the most important management thinkers, he writes for the *New York Times* about psychology, behavior and brain research. Although his book actually has been written for business and management workers, I thought it could be useful to read it, since leadership is connected to concertmastership. Note: not only Goleman has published information on leadership styles, Kurt Lewin and Renis Likert did this as well – they'll be discussed below. Since Goleman has published the most amplified information on the leadership styles topic and since these are just a part of this research, I decided to focus on his vision (Goleman, 2012):

In Golemans opinion there are six leadership styles, and the style(s) that are chosen by a leader can be decisive for success or failure. The six ways:

- 1) *Visionary/authoritative* style focuses on the vision or where the organization needs to go (end result) while leaving the actual details up to the team: it's motivating by propagating a vision.
- 2) *Coaching* style: the leader acts as a mentor and helps people to develop themselves. Personal development of an employee is important.
- 3) *Affiliative* style keeps the focus on group dynamics, good relationship and trust. This style creates emotional bonding and harmony and gives priority to the individual and his/her emotion above tasks and goals.
- 4) *Democratic* style creates consensus with everybody's participation. It allows the group to collaboratively decide on direction and goal, there is input from everybody and there is a high degree of involvement, which means there is commitment to plan, goal and vision.
- 5) *Pacesetting* style focuses on performance, with extremely high goals. The leader sets the standard of the level that should be obtained and there is little room for input.
- 6) *Commanding/coercive* style is military and demands immediate docility. It's sending people out, the instructions are detailed.

A leader should be able to switch between those styles when required by the situation, but his personality will always be decisive for his chosen leadership style(s) (Goleman, 2012).

After having read Goleman's book, I thought about my style, and considered it as a combination of affiliative and coaching style. In the outcome of the questionnaires you'll find the opinion of the amateur string players.

Articles: several notions of leadership styles, more leadership styles, and orchestral leadership

Apart from Goleman's book I read three articles on leadership styles and leading in music. It was interesting to see that in the third article the setting of a symphony orchestra was being used to demonstrate Goleman's styles.

1) <http://tinyurl.com/c4s9b2b>

This article written by Mark Shead (year unknown) discusses leadership styles according to Kurt Lewin, Renis Likert and Daniel Goleman.

Kurt Lewin defines three so-called leadership climates:

- authoritative/autocratic
- democratic/participative
- laissez-faire/delegative style.

Renis Likert discusses four management systems:

- exploitive authoritative
- benevolent authoritative
- consultative
- participative.

Daniel Goleman mentions six leadership styles:

- visionary/authoritative
- coaching
- affiliative
- democratic
- pacesetting
- commanding/coercive.

2) <http://tinyurl.com/hrjxmfp>

This article (Norton, 2009) mentions two areas of leadership:

- a task leader helps to accomplish a task and helps solving task problems.
- a social leader helps smooth over relationship problems and helps keeping the group together.

The article speaks about five leadership styles:

- authoritarian
- persuasive
- consulting
- democratic
- laissez-faire.

Furthermore this article discusses types of motivation and how things can be changed, and it gives insights on how to use everybody's strength: probably not that interesting for this intervention cycle, but an extended summary can be found on my blog, masterofconcert.wordpress.com.

3) <http://tinyurl.com/zawcxi2>

Roshan Thiran (Thiran, 2013) has interviewed Bill Rancic, entrepreneur (and linked to Donald Trump) and speaker, on the role of a business leader. In this article Rancic states: “to be successful, you have to think of yourself as an orchestra conductor. A conductor may not be an expert at each instrument, but he knows how to make all of them work together harmoniously and make beautiful sound”.

Thiran attended a forum, where he listened to Itay Talgam, conductor and authority on leadership. Talgam sees the similarities between symphony orchestras and business organization, and his vision is discussed in the same article (Thiran, 2013):

- a “perfect” conductor is someone who allows each musician to express himself freely, yet takes full control to ensure nothing goes wrong.
- the best orchestra conductor understands his people, allows them to develop, treats them with respect, and yet gently nudges them towards the goal of making beautiful music.

10 lessons on leadership by conductors:

- Start with a clear vision of the end and a plan that'll help achieving this goal.
- Practice makes perfect (even for a leader).
- Get the best out of people at the right time (make them feel significant, accepted and secure).
- Lead with your heart, be passionate and be convinced about your work.
- Everything you do must be intentional.
- Share the spotlight, give credits to your team.
- Great leaders know when to take the lead and when to delegate.
- Keep your mind's eye on things you're facing rather than worry about what is being said or done behind you (keep your back towards the audience).
- Be visible.
- A leader needs to be a leader (needs to inspire, create excitement, have a clear vision and lead), not to be an expert (Thiran, 2013).

Book Anne Mischakoff Heiles (2007): *America's Concertmasters*

Anne Mischakoff Heiles (Mischakoff Heiles, 2007, p. 514) mentions some of the tasks of today's concertmasters in the last chapter of her book *America's Concertmasters*¹. These tasks can be categorized in physical, mental, social and musical aspects.

- Physical: “giving occasional signals to help keep the section together” (p. 514).
- Mental: “a sense of humour and a thick skin” (p. 512), “cool nerves” (p. 515), “confidence. From great confidence comes an aura of authority and coolness under fire” (p. 515).
- Social: “psychological skills, good public relations, quick reflexes, and political sensitivity” (p. 513), “diplomacy and tact” (p. 513), “social, psychological, and political skills” (p. 515).
- Musical: “determining bowings” (p. 514). “They [the concertmasters] hear their colleagues not only in the string section but also the wind and percussion sections. They intuit a conductor's intentions from the smallest gestures. They have a heightened awareness – peripheral vision as well as sharp hearing – of what is happening during a performance. They can lead or react with acuity and certainty” (p. 515).

Apart from that, Mischakoff states that the leadership style and physical behavior during playing both express the individuality of a concertmaster, as seen already with Goleman (and as we'll find out in the interviews with Wijzenbeek, Van Rijn and Gruppman, see Appendixes 10 and 11).

¹ All citations are taken from Anne Mischakoff Heiles (2007): *America's Concertmasters*, pp. 512-515.

TED-talk Amy Cuddy (<http://tinyurl.com/zeigpkd>)

Amy Cuddy, social psychologist and professor and researcher at Harvard Business School (and a former dancer as well), has done an interesting research, which she shares in one of the most-viewed TED-talks ever (Cuddy, 2012).

She discovered that our non-verbal language (our body language) effects the way other people think and feel about us. Since we are our own audience as well, she wonders if our non-verbal communication does affect the way we see and judge ourselves as well: our minds can change our bodies, but can our bodies change our minds? If yes, could we “fake it till we make it”: strike a powerful pose in order to *feel* powerful? To find the answer to this question, Mrs. Cuddy and her team did an experiment in which they found the possible effect of “power posing” on hormone levels: people who stroke a powerful pose *felt* more powerful and were willing to take more risks than people who didn’t strike a similar pose. So this means that our non-verbal language (our body language and posture) can change not only other people’s judgments of us, but also our own perception of ourselves. Amy Cuddy encourages us: don’t fake it till you make it, fake it till you become it. Show yourself!

II) Survey: interview and questionnaires

a) Lessons and interview

From September 2014 till May 2015 I’ve had five lessons from Cécile Huijnen, concertmaster of the Arnhem Philharmonic Orchestra. I also interviewed her at the 2nd of May 2015, and the list below mentions the most important and interesting things that came out of the lessons and interview (Huijnen, 2015).

- Practice a piece, put it away, practice it again; and record yourself.
- Practice the bars where you’ll change from tutti to solo and record this transition.
- Visualize yourself, like you were already playing the concertmaster solo in the concert: you’ll get nervous and you’ll notice eventual problems you still have to work on.
- Breath *out* during the upbeat and the first notes of your solo/audition piece/difficult entrance/.... So don’t take a small, fast breath *in* just before the first note, because this will create (mental) tension.
- Straighten your back and turn towards the section when a difficult entrance/moment is about to come, make sure the people behind you are able to see your bow. When you show your section that you’re there and that you’re available for them, they’ll pay attention to what you’re doing.
- Make the group breath together: the people at the back shouldn’t follow, they should lead as well.
- Don’t frighten the people in your group, but be positive. Never make them play alone. Give them compliments!
- Always relax your arms and hands.
- Fiddle! Don’t put emphasis on every note.

For the Dutch readers: the interview in written form can be found in Appendix 5.

And our second conversation, at the same date, about the first Reference Recording can be found in Appendix 6 – in Dutch as well.

b) Questionnaire

With Goleman’s findings in mind I made a first questionnaire and asked two conductors and some orchestra members to fill it in. The feedback of the conductors was already mentioned at the beginning of this chapter:

Conductors:

* Arne Visser, conductor of Valerius and North Sea Symphony Orchestra: you’ve got a good body language, you’re making contact with the other principles, the woodwinds and the conductor. You

could move a little more (more extravagant) in fast or loud passages. Your playing is accurate, convincing and musical, you hardly make any mistakes. You're always working on the score, the bowings and the conductor's instructions. *Piano* entrances could be less timid. Your soli are musical and interesting.

Tips:

- Move a little more (more extravagant) in loud or fast passages.
- Play *piano* entrances less timid.

* Gerhart Drijvers, conductor of Stichting de Muziekfabriek: your body language is supportive and leading for the group and you're playing well, your preparation is good. Keep your body language and your leading way of playing, but play softer, so that you're able to hear and correct the other players. Your solo [*St. Matthew's Passion, the concertmaster solo of the second orchestra*] is convincing, energetic and beautiful, with a beautiful tone and technique. I've experienced our collaboration as comfortable and fraternal, and we could strive for a good result while keeping the necessities in mind to achieve this.

Tip:

- Play softer.

String players

In Appendix 7 you'll find the questionnaire that I handed out to the string players of two amateur orchestras, and the outcomes. The players who filled it in, were the string players of The Hague Student Symphony Orchestra and Chorus Valerius (called "Valerius" from now on, I've worked there from February 2008 till December 2015) and of Stichting De Muziekfabriek (which is a project orchestra situated in Alphen aan den Rijn, performing Bach's *St. Matthews Passion* in 2015). The outcome:

My leadership style was especially judged as coaching by 8 people out of 25, and affiliative by 5 people out of 25, and received the mark 8 out of 10. Many people felt safe. The things that I could improve according to these players were:

- being more present (find a way between being friendly/authoritative)
- showing more self-confidence
- taking charge.

Analysis

III) Experiment: tasks to use "in situ" chosen from data collection

After having gathered the information mentioned in this chapter, I decided to experiment with three of the four cornerstones of my research, namely physical, mental and social. My second recording contains Valerius performing the fourth movement of Holsts *The Planets* at *Ut Haags Notuh Festival*, and I used it to make a small analysis: <http://tinyurl.com/h8shfpl> (from 7:42m).

Physical

- With the outcomes of the questionnaire in mind, I'm taking charge and am showing presence with my body language (for example giving the entrance at 7:48m, showing dynamics at 8:02m, showing a change in phrasing at 8:14m and 8:25m).
- Turning towards the section (Huijnen, 2015). When I noticed a spot not being together, I tried the turning: moved my violin and bow to the first violin section and straightened my back to get everyone's attention (visible for example at 10:23m, 13:28m). After the turning it's becoming more together.

Mental

- I try to "take my place" on stage by using "power posing" (for example 7:42m).

Social

- "Don't frighten the people in your group, but be positive. Never make them play alone. Give them compliments!" (Huijnen, 2015). Although this isn't recorded, I made myself visible as a concertmaster after the concert by being friendly and authoritative: I called a player who overslept and who managed to miss the concert(!), and I complimented someone else for his solo.

Intervention

During this intervention cycle I've implemented a few things in my own playing and began defining the guidelines of being a concertmaster:

1) Physical

- I've tried to make myself visible in my body language.
- I've found out that turning towards the section can help in playing together.

2) Mental

- "Power posing" is helpful to feel self-confident.

3) Social

- I've tried to make myself visible in my behavior by giving compliments or being angry when necessary.

4) Musical

- When I had to play my first master recital, I didn't feel as prepared as I wanted: due to miscommunication I needed to change literally half of my programme only a few weeks before the exam. I then realized I needed to focus on *interesting* playing and on "power posing", and during the preparations I gave myself a task: *do not only prepare the music, but also prepare your way of acting, your behavior on stage; show that you're feeling secure, even when you're not*. I did this by focusing on these things:

- * make the violin sound by itself, listen to its sound.
- * try to stop being so nervous...!
- * take your time during the playing, don't hurry yourself.
- * focus on beautiful and interesting playing, not on perfection.

Preview to the second intervention cycle

When I watch the previously discussed recording of *The Planets* (<http://tinyurl.com/h8shfpl>), performed by Valerius I can see my attempts to be present and to lead in a visually bigger way, but I notice that it still looks small and that my movements are fast or hurried. I'm not reacting as much as I should. Some things I discovered in this cycle were relatively easy to do with noticeable results (for example the turning), changing others will take longer. In the next cycle I'd like to focus more on the physical aspects of the concertmaster's job.

Second Intervention Cycle

During the second intervention cycle I focused on good body language, which I include as a physical aspect of concertmastership. In order to get more information on this subject, I analyzed the feedback I received on my second Reference Recording (see below) and used it in a personal case study, I read some literature, went to rehearsals of the Radio Philharmonic Orchestra (Hilversum), the Arnhem Philharmonic Orchestra (Arnhem) and the Rotterdam Philharmonic Orchestra (Rotterdam) to watch professional orchestras and to have interviews with the concertmasters. I went to Haarlem three times because of the case study, made videos and recordings, which I analyzed for physical aspects, and held a second survey amongst conductors and orchestra members. In addition to this, I left the amateur orchestra Valerius in The Hague, because it was time to move on. During this period I also had the opportunity to try out my new skills as concertmaster for the *St. Matthews Passion* of the DUDOK Ensemble Hilversum, a semi-professional ensemble.

Reference Recording 2: playing for the King

My second Reference Recording consisted of a compilation of video material that was made at my request by the company NFGD Audiovisueel during the opening of the academic year at The Hague University, in the presence of our Majesty the King. Unfortunately I wasn't able to make clear appointments with the company, so the recording doesn't show me all the time, so I am conscious that the visual of my work could be stronger, however as it was the only live recording made of me as a concertmaster around that time I decided to include it in my research. I was still able to get useful feedback from experts who not only watched the video but were able to observe my progress in general. <http://tinyurl.com/zv76e4d> and a small video: <https://youtu.be/BCFq6sYEEeq>.

Feedback

My own feedback:

My body language looks clear, I'm showing many things such as entrances, timing, preventing or creating tempo changes and dynamics. Sometimes I'm watching with quite a sharp eye when hearing a mistake: this is to correct the person that is making it – since this orchestra doesn't play for the King on a daily basis, I was really focused on achieving an excellent performance from the group.

Feedback from others

Concertmasters:

* Cécile Huijnen: the video looks good, it seems very clear to me.

Conductors:

* Arne Visser: over the past few months you've started to lead better and better. You're leaning backwards a little more, and you're giving entrances and important notes with your head in a good way, and because of this you're looking to make contact with the high and low strings. You're also reacting to irregularities in the first violin section, but also in other sections. Your energy seems to be the same to me: not too dominant, but lively and spirited enough.

Teachers:

* Benzion Shamir: the orchestra sounds terrible, but what you're doing looks good, your body language is clear.

* Gijs Kramers: it's really clear, you've got a natural body language that you're using in a good way.

Methods

Data collection: Case study

I) Video analysis

As a general preparation for my case study I observed three videos of the entrances of three pieces (nine videos in total), which I was about to research in the case study, and took notes on the body language of the concertmasters. In this way I could compare their leading to mine. These notes can be found in Appendix 8, together with the annotated scores examining physical, mental and social aspects.

II) Survey: interview and questionnaires

a) Interviews

In January and February 2016 I observed three professional concertmasters at work, and I had the opportunity to interview them. A small description of these rehearsals can be found in the subchapter *Ethnography: observing the experts at work*, page 22. I had already spoken with Cécile Huijnen from the Arnhem Philharmonic Orchestra before (see the first intervention cycle), but I also spoke with Igor Gruppman from the Rotterdam Philharmonic Orchestra and Nadia Wijzenbeek and Joris van Rijn from the Radio Philharmonic Orchestra. Since I was very curious about the way they dealt with many aspects regarding their job, I decided to question them not only about body language but about many other things as well.

Summary of interview with Igor Gruppman

The complete transcript can be found in Appendix 10.

Physical:

- A concertmaster must split his sound and body language.

Mental:

- A concertmaster must be able to lead and follow at the same time.

Social:

- A concertmaster needs to possess general leadership qualities: the ability to lead, to generate respect, to respect others.
- Personal work needs to be done by him: the talking to people - and he needs to be patient.
- A concertmaster must be the psychologist of people.

Musical:

- He has to be a soloist and chamber musician and needs to know the orchestra very well.
- The concertmaster decides the language: the sound and articulation.
- A concertmaster needs to know more than the conductor, he is the solution to every problem.
- He reads the mind and energy of the conductor and is aware of what's going on around him.

The second interview was with Nadia Wijzenbeek and Joris van Rijn, both concertmasters of the Radio Philharmonic Orchestra. It took place one week after the one with Gruppman, at the Muziekcentrum van de Omroep in Hilversum and has been one of the most inspiring conversations I've had throughout this research.

Summary of interview with Nadia Wijzenbeek and Joris van Rijn

The complete Dutch transcript can be found in Appendix 11.

Physical:

- A concertmaster needs to show the intensions of the conductor, not his/her own ones. Actually, (s)he needs to show both, because a conductor isn't leading everything.
- Understand the conductor, breath and lead together with him/her, feel his/her intentions. Follow both the conductor and the last stand at the same time.

Mental:

- It's not particularly necessary to lead everything, but giving trust is important.
- To make the switch from tutti playing to solo playing: imagine that "hey, they've all stopped playing, now it's my turn to play some beautiful notes".
- Finding the balance between being a leader and being part of the section can't be described, you need to feel it.
- Lead ahead like the conductor does, but play later.

Social:

- Being part of the group is important, but don't make it too close, there should be a certain distance between you and the section.
- There are as many concertmasters as leadership styles, but the orchestra really must have the wish to follow you. A concertmaster can choose his/her own way to achieve this, for example by inspiring, or by being authoritative. But a concertmaster needs to fit in with the orchestra.
- A concertmaster is "the first amongst equals".
- The concertmaster's job isn't related to gender, so make sure you use both the male and female form in writing about it ;).

Musical:

not discussed.

b) Second questionnaire

In October, about half a year after having spread the first one, I handed out a second questionnaire to the string players of Valerius, filled in anonymously. The outcomes and full comments are to be found in Appendix 12. There are some discrepancies in the results of this questionnaire: not all players filled in both ones, some members were new, others didn't know what to judge on, and the project of Stichting de Muziekfabriek had finished which meant I couldn't ask these players to fill it in again. All this makes me questioning the value of the results of this second survey, but I've decided to put it in because it does show some of my changes. Below are some of the most common comments made by the participants.

Physical:

- *You're very visible.*
- *There are more signals and suggestions during a rehearsal. There is also more communication and there are more suggestions per section.*
- *You know how to visualize things very clearly with subtle movements. You're taking care of being visible for everyone.*

Mental:

- *It doesn't come across really well.*
- *You could relax a little more during rehearsals.*
- *I think you're sometimes too severe on yourself during solos. When I think it's very beautiful, you're still criticizing yourself. It is good to be critical, for sure, but you can do it, so you might show this a little more.*

Social:

- *It's a little bit careful, but it has certainly been more lately.*
- *It still could be more, especially regarding decisiveness, but you're intervening much more now.*
- *There are more signals and suggestions during a rehearsal. There is also more communication and there are more suggestions per section.*
- *I really notice you've been working on it and I surely think this will help the orchestra to improve.*
- *Keep working on the tips, because I certainly note a positive change. I especially think you can ask or demand attention when you want to say something. But it has changed already, for sure!*

Musical:

- *Taking care of bowings is part of concertmastership as well, am I right? I always find them very good and logical!*

III) Ethnography notes: observing the experts at work

As already mentioned before, I could visit the rehearsals of the Arnhem Philharmonic Orchestra with concertmaster Cécile Huijnen, the Rotterdam Philharmonic Orchestra with Igor Gruppman and the Radio Philharmonic Orchestra with Nadia Wijzenbeek and Joris van Rijn. My original plan was to visit five orchestras, and in the end I was able to visit three, which provide a great deal of information. Luckily the Radio Philharmonic Orchestra allowed me to make small videos on the condition of keeping them for myself, which was really special since Bernard Haitink was conducting. During the rehearsals I made notes and observed how the concertmaster put the guidelines into practice. Below you'll find notes of the rehearsals.

Summary of notes on the Arnhem Philharmonic Orchestra, 28th of January 2016

Concertmaster: Cécile Huijnen

A complete overview can be found in Appendix 9.

Physical:

- Bending in *piano*, sitting straight in *forte*. *Sfz* are clearly visible
- Showing harmonic changes in tremolo by giving small nods, together with other principles
- Visible difference between important and less important parts
- By sitting at the front or back of the chair and leaning backwards or bending forwards she shows phrasings
- Conducting with head and violin, turning towards the section, showing dynamics, phrasings, tempo (changes)
- Showing entrances and especially the notes that come afterwards. Preceding movement fits the character of the music. ! When the entrance is supposed to be slow, her movement preceding it is slow as well
- Inviting other players to make music together with the help of body language
- Showing phrasings/dynamics

Mental:

- Talking and rehearsing with horn player during break

Social:

- Chatting before the rehearsal, introducing pianist
- Standing up to explain
- Open, listening way of playing, communicating
- Encouraging smile to horns
- Creating space, changing seating plan to be able to have better eye contact with principle second

Musical:

- Taking the lead in dynamics, phrasing, articulation, in solving problems and making decisions in collaboration with the conductor
- Taking care of bowings
- Reacting to ideas of the conductor and workings on them

Summary of notes on the Rotterdam Philharmonic Orchestra, 18th of February 2016

Concertmaster: Igor Gruppman

A complete overview can be found in Appendix 9.

Physical:

- Showing entrances, musical lines and dynamics
- Bending back and leaning towards hall in *piano* passage
- Conducting with violin or knees to move the tempo
- Using all space around, not only moving back/forth, but also high/low and in circles

Social:

- Creating silence by waving his bow
- Playing to show his wishes
- Standing during explanation

Mental:

N/A

Musical:

- Tuning
- Passing on musical lines to other sections

Summary of notes on the Radio Philharmonic Orchestra, 25th of February 2016

Concertmaster: Nadia Wijzenbeek, with Joris van Rijn (also concertmaster) sitting next to her

A complete overview can be found in Appendix 9.

Physical:

- Sitting straight and at back of the chair in *forte*, making herself smaller in *piano*
- Conducting rhythm and harmonic changes with head

Mental:

- Total change of body language during solo: more open, she almost gets up

Social:

- Answering questions during sectional rehearsal
- Giving compliments
- Working closely together with Van Rijn

Musical:

- Playing all the time during sectional rehearsal
- Tuning by watching
- Passing on musical lines to other sections

Analysis: experiment

a) Rehearsal Valerius

During a rehearsal of Valerius, which took place at the 13th of October 2015, I made a video to analyze my way of leading at that moment. This is the link: <http://tinyurl.com/hxxxl6h>. The written description of this video can be found in Appendix 13, but I experimented with the four aspects:

Physical:

- ... showing every note.
- ... bending to show dynamics.
- ... giving entrances.
- ... trying to keep the tempo.
- ... turning to the group because of a tempo change.

Mental:

N/A

Social:

- ... speaking to the group to explain something.
- ... apologizing after having made a mistake.

Musical:

- ... ignoring the mistakes of the horn player, who is behind, and keep playing to make sure the violins will stay on track.

b) Rehearsal Codarts Symphony Orchestra

During the rehearsal period of the Codarts Symphony Orchestra I put the gathered information into practice and made videos of this process. The written description of three videos, made during the general rehearsal before the last concert, can be found in Appendix 14. I've chosen to describe these three out of sixteen, because they show my way of working now. This is a compilation of the things I experimented with:

First example of my leading during a rehearsal of the Codarts Symphony Orchestra: La Valse by Ravel, 13th of February 2016

<http://tinyurl.com/znbg8a7> (00:00m - 02:17m)

Physical:

- I'm showing the musical line to the f sharp.
- I'm moving upwards to show the glissando to the harmonic.
- I show a little emphasis on the harmonic D.
- I'm leading every note with horizontal movements.
- I'm finishing the musical line by bending.
- I'm conducting the pizzicato.
- I'm leading the *arco*.
- I've enlarged my movements on purpose, since this spot was hard to play together.
- I'm making a movement to the right to show a hairpin.
- The tempo needs to change here: I'm showing the entrance and start moving the tempo.
- I'm leading the next entrance.
- Throwing away the first note and almost getting off my chair.
- Dancing!

Mental:

- Dancing!

Social:

- The girl next to me and I are smiling (because of something that isn't clear).

Musical:

- My facial expression changes during the concertmaster solo.

Second example of my leading during a rehearsal of the Codarts Symphony Orchestra: la Valse by Ravel, 13th of February 2016

<http://tinyurl.com/jut8ra2> (00:00m - 1:15m)

Physical:

- Giving a clear entrance by moving towards the stand.
- Showing the second note by moving backwards
- Turning to the section, to prevent unwanted tempo changes, and showing the first of two notes all the time. My gestures become bigger to show the *crescendo*.
- Bending to show the *diminuendo* to *forte*. Still showing every first beat.

Mental:

- Dance.

Social:

- I confer with the girl sitting next to me about something.
- I'm listening to the conductor.
- I give an instruction to the first violin section.
- This instruction is confirmed by the conductor.

Musical:

- N/A

Third example of my leading during a rehearsal of the Codarts Symphony Orchestra: Konzertstück by Schumann, 13th of February 2016

<http://tinyurl.com/hstc34w> (00:00m - 04:00m)

Physical:

- Giving the first chord, a bit too small, I didn't seem fully prepared.
- Straightening my back, bending forwards to give the *fortissimo* entrance and to make a visible difference with the chords before, which are in *forte*, then moving backwards.
- Moving to show tempo and character.
- Making a gesture, because the upbeat has a tendency to slow down.
- Moving forwards to show the accent and musical direction.
- Bending to show the end of the phrase.
- Giving much energy on the *subito forte* chords.
- Making a gesture with violin and head to show the hairpin in *piano*.
- Sitting backwards with little movement: *piano*, no dynamical changes.
- Giving entrance plus what comes after very actively, because we've got a tendency to slow down here.

Mental:

- Go for it (failed) ~ ugh, that sounded crap, says my facial expression.

Social:

- Watching the principle second violinist(?), bending to show the piano.
- Eye contact with someone around me (whose E-string is causing problems).
- Watching the flute, who is finishing the line.
- Answering a question of the girl sitting behind me.
- I'm giving a bowing instruction about bar 16, the conductor asks me: "bar 16?", I say: "yes, it's the same as the second time" and I smile.

Musical:

- N/A

Intervention

During this intervention cycle I implemented changes in my concertmastership. These are listed below.

1) Physical aspects

- Lead entrances and what comes after. Specifically, I realized that I had just been giving an entrance and that this wasn't enough: I also needed to lead the notes that followed the entrance, to prevent unwanted tempo/character/dynamical changes.
- Change the way of breathing from a fast breath *in* just before the first note and then not being concerned about the breathing afterwards, into breathing *out* just before and during the first note. I also took this into account outside of the concertmaster setting, for all soli/audition pieces/difficult entrances etcetera. I realized that the first way of breathing mentioned above created tension, while the second way created relaxation (Huijnen, 2015).

2) Mental aspects

- I tested "power posing" into practice, because I'm convinced that body language is an important part of acting/feeling self-confident (which was confirmed by Cuddy's findings (Cuddy, 2012)). Examples can be found during the concert of Valerius at *Ut Haags Notuh Festival* (<http://tinyurl.com/h8shfpl>): the beginning of the video shows me straightening my back. The tuning of the Codarts Symphony Orchestra is a second example (<http://tinyurl.com/jgha4mb>): this video shows clearly that my posture becomes very straight when standing in front of the orchestra. I also implemented "power posing" in my teaching: since 2014 I'm violin/viola teacher at the music school in Alphen aan den Rijn, where I've got a class consisting of approximately 27 students. Since teaching was never a goal for me, I felt uncomfortable in the beginning. When I got the impression some parents felt this, I started changing my appearance by straightening my back, putting on a smile and behaving self-confident even when I didn't feel that way. Nowadays I feel the acceptance of both the parents and myself.

3) Social aspects

To experiment with the social part of leadership, I focused on taking the lead when I felt there was a need to. This has certainly changed in comparison to my leading before. I always felt a little embarrassed or timid when I needed to tell players that their level was falling behind, and usually I tried to postpone it as long as possible, or I spoke to them in such a friendly way that these people didn't realize I wanted/needed them to do something. In the questionnaires I was told to change this, and I did because I found out that taking the lead didn't offend players at all. While not everything described below was videotaped, some of the things that I'll mention now were visible in the recordings of the rehearsals of Valerius and the CSO.

My intervention led to:

- ... explaining.
- ... practicing with orchestra members who showed up unprepared. To give an example: a string player of Valerius didn't have the time or energy for home practice. During some rehearsals I friendly "forced" him to accept my help: I gave him bowings and fingerings and we practiced his solo together for two or three weeks in a row. The result? He forgot all the fingerings I gave him and kept sight-reading his solo every rehearsal... so this didn't work. After a few weeks, he still didn't make any progress. I told him to make sure that I expected that particular part to be ready before the next rehearsal, whether he'd got time/energy left or not, because if he didn't practice these notes *now*, he wouldn't manage to play this solo at the concert two weeks later, and that he would feel very uncomfortable at the concert: something I didn't hope for him and the orchestra. The next rehearsal he played the entire solo correctly, for the first time...
- ... experimenting. One of the string principals kept loosing himself in the music, the air or even himself and therefore wasn't paying attention to ensemble playing anymore: he was showing too much initiative quite often and therefore entered too early – always louder than the section. I asked him to make/keep eye contact at important moments, so that bowings and articulation would be the same. He didn't believe me: he was afraid of being too late when playing with me instead of focusing on the conductor. I explained he still would be on time when he followed my bow instead of the baton, which he still didn't believe. So I showed him my opinion in an experiment, in which I started playing random sixteenth notes with *accelerandi* and *ritardandi* which he had to follow, and after a minute we switched roles. Fast result: we were playing perfectly together. Long term result: he still has got the tendency to be too much on his own, but he is definitely paying more attention to the first violins...
- ... sending away the first violins of Valerius. When I was leading a string rehearsal, all string sections played well except for the first violins: they were outnumbered and got lost quite often because they hadn't practiced enough. After a while I got annoyed because they were keeping the other players back, told them to go and find a different room and to do a sectional rehearsal. As a result I could do a good rehearsal on details with the rest of the string orchestra, instead of having to pay attention to the wrong notes at my left hand. The disadvantage was that I didn't have an insight in their rehearsal.
- ... change bowings. The celli of Valerius struggled with intonation after a position shift, so I asked them to try a different bowing, because it's easier to play a huge shift on an upbow than on a downbow. We tried out several bowings under my lead, and since the conductor and I noticed an improvement the bowings were changed into my suggestion.
- ... change bowings again: at the end of the fourth movement of Shostakovich's *Symphony 5* the string orchestra plays the same eight note for 31 bars. I noticed a tendency in which people unconsciously played an accent on every downbow. Making them conscious about this accent didn't help to avoid it. Even though it seemed illogical and untraditional, I asked the string orchestra to play with an upbow once, and since the accent disappeared we kept it that way.

4) Musical aspects

N/A

IV) Personal case study

The last step of my research was to do a case study on using Alexander Technique in order to improve my body language and appearance.

Reference Recording 3: Ravel (starting point)

This case study started with my third Reference Recording: *La Valse* by Ravel, performed by the Codarts Symphony Orchestra at the 13th of February 2016 under the baton of Hans Leenders, with myself as concertmaster.

<http://tinyurl.com/gvhbunt> (part 1)

<http://tinyurl.com/zoi3kim> (part 2)

<http://tinyurl.com/zuxig5r> (part 3)

Feedback

My own feedback

At the stage I almost felt like an actor:

- I had the feeling that my body language was really big or even over the top.
- I felt that I tried to match my playing and that of the first violins with the conductor's intentions most of the time, but I also felt that I wanted to have more contact with the conductor.
- I think my way of leading helped the first violin section at certain spots.
- I felt that my face showed the expression of the music.
- I sometimes made eye contact with the other string principals (maybe not enough, I used my ears more than that I used my eyes).
- I was turning to the audience a little

When judging the videos, I think that:

- My body language is very clear, but sometimes it could be more open.
- Many things that felt over the top during the concert, are okay or even a little small: is there a need to act even MORE over the top?

Feedback from others:

Below you'll find a summary of the feedback that I received on this recording. The complete feedback can be found in Appendix 15.

Concertmasters (Joris van Rijn, Nadia Wijzenbeek, Igor Gruppman):

You're following great and you're easy to follow. You could be more active in your body language, especially the (soft) dynamics. Your horizon regarding leading could be better connected to other principals. You could sit more "grounded".

Conductors:

* Hans Leenders:

Well played, many good tips for the section, beautiful solo. Show more relaxation, a more open attitude. Dare to take more initiative in the timing and to take more space verbally. Huge improvement in comparison to the Dvořák *Cello Concerto* in 2014.

* Arne Visser: good, convincing body language. You're playing with authority, showing self-confident and calmness. Next step is inspiring and motivating the entire orchestra.

Teachers:

* Gijs Kramers: it looks really good, you're very reliable. Make everything you're doing organic, show the beginning of downbows a little more and take a little more initiative.

* Benzion Shamir: it looks good, you could have used more bow sometimes.

First violins and audience:

"Well done", "congratulations", "I really liked your leading, great", "thank you".

Next physical and mental step: Alexander Technique

I decided to use the feedback on this Reference Recording in a personal case study, about one particular thing regarding the body language of a concertmaster: how to lead clear entrances? To find out more about this, I showed my first (Dvořák) and last reference recording (Ravel) and the feedback on Reference Recording three to Esther Visser, violinist/concertmaster and Alexander Technique teacher. She has a lot of experience as a concertmaster herself (including leading orchestras working

without conductor) and could show me how to obtain a natural authority and how to lead in a clear way by using Alexander Technique.

Analysis of the personal case study

Lessons

I had three long sessions with Esther Visser for the Artistic Research, in which we used the feedback on the third Reference Recording as a starting point for our lessons, and she taught me the base of Alexander Technique and related it to leading different entrances of different pieces: Beethoven *Symphony 5*, Mozart *Symphony 40* and Dvořák *Cello Concerto* (the pieces that I analyzed and put into annotated scores in Appendix 8). A complete description of the lessons can be found in Appendix 16, below I'll give a short summary.

Lesson 1, 29th of March 2016

In the first lesson Esther noticed tension in my neck, I was leaning onto the left side of my body and the heels of my feet were pressing against each other. After having done exercises as described in Appendix 16, my posture became more stable, self-confident and open, but I felt unbalanced and unstable: <http://tinyurl.com/zndv2y5>.

The things we decided to focus on:

Physical:

- creating one dynamic/organic entirety in my leading
- being able to translate my musical imagination into my body language (for example: being able to give clear entrances with different character, tempo and dynamics).

Mental:

N/A

Social:

N/A

Musical:

- taking the initiative and inviting other players to play, regarding timing

Combination:

- a more open appearance (both physically and mentally)

Lesson 2, 1st of April 2016

In this lesson I learned to get a more balanced posture thanks to using the four directions of Alexander Technique (see Appendix 16).

Lesson 3, 15th of April 2016

In this lesson we decided to shift the focus to the following aspects:

Physical:

- Leading is one organic/dynamic unity with the music.
- Lead several types of entrances clearer regarding character, timing and dynamics.
- Develop an open posture/appearance towards those present, both musicians and audience

Mental:

N/A

Social:
N/A

Musical:
- More contact with the other principles.

Combination:
Physical, mental and musical: match body language with musical imagination.

Intervention of the personal case study

Outcomes

To give a complete insight in both the results we got and in the way we got them, I'll highlight the points from the lessons below:

Physical:
N/A

Mental:
N/A

Social:
N/A

Musical:
* *More contact with the other principles.*
- Know the score as if it had been chamber music. Who enters when? Look at the player and invite him/her to play at the right moment.
- Use the panoramic view to collect the attention of all principles involved. By using this way of looking players will feel comfortable, not judged.

Combination of physical and mental:

* *One organic/dynamic unity with the music.*
- Imagine the first bars before playing. Maybe my facial expression will change.
- Move with/lead from the sitting bones as the base, the hips or lower back aren't a good base. The violin is not a tool to lead: the torso is leading and the violin will participate and together they'll form one entity.
- Don't lower the violin or pull it away right at an entrance.
* *Clearer entrances regarding character, timing and dynamics.*
- Prepare the entrances at home and decide on how I'll lead them.
- Hear and feel the music and the character.
- Choose an energy that fits the character!
* *More open posture/appearance towards those present, both musicians and audience.*
- Be conscious of the space behind, e.g. the first violin section.
- Look at the other players and use the "panoramic view", look "with the back of your head".
- Let your sitting bones sink into the stool and direct your head away at the same time.
- Be conscious of the three dimensions (front/behind, left/right, above/under).
- Think the four directions (regarding neck/shoulders, head, back, knees).
- Move from support, imagine a weight low in myself on the chair, from which I can tumble and from which I will move back into balance by itself.

Combination of physical, mental and musical:

* *Match body language with musical imagination.*

- Imagine the music, play it in mind before and féél it. My facial expression might change. I'll show a long musical line with a slow movement. *Sfz* will come from the sitting bones and from increased muscle tension: the violin will go up a little while the bow will go down: in this way my posture will open.
- Thinking about breathing and counting is part of rehearsal preparation.
- Choose an energy that fits the character!
- Hear and feel the music and the character.

This video of Mozart (<http://tinyurl.com/hcj2kov>) shows the complete to-do-list that needs to happen before giving an entrance.

Alexander Technique hasn't become an integrated part of my playing yet, since the time interval to integrate it into my body was too short now: usually a series of 20 to 30 lessons is needed to be able to integrate the Technique into new habits in performing. However, it has until this point been beneficial for me and I plan to continue with Alexander Technique to observe what further benefits it can bring.

Word of thanks

I'd like to thank a few people who have been of great help throughout the research process. Thanks to them the research turned out to be really valuable for me!

First of all a very special thanks to Cécile Huijnen. She has been a wonderful coach during her lessons, took lots of time to answer my questions and gave me loads of feedback on recordings. Besides that I was able to observe her way of working during a rehearsal of the Arnhem Philharmonic Orchestra. Many thanks to you for your patience and kindness!

Thank you to the concertmasters Nadia Wijzenbeek, Joris van Rijn and Igor Gruppman, for answering my questions in very inspiring interviews, and for letting me observe you at work.

Thanks to the conductors Hans Leenders, Gerhart Drijvers and Johan Rooze for giving feedback. A special thanks to Arne Visser, who spent lots of time in supporting me and from whom I received lots of useful feedback.

Dr. Nicole Jordan, my research coach, has done an incredible big job in accompanying my research process and in helping me to write an understandable report. Without your help I wouldn't have been able to structure my sometimes chaotic thoughts!

Thank you to Esther Visser for teaching me the basis of Alexander Technique.

I also would like to thank Gijs Kramers and Benzion Shamir, my teachers, for their interesting lessons. They helped me to obtain musical freedom and thanks to Gijs I was able to visit the Radio Philharmonic Orchestra, which was one of the most inspiring moments in the process.

Thanks to the orchestras Valerius, Stichting de Muziekfabriek, Codarts Symphony Orchestra and DUDOK Ensemble for having me as their concertmaster. Thanks for allowing me to make recordings and thanks for filling in the questionnaires (Valerius, Stichting de Muziekfabriek).

Thanks to Ina for telling me about Amy Cuddy – this discovery is very helpful!

Thanks to peers Mutsumi and Maria for giving feedback on the first Reference Recording. Jakobus, thank you for telling me about Goleman's book!

Last but not least a special thanks to my mother and Hans, for their support, their help and their patience!

Appendices

Appendix 1: Network

Concertmasters:

Igor Gruppman, concertmaster of the Rotterdam Philharmonic Orchestra. I observed one of his rehearsals, interviewed him and he gave feedback on Reference Recording 3.

Cécile Huijnen: concertmaster of the Arnhem Philharmonic Orchestra. I had lessons with her, observed one of her rehearsals, interviewed her and she gave feedback on Reference Recording 1, 2 and other smaller videos.

Joris van Rijn: concertmaster of the Radio Philharmonic Orchestra. I interviewed him and he gave feedback on Reference Recording 3.

Nadia Wijzenbeek: concertmaster of the Radio Philharmonic Orchestra. I observed one of her rehearsals, interviewed her and she gave feedback on Reference Recording 3.

Conductors:

Gerhart Drijvers: conductor of Stichting De Muziekfabriek. He filled in a questionnaire and gave feedback on my working during the project.

Hans Leenders: conductor of the Codarts Symphony Orchestra. He gave feedback on my first and third Reference Recording.

Johan Rooze: conductor of het DUDOK Ensemble. He gave general feedback on my playing during the project.

Arne Visser: conductor of Valerius and North Sea Symphony Orchestra. He gave feedback on my first, second and third Reference Recording and filled in two questionnaires.

Artistic Research coaches:

Dr. Nicole Jordan: my research coach, who coached me during the Artistic Research and helped me in limiting myself when needed...

Job ter Haar: domain meeting coach.

Alexander Technique teacher:

Esther Visser: Alexander Technique Teacher, violinist/concertmaster and Artistic Research coach. In three long sessions she taught me a (small) base of Alexander Technique, which gave me insight in body language and the way I use my body, and she gave feedback on Reference Recording 1 and 3.

Teachers:

Gijs Kramers: my viola teacher. He used his network to gain access for me to the Radio Philharmonic Orchestra and the Royal Concertgebouw Orchestra (unfortunately a visit to the KCO was impossible to arrange). Besides that he gave some very interesting insights on concertmasters, and he gave feedback on Reference Recording 2 and 3.

Benzion Shamir: my violin teacher. Apart from the insights he gives me in his lessons, he gave feedback on Reference Recording 2 and 3.

String players Valerius and Stichting de Muziekfabriek:

They filled in questionnaires 1 and 2.

First violins Codarts Symphony Orchestra:

They gave general feedback after the concert (this concert became Reference Recording 3).

Peers:

Jakobus: gave me the tip about Daniel Goleman's book.

Maria: gave me feedback on Reference Recording 1.

Mutsumi: gave me feedback on Reference Recording 1.

Others:

Ina: gave me the tip to find information about Amy Cuddy.

Appendix 2: Bibliography

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Appendix 3: Videos belonging to the report

First intervention cycle

Reference Recording 1: <http://tinyurl.com/qs3i3tr>

Valerius at *Ut Haags Notuh Festival* (analysis): <http://tinyurl.com/h8shfpl>

Second intervention cycle

Reference Recording 2: <http://tinyurl.com/zv76e4d> and <https://youtu.be/BCFq6sYEEeq>

Rehearsal Valerius 13th of October 2015: <http://tinyurl.com/hxxxl6h>

Nine videos of professional concertmaster that I analyzed:

<http://tinyurl.com/qsyrng> (Beethoven)

<http://tinyurl.com/zcqftst> (Beethoven)

<http://tinyurl.com/jqu45x> (Beethoven)

<http://tinyurl.com/hpah6b7> (Dvořák)

<http://tinyurl.com/z9ehyfi> (Dvořák)

<http://tinyurl.com/hdzbw4u> (Dvořák)

<http://tinyurl.com/guqf6t3> (Mozart)

<http://tinyurl.com/guqg4vo> (Mozart)

<http://tinyurl.com/j9m7ucq> (Mozart)

Tuning the Codarts Symphony Orchestra: <http://tinyurl.com/j3dej2>

Three videos of rehearsal of the Codarts Symphony Orchestra:

<http://tinyurl.com/znbq8a7>

<http://tinyurl.com/jut8ra2>

<http://tinyurl.com/hstc34w>

Third intervention cycle

Reference Recording 3:

<http://tinyurl.com/gvhbunt> (part 1)

<http://tinyurl.com/zoj3kjm> (part 2)

<http://tinyurl.com/zuxiq5r> (part 3)

Videos made by Esther Visser:

cm1 <http://tinyurl.com/zndv2y5>

cm2b <http://tinyurl.com/zc2e99t>

cm3a <http://tinyurl.com/gr4jzw9>

cm3c <http://tinyurl.com/j7y2n9x>

cm4b <http://tinyurl.com/zdg2e6o>

cm5a <http://tinyurl.com/jjx8hak>

cm5b <http://tinyurl.com/hqzdb8x>

cm6d <http://tinyurl.com/hcj2kov>

denkproces2 <http://tinyurl.com/za4qb2x>

denkproces4 <http://tinyurl.com/jtkvagx>

Appendix 4: Images

Image page 26: <http://tinyurl.com/83gdheh>

Image 2a, posture (page 58): <http://tinyurl.com/jn5s4vf>

Image 3a, clown (page 59): <http://tinyurl.com/jhseumr>

The images not mentioned above are taken from my private collection.

Appendix 5: Interview with Cécile Huijnen

Interview with Cécile Huijnen, concertmaster of the Arnhem Philharmonic Orchestra
2nd of May 2015

Cécile Huijnen is concertmeester van Het Gelders Orkest. Momenteel volg ik lessen en auditietraining bij haar, en omdat deze zo goed bevallen, besloot ik haar te benaderen voor een interview over haar concertmeesterschap aan de hand van eerder opgestelde vragen. Onderstaand gesprek vond telefonisch plaats op zaterdag 2 mei 2015 en is nagenoeg onbewerkt.

Hoe bereid je jezelf voor op een concertmeestersolo? Op muzikaal vlak (thuis, tijdens het studeren), mentaal (het switchen tussen tutti spel en leiden enerzijds en het solospelen anderzijds) en tijdens concerten (ook hier op mentaal gebied)?

Het begint met heel veel luisteren naar opnames van anderen. Dat inspireert en dan kom je zelf ook op ideeën, je hoort vaak hoe je het niet wilt en je komt op ideeën hoe je het wel wilt doen. Dan ga je studeren, je moet natuurlijk voelen en uit gaan vinden wat voor jou prettige vingerzettingen zijn en wat je mooi vindt. Het gaat ook vaak over herhaling: ik studeer iets, ik laat het liggen en ik begin opnieuw. Zo kom ik steeds op andere en meestal betere ideeën. Oftewel: eerst zet je het in de grondverf en laat je het even liggen, en daarna begin je opnieuw, waarbij zich altijd betere oplossingen aandienen. Terwijl je het laat liggen, werkt het in je hoofd door. Dat studeren en dan weer even niet studeren, laten liggen en dan opnieuw beginnen, dat levert heel veel op; vooral het even laten liggen vind ik altijd heel belangrijk. En dan begint eigenlijk ook vrijwel meteen het jezelf opnemen, zodat je weet wat je doet. Als je zelf speelt, heb je vaak te weinig afstand ten opzichte van jezelf, maar als je opneemt en terugluistert, heb je die afstand wel en dan hoor je wat je doet, wat je niet mooi vindt en wat je moet veranderen, dat is heel belangrijk. Dit is natuurlijk allemaal het praktische gedeelte.

Het mentale gedeelte bestaat uit het studeren van het tutti ervoor en daarna. Ik probeer altijd in de laatste regel voordat die solo komt, laag te gaan ademen en goed te gaan zitten. Het is heel belangrijk dat je goed zit, dat je contact maakt met de grond, letterlijk, en dat je goed en rustig uitademt de laatste twee maten voor die solo, dat helpt echt. Soms bedenk ik van tevoren een manier om de eerste noot van die solo goed te vinden, want soms is die ver weg van de laatste noot van het tutti en dan moet je voor jezelf dus een systeem hebben om die noot te vinden. Je kunt in de laatste maat van het tutti vast naar de positie gaan waarin die solo begint, dat helpt al omdat je dan al voorbereid bent. Die overgang moet je heel vaak studeren, van tutti naar solo. En ik trek me vaak ook een beetje terug in de laatste twee maten van het tutti, dan probeer ik in mijn eigen "luchtbel" te gaan zitten, concentratie te voelen voor wat er komen gaat.

Je zet echt een knop om als het ware?

Ik zet echt de knop om. Want het is echt anders, de solo spelen als concertmeester is echt anders dan het tutti leiden. En ik probeer sowieso altijd in dat tutti uit te komen in de positie waarin de solo begint, dan sta je klaar en dan hoef je daar in ieder geval niet meer aan te denken. Tijdens de laatste tuttimaten zit ik met mijn hoofd bij die solo, en let ik er vooral op dat mijn adem heel laag is. Ik heb het tijdens het hele studeerproces veel opgenomen, en dan kan ik thuis, tijdens het studeren, visualiseren, dat ik in het concert zit, dat er publiek zit en dat ik die solo moet gaan doen – net zoals we in onze lessen hebben gedaan. Dat gevoel kun je thuis, in je eentje, in je studiekamer, oproepen, dat is heel belangrijk. Je zult zien dat je zenuwachtig wordt en dat is precies wat je nodig hebt om het te kunnen studeren, want dan voel je ook wat er misgaat en waar je je rust nog moet zoeken. En neem niet alleen die solo op, maar ook de paar tuttimaten ervoor, dan voel je ook hoe je de klik kunt maken.

Stap je ook wel eens uit dat tutti, een of twee maten voor je solo?

Ja, soms een hele regel of soms twee hele regels. Dan kun je trainen dat je die rust voelt komen tijdens het laatste stukje van het tutti, zo breng je jezelf in een andere "mindset" om die solo te spelen. Je kunt dat heel mooi zien op een YouTube-opname van Heldenleben, gespeeld door het Koninklijk

ConcertgebouwOrkest met Alexander Kerr, een van de oudere concertmeesters die weg is. Je ziet dat hij voor die solo wat meer richting het publiek gaat zitten, zichzelf in een soort rust brengt en zich een beetje afsluit van het orkest om alvast in zijn focus te komen voor die solo. Tijdens die solo doet hij echt zijn eigen ding. Ik vond dat opvallend om te zien, dat hij echt zijn eigen "luchtbel/ei" om zich heen creëert waarin hij zijn eigen ding doet en waarbij de rest zich dus op dat moment aan hem moet aanpassen. Het heeft mij veel opgeleverd om dat te zien.

Gisteren voerde ik o.a. The Planets (Holst) en het tweede deel uit Sheherazade (Rimsky-Korsakov) aan. Toen heb ik inderdaad ontzettend bewust omgeschakeld, ik heb me niet meer beziggehouden met de groep, maar ik heb mezelf als solist beschouwd en opgesteld en ik heb mijn vrijheid en tijd genomen.

De eerste noot van zo'n solo is altijd heel belangrijk, dat daar rust in zit en dat je adem dan laag is. Je moet letterlijk uitademen in die eerste noot.

Dat heb ik nu van jou geleerd en dat werkt heel goed.

Mooi!

Mijn vervolgvraag is misschien een beetje vreemd... Is die voorbereiding anders bij verschillende stukken/situaties/omstandigheden/stijlen/periodes?

Nee, die is precies hetzelfde. De speelstijl verschilt natuurlijk als je Mozart of Haydn of Heldenleben moet doen, maar de manier waarop je studeert is precies hetzelfde, die is zoals ik net heb verteld.

Wat doe je om een goede cohesie in de groep te creëren, zowel qua klank als vanuit sociaal perspectief? Hoe maak je contact met de groep, hoe zorg je ervoor dat iedereen zich onderdeel voelt van die groep? Creëer je een gevoel van veiligheid, en zo ja, hoe? Is dit belangrijk?

Belangrijk is dat je je altijd realiseert op welke momenten zij duidelijkheid nodig hebben, met inzetten of vertragingen. Meestal ga ik dan iets meer rechtop zitten, ik draai mij iets naar de groep toe, iets naar links – dus eigenlijk van het publiek af – ik ga iets naar de binnenkant zitten en ik zorg altijd dat mijn stok dan heel duidelijk te zien is voor iedereen. Als je naar het publiek gekeerd blijft zitten en niet rechtop genoeg, dan zien zij niet wat jij doet... Dus als er een moeilijke plek aankomt of ik weet dat een dirigent niet duidelijk is, dan ga ik een maat van tevoren echt rechtop zitten en keer ik me naar de groep toe, zodat ze 'o ja!' denken.

Ik vraag heel vaak of iets duidelijk is of niet, en dan weet ik wanneer ik daar iets aan moet doen. Als iets ongelijk is, zeg ik niet dat het ongelijk is, maar vraag ik of iedereen me kan zien. Daarmee maak ik ook duidelijk dat ze naar mij moeten kijken of op mijn streekindeling moeten letten zonder meteen negatief te zijn.

Streekindeling vind ik heel belangrijk. Ik kijk ook wel eens achterom, niet om te controleren maar om te zien of iedereen doorheeft dat ik aan de punt zit, of dat het in het midden moet, of dat die noot kort is. Soms heeft niet iedereen dat in de gaten, iedereen heeft het heel druk met zijn eigen dingetjes, dus als ik merk dat het een beetje rommelig of chaotisch wordt, dan vraag ik of ze me kunnen zien.

Misschien moet die achterste lessenaar wel op een practicabel zitten bijvoorbeeld...

Je moet ze er heel erg bewust van maken dat ze achteraan gelijk moeten zijn met jou vooraan, wat hartstikke moeilijk is. Ik vraag de mensen achteraan ook altijd te dŭrven spelen, ik heb liever dat iemand teveel doet en te vroeg komt, dan dat iemand heel voorzichtig speelt, want dat werkt niet. Het geluid moet van achteren komen en ik vind het heel belangrijk dat iedereen initiatief neemt – wat voor de tutti's achteraan heel moeilijk is, want niemand wil in zijn eentje spelen. En toch vraag ik ze vooral in de repetities om dat eens te proberen, om echt samen te ademen, dus niet te volgen, maar echt dezelfde adem en rust te hebben.

Denk je dat daar een verschil in zit tussen amateur- en beroepsorkesten?

Ja, dat denk ik wel. In amateurorkesten hebben mensen de muziek veel meer nodig en zijn ze nog aan het worstelen met de viool zelf en die posities, en in een beroepsorkest hebben mensen natuurlijk veel meer routine, dat zijn twee grote verschillen. Ik zou dezelfde dingen doen in een amateurorkest,

maar je kunt minder verwachtingen hebben. In een beroepsorkest verwacht ik ook echt dat iedereen iedere noot kent op de eerste repetitie. En als we een groepsrepetitie hebben en mensen de noten niet kunnen spelen, dan zeg ik eerlijk dat ik dat jammer vind, omdat ik de tijd van een groepsrepetitie daar niet aan wil besteden. Een groepsrepetitie bij een beroepsorkest is niet om de noten te leren kennen, maar om echt samen fraseringen te leren en verschillende manieren van vibrato – ik wil soms dat een noot niet geïmbreëerd wordt, soms juist extra – ik laat zien wat je met stoksnelheid kunt doen. In een amateurorkest is dat wel anders, daar moet je soms groepsrepetities wel besteden aan het oefenen van een goede vingerzetting.

Hoe zacht of hard je kunt spelen met een groep, wat een mooie klank is met zijn allen...

Bijvoorbeeld! Dat geldt ook voor beroepsorkesten, want iedereen wil altijd zichzelf horen, maar soms moet het zo zacht zijn dat je jezelf niet eens kunt horen. Maar dan is het collectieve effect prachtig, terwijl je jezelf alleen maar hoort ruisen! Daarom spelen orkesten vaak nogal hard, iedereen wil altijd zichzelf horen, maar dat hoeft helemaal niet.

Als er piano staat, geldt dat natuurlijk voor de hele groep en niet per individu.

Precies.

En het sociale perspectief, ben je daarin ook een leidend figuur of niet?

Dat is natuurlijk erg belangrijk, want mensen willen jou alleen volgen en met je meedoen als ze snappen waarom je iets doet. Dus ik leg vaak dingen uit, bijvoorbeeld waarom een streek werkt met het collectief of met wat een dirigent wil.

Ik ben moeder van mijn zoon, maar niet van mijn collega's. Ik snap het heel goed dat mensen er wel eens doorheen zitten, ik probeer mensen een hart onder de riem te steken als ik zie dat het niet goed gaat, dan vraag ik ook wel of het gaat en zeg ik dat ze even wat rustiger aandoen tijdens de repetities en de energie proberen te bewaren voor het concert. Als iemand niet goed functioneert, wat in iedere groep wel eens gebeurt, dan maak ik een praatje: 'het viel me op dat het niet zo lekker gaat, wat denk je zelf dat daar de oorzaak van is?' Als je mensen zelf laat praten, komt er vaak een heleboel uit.

Soms hebben mensen het echt niet door en dan moet ik bijvoorbeeld iets zeggen als 'het valt me op dat je regelmatig mijn stokindeling niet volgt, en dat vind ik eigenlijk wel jammer, want daar doe je niet alleen mij een plezier mee, maar vooral de collega's om je heen.'

Zijn er mensen die echt hun eigen streek nemen...?

Nee, dat niet, maar ze strijken dan te snel, of aan de verkeerde kant van de stok, of te hard, en als ze zich daar niet van bewust zijn, probeer ik toch een klein prikje te geven en vraag ik 'ik zie dat het onrustig is rondom jou, of dat jij misschien niet zo lekker in je vel zit, ben je je daarvan bewust?' of 'je bent wat aan het haasten, of je speelt iets te hard, misschien kun je iets zachter spelen zodat het wat beter mengt met de mensen om je heen...'. Dat probeer ik altijd eerst te vragen, want als mensen zich er niet van bewust zijn is het soms een grote schok als je hen ergens op aanspreekt. En ik probeer dat ook niet te zwaar te maken, dus geen lange, moeizame gesprekken na een repetitie, maar vooral in het voorbijgaan, in de pauze of op de gang. En als ik zelf niet goed in mijn vel zit, dan houd ik mijn mond, dat is beter: want je moet zelf heel rustig zijn en in een soort positieve flow verkeren als je iemand aanspreekt op iets, dat komt altijd beter over.

Bij een bepaalde concertmeester kreeg ik de indruk dat ze de groep uit elkaar trok, want ze liet iedereen een moeilijke passage alleen spelen...

Dat moet je nooit doen...

Haar redenering was: de helft kan het niet, dus spelen we om de beurt, zodat degenen die het niet kunnen even flink voor schut staan, zich rot voelen en flink gaan studeren...

Dat werkt niet, want dan worden mensen bang, verliezen ze hun zelfvertrouwen en kunnen ze het helemaal niet meer. Wel laat ik heel af en toe in een groepsrepetitie alleen de spelers aan de buitenkant spelen en daarna degenen aan de binnenkant, dan deel ik het in tweeën, hetgeen ook al genoeg zenuwen oplevert voor deze of gene. Ik vind dat genoeg. Als ik dan zie dat het niet werkt, ga ik na een repetitie wel even naar iemand toe en zeg ik iets als 'ik zie dat je niet helemaal meekomt,

kun je alsjeblieft nog een uurtje vinden, vandaag of morgen, om dat nog even te bekijken?’, waarmee ik zeg: ‘als je studeert, kun je het wel’. Dat is eigenlijk altijd wat ik zeg.

Ik had al de indruk dat haar manier niet helemaal werkte, ze wilde mensen angst aanjagen, maar ik zou het liever vanuit positiviteit aanpakken...

Nee, mensen bang maken heeft helemaal geen zin, want ze kunnen het daarna helemaal niet meer – bovendien zijn ze dan je vriend(in) niet meer en daar heb je ook niets aan. Je moet medewerking krijgen, je moet hen zelfvertrouwen geven en pas als iemand echt nooit studeert, nooit oplet of negatief aanwezig is, dan ga ik wel een gesprek aan in de trant van ‘het gaat niet goed, je verspreidt negatieve energie en er zijn mensen die er last van hebben’. Dat zeg ik nu wel, maar dat komt niet vaak voor...

En ik geef heel vaak complimentjes! Dat is belangrijk om die sociale cohesie te krijgen. Ik kijk wel eens om als de eerste violen een solo hebben gehad en zeg ‘wauw’, of ik knik, steek een duim op. Na een concert ga ik heel vaak naar mijn groep toe om de mensen te bedanken, dat scheelt veel en levert heel veel op.

Positief dus.

Ja, jazeke!

Wat zou volgens jou een goede vervolgstap zijn? Naar wie moet ik toe, wat kan ik bekijken/lezen, heb je suggesties voor opnames die ik kan gebruiken (opnames van jezelf misschien)? Ik heb een boek over Amerikaanse concertmeesters, een boek over het emotionele deel van leiding geven, ik heb lessen van jou gehad, je noemde net al wat dingen...

Ik heb heel veel geleerd door gewoon concertmeesters te bekijken op YouTube. Ik kijk veel naar concertmeesters van het Luzern Festival Orkest (dat is een verzameling van Europese topmusici, vooral uit het Mahler Chamber Orchestra en van de Berliner Philharmoniker), of naar de concertmeesters van de Berliner Philharmoniker, door veel naar mensen te kijken die ik bewonder dus. Ik heb veel naar concertmeesters gekeken van het Koninklijk Concertgebouw Orkest, en op een gegeven moment zie je goede en minder goede dingen en verwonder je je ook over dingen, maar daar trek je dan je eigen conclusies uit. Er zijn in Nederland een paar concertmeesters die ik bewonder en ook een paar die ik minder vind, maar dat is persoonlijke smaak. Ik weet niet zo goed wat jóúw vervolgstap zou moeten zijn, jij moet voor jezelf uitmaken wat je nodig hebt, waarin je nog wil groeien. Ik vind allebei de concertmeesters van het KCO heel goed, Joris van Rijn van de Radio, dat zijn mensen waar ik bewondering voor heb. Marieke Blankestijn is een hele goede concertmeester en violiste. Het moet ook violistisch goed zijn, en rustig, smaakvol. Ik vind smaak heel belangrijk en ik houd er niet van als iemand Mozart hetzelfde speelt als Brahms. Maar dat is ieders persoonlijke wens en smaak. Ik zou ook naar concerten gaan om te kijken hoe anderen het doen en om daar geïnspireerd door te raken of er je conclusies uit te trekken.

Hetgeen je doet, mag heel solistisch zijn, maar het moet wel een relatie hebben met het stuk en met wat de rest speelt. Je kunt bijvoorbeeld tijdens een vioolsolo uit Symfonie 1 van Brahms niet heel vrij je gang gaan omdat er ook nog een hoornsolo onder zit en omdat het tempo en de puls moeten doorlopen. Je moet dus een soort vrijheid creëren binnen de maatstepen, en dat is ook een kunst als concertmeester. Je straalt er bovenuit, en die Brahms is echt een grote, beroemde vioolsolo, maar toch moet deze binnen de lijntjes, dat is de uitdaging.

Heeft een solist dan misschien meer vrijheid op een bepaalde manier?

Ook niet altijd, want er zit vaak een volledig orkest onder. Je kunt je niet volledig buiten het ritme begeven als een orkest een hele drukke partij heeft en veel moet doen, dan zul jij je daar toch, zelfs als solist, aan moeten aanpassen. Het is een gulden middenweg, het ligt er helemaal aan hoe de partituur eruit ziet. Die haal ik er ook altijd bij trouwens, ook bij een vioolsolo, je móét weten wat de rest doet en wat eronder zit. Soms moet jij inzetten na een opmaat van een blazer, maar als je daar niet naar luistert en te laat komt, dan werkt die muzikale lijn niet.

Veel dingen die je zegt, doe ik gelukkig, alleen het naar de groep draaien vergeet ik soms (ik heb een vrij kleine groep, maar toch...)

Ze kijken tegen jouw rug aan, maar hebben soms duidelijkheid nodig. Body language is ontzettend belangrijk op een concertmeestersplek, even je hoofd opzij, even een hele duidelijke opmaat geven met je stok.

In de lessen heb je me geleerd om op een andere manier te ademen. Mijn concertmeestersrepetities erna waren best verwarrend omdat ik niet wist of ik duidelijk was in mijn manier van aangeven.

Als jij voor jezelf heel duidelijk ademt, komt dat vanzelf over bij de rest. Soms heb je een groot gebaar nodig, letterlijk, met aangeven, en soms helemaal niet, want dan is iets zo logisch... Je hoeft niet alles aan te geven, maar ik kan niet zeggen wanneer je dat wel of niet moet doen, dat leer je door het gewoon heel veel te doen. Letterlijk, al doende leert men, je moet heel veel spelen, heel veel proberen – en fouten maken hoort er ook bij.

Cécile, heel hartelijk dank voor je tijd en dit interview!

Appendix 6: Conversation with Cécile Huijnen on the first Reference Recording

Cécile Huijnen is concertmeester van Het Gelders Orkest. Momenteel volg ik lessen en auditietraining bij haar, en omdat deze zo goed bevallen, besloot ik haar te benaderen voor een interview over haar concertmeesterschap. Verder heb ik haar om feedback gevraagd over mijn eerste Reference Recording: concertmeesteren tijdens het Celloconcert van Dvořák, opgenomen op 31 januari 2014 in de Grote Zaal van de Doelen.

Ook gaf ze haar mening over een kleine, toevallig gemaakte opname (geen Reference Recording) van 30 april 2015, van de generale repetitie van het Valerius Studentenorkest: het koraal uit Jupiter (The Planets, Holst). Het gesprek vond telefonisch plaats op 2 mei 2015.

Cécile over Dvořák:

Ik heb een stukje gezien, grappig, want ik heb het net tijdens het afgelopen seizoen een paar keer moeten spelen. Dat is een enge solo daar achterin, want hij is heel hoog, hij ligt niet lekker en je moet eigenlijk met het orkest samen zijn, maar ook met de solist. Het leuke ervan is dat de solist voor een groot deel ook met jou moet samenspelen! Hoe ging dat bij jullie, hebben jullie contact gehad bij die solo?

De celliste en ik hebben hem sowieso echt samen gestudeerd tijdens een directieles, met dirigent Hans Leenders erbij, en we hebben er dus eigenlijk heel veel contact over gehad, ook tijdens het spelen. Dat voelde heel prettig op dat moment, maar het was inderdaad ook wel spannend, omdat hij helemaal aan het eind zat.

Mijn eerste vraag aan jou is of je me wat feedback wilt geven over mijn lichaamstaal in tuttipassages. Ik weet niet precies welk stukje je hebt gezien...

Je bent heel rustig, dat is goed, maar je lijkt soms iets te bedeesd.

Dat dacht ik zelf ook al toen ik de opname zag...

Het zit hem meer in energie. Je kunt iets meer energie hebben in je spelen, alhoewel het gevaar is dat dat ten koste gaat van de rust en van de mooie toon, maar in die tuttipassages... je bent natuurlijk al klein, dus ik mis soms een bepaalde energieke beweging in het spelen. Als er een snelle inzet komt, dan kun je dat met je rechterhand beter laten zien, denk ik. De rust vind ik wél goed, want je wordt soms ook zeeziek van iemand die teveel beweegt, en dat werkt ook niet ten goede. Maar ik denk dat je iets meer kunt doen. En dan bedoel ik dus niet zozeer dat je alles moet aangeven, maar het mag iets meer energie hebben, het ziet er een beetje bedeesd, een beetje verlegen uit.

Ik heb zelf ook die indruk. Het is overigens wel een oude opname, maar twee dagen terug is er toevallig een opname gemaakt van de generale repetitie van mijn "studenten"orkest, van het koraal van Jupiter uit The Planets, zonder dat ik wist dat die gemaakt werd. Het is ook geen solo dus, maar misschien kunnen we daar nog heel even naar kijken...?

Oké, de energie had beter gekund. Wat ging er goed?

Dat is de rust. Ik vond je solo behoorlijk zuiver, want het is echt een vervelende solo, en ik heb hem vaak nogal vals gehoord. Ik mis wel vibrato op je hoge noot, dat is meestal een vierde vinger en ik hoor de angst. (Ze schiet in de lach.) Maar ik snap het ook, want ik heb er zelf ook naar gezocht. Die noot is kaal en na die noot moet je eigenlijk durven te ontspannen en een beetje vibreren.

Hoe studeer je zoiets snel in? Je zei net dat je iets het beste even kon laten liggen, maar ik had de partij 1,5 week van tevoren gekregen en wist ook toen pas dat ik die solo moest spelen...

Dan heb je geen tijd om hem te laten liggen, ja, misschien twee dagen. Dan kun je het twee dagen studeren, het twee dagen laten liggen en dat nog een keer doen. Studeer vooral heel veel met metronoom, want dat is heel belangrijk: je kunt je hier geen enkele vrijheid veroorloven, je moet gewoon door in de flow, in het ritme, want er zijn honderd mensen om je heen aan het spelen. Je kunt jezelf trainen, tijdens het spelen, om steeds maar weer naar de cellist te kijken en het samen te doen, want je speelt dat echt met zijn tweeën.

Dat heb ik inderdaad gedaan.

De cellist speelt dat ook uit zijn hoofd, en het is gek als hij dat wel doet en naar jou kijkt en jij alleen in de partij zit, dat kun je trainen. Verder heb ik gewoon met opnames meegespeeld om het gevoel te krijgen, om het ritme en het geluid om je heen te voelen.

De hele tweede vioolsectie speelt mee natuurlijk...

Ja, en die moet zachter spelen omdat je er wel bovenuit moet kunnen komen, zodat je je niet kapot speelt... Deze solo is berucht, het is echt een lastig dingetje, ook voor beroepsconcertmeesters.

Wat vind je van de gebruikte streken, helpen ze de groep of juist niet?

Daar heb ik helemaal niet op gelet, ik denk dat die prima zijn. Ik zag niets raars. Daar zou ik me geen zorgen over maken!

Ik heb nog die 1,5 minuut durende opname van een generale van mijn orkest... Zou je daar misschien naar willen kijken?

Het ziet er prima uit. Het enige wat je kunt doen, zeker in een repetitie, is je meer naar de groep draaien zodat ze zien wat jij wilt. Dan zul je zien dat ze vanzelf meer met jou bezig zijn als jij laat zien dat je er voor hen zit. Niet dat ze nu niet met je bezig zijn, dat kan ik niet echt zien op de opname, maar op een repetitie moet je dat zeker doen. Tijdens een concert moet je soms naar het publiek draaien, zeker in een symfonie en vooral in een solo, maar tijdens een repetitie dus niet. En ik zie hier meer energie dan in Dvořák, dat is heel goed, ik zie een opmaat, die geef je wat groter, dat is heel goed. Maar draai nog maar wat meer, dan zien ze het vanzelf. Als er een lastige inzet komt, draai ik tijdens een repetitie vrij abrupt een halve slag, zodat iedereen weet dat er iets komt. Dat kun je uitproberen.

Heel rechtop zitten als het heel hard moet en in elkaar als het heel zacht moet...

Ja, rechtop zitten, maar drie uur lang rechtop zitten houd je niet vol. Er zijn vaak ook passages waar je begeleidingen hebt, daar kun je een beetje uitrusten, en ik zit ook wel eens een paar minuten tegen de rugleuning aan. Je kunt dat afwisselen, en als je echt rechtop gaat zitten en draait, zien de mensen dat ze op moeten letten.

En in elkaar duiken als het zacht moet, werkt dat? Dan kunnen ze je niet meer zien...

O ja, dat doe ik ook heel vaak! Dan ga ik echt met mijn viool en rug naar beneden, dat is heel goed.

Er zit bijna 1,5 jaar tussen deze twee opnames.

Het zijn opnames van veraf, dit is wat ik nu kan zien, maar verder ziet het er prima uit hoor!

En wat vind je van de streken?

Prima, helemaal niet op gelet. Bij The Planets was het allemaal prima, ik zag niets raars. Niet te zenuwachtig doen over dat soort dingen!

Dank je wel, Cécile!

Appendix 7: First questionnaire

This is the first questionnaire, handed out to amateur string players of two orchestras: Valerius and Stichting de Muziekfabriek. The questions and outcomes are visible below.

1) *This is a list containing 6 leadership styles. Which one (or more) do you think I am? (Table 1)*

Table 1

Leadership styles	Valerius	St. Matthews Passion	Total
<i>Gezaghebbend/visionary/authoritative</i>	1	3	4
<i>Gelijkwaardig/affiliative</i>	3	2	5
<i>Begeleidend/coaching</i>	6	2	8
<i>Democratisch/democratic</i>	3	1	4
<i>Toonaangevend/tempoaanjagend/ pacesetting</i>	2	2	4
<i>Dwingend/commanding/coercive</i>	0	0	0

2) *Could you give me a mark between 1 and 10 for body language and could you explain why you're giving me this mark? (Table 2)*

Table 2

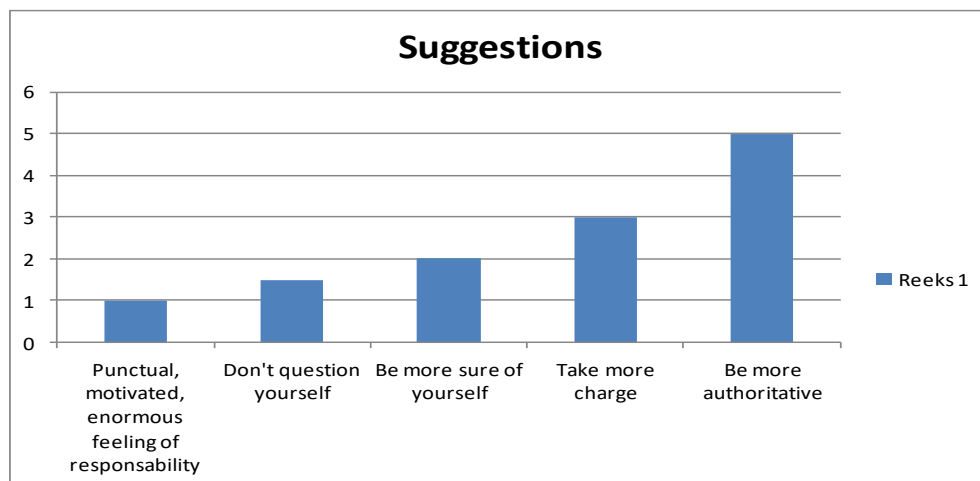
<i>Mark for my playing → Orchestra ↓</i>	Mark 5	Mark 6	Mark 7	Mark 7,5	Mark 8	Mark 9	Mark 10
Valerius	<i>Between 5-8: 1 person</i>		<i>2 persons</i>	<i>1 person</i>	<i>3 persons</i>	<i>1 person</i>	<i>1 person</i>
St. Matthews Passion	<i>1 person (difficult to judge from place of double bass player)</i>				<i>5 persons</i>		<i>2 persons</i>

3) *How do you feel when you're playing in my group?*

- *I feel motivated to improve myself (2 participants)*
- *I feel appreciated (2 participants)*
- *Your tips and tricks are very good and you've got lots of knowledge (1 participant)*
- *I feel calmly (1 participant)*
- *You act calmly (1 participant)*
- *People respect you (1 participant)*
- *It's very clear (1 participant)*
- *I don't feel judged at all (1 participant)*
- *I feel safe (8 participants)*
- *Comfortable (4 participants)*
- *Neutral (1 participant)*
- *Sometimes judged but that's not particularly your fault, you need to judge (3 participants)*

4) *Any suggestions or things you want to say? (The numbers on the left side in table 4 is the number of people that made the suggestion on the horizontal axis.) (Table 4, p. 46)*

Table 4: General suggestions from orchestra members



Tips:

- be more present (find a way between being friendly/authoritative)
- show more self-confidence
- take charge

Appendix 8: Video analysis and annotated scores

These are the notes I took (in Dutch) on the videos of professional concertmasters: three pieces, three concertmasters per piece. The annotated scores can be found at the end of this Appendix.

BEETHOVEN SYMFONIE 5 DEEL 1: BEGIN (EERSTE VIER MATEN)

Wiener Philharmoniker o.l.v. Leonard Bernstein

<http://tinyurl.com/gsyreng>

Concertmeester is steeds in beeld, wel van schuin achteren gefilmd

0:04u concertmeester neemt initiatief om te gaan zitten

0:09u legt viool op schouder

0:14u houdt strijkstok paraat, Bernstein leeft zich in de muziek in

(Eerste inzet)

0:18/0.19u concertmeester maakt **één grote beweging voorwaarts** op de lege achtste van de eerste maat, dit doet hij tegelijk met de lege eerste tel die Bernstein geeft. In de drie achtsten die volgen, blijft concertmeester naar voren (hij geeft de drie volgende achtsten niet individueel aan)

0:20u **veert met fikse ruk terug naar achteren/boven** op eerste tel van tweede maat (tijdens lange noot)

(Tweede inzet)

0:22u concertmeester **veert omhoog en vervolgens naar beneden** op lege eerste achtste van derde maat; beweging is kleiner dan in maat een

0:23u beweegt viool op en neer bij **iedere** achtste

0:24u veert naar achteren in vierde maat (tijdens lange noot). Accent aan begin van de halve noot d.m.v. veren

Contact met andere aanvoerders: onbekend/niet te zien (concertmeester is op de rug gefilmd)

Aanvoeren organisch/dynamisch geheel met de muziek: lijkt vanaf heupen (zitbotten?) te bewegen, wekt indruk van organisch/dynamisch geheel, waarbij viool onderdeel van het lichaam is geworden

Karakter/timing/dynamiek:

Karakter/dynamiek: grote beweging geeft aan dat een krachtige, luide start volgt.

Timing: is nagenoeg hetzelfde als die van dirigent. Het verschil in leiden door de concertmeester tussen maat 1/2 en 3/4 zou te verklaren kunnen zijn door andere manier van aangeven door de dirigent: in maat 1/2 geeft dirigent meer aan (namelijk de eerste én tweede tel van maat een): concertmeester geeft alleen één grote beweging. In maat 3/4 lijkt dit omgedraaid: dirigent geeft één grote slag (slechts de eerste tel van maat drie, die leeg is, maar niet de tweede tel), concertmeester geeft iedere achtste apart.

Philadelphia Orchestra o.l.v. Riccardo Muti

<http://tinyurl.com/zcgftst>

Concertmeester is steeds in beeld, wel van schuin achteren gefilmd

0:11u concertmeester legt viool op schouder terwijl Muti buigt

(Eerste inzet)

0:18u Muti geeft eerste maat terwijl publiek nog klapt, concertmeester buigt naar voren in maat een

(Tweede inzet)

0:22u concertmeester buigt licht voorover in maat drie, blijft min of meer op dezelfde plek

Contact met andere aanvoerders: onbekend/niet te zien (concertmeester is op de rug gefilmd, slechte beeldkwaliteit)

Aanvoeren organisch/dynamisch geheel met de muziek: viool en lichaam lijken een geheel te vormen

Karakter/timing/dynamiek:

Timing: concertmeester is scherp door Muti's manier van starten (terwijl het applaus nog bezig is).

Karakter/dynamiek: vrij kleine beweging, gezien aanduidingen ff en allegro con brio. Orkestklank lijkt milder dan bij Bernstein, ondanks woeste uistraling Muti. Muti geeft de eerste en tweede inzet overigens op dezelfde manier – anders dan Bernstein doet, die in maten 1/2 actiever is dan in 3/4.

Gothenburg Symphony o.l.v. Gustavo Dudamel

<http://tinyurl.com/igju45x>

Concertmeester is steeds in beeld

(Eerste inzet)

0:04u concertmeester zit niet klaar als Dudamel eerste maat geeft, moet dus heel snel reageren bij eerste noot. Orkest is ongelijk.

0:05u concertmeester leunt naar voren gedurende eerste maat: buigt per noot dieper naar voren

0:05u leunt met een ruk naar achteren bij tweede maat, geeft ruk met hoofd

(Tweede inzet)

0:06u geeft ruk naar rechts met hoofd op lege eerste tel van derde maat

0:07u leunt verder naar voren tijdens derde maat, maakt hele kleine hoofdbewegingen die gelijk lopen met de drie achtste noten

0:08u komt terug omhoog met hoofd bij vierde maat, zit dan verder stil op de fermate

Contact met andere aanvoerders: afwezig.

Aanvoeren organisch/dynamisch geheel met de muziek: de concertmeester leidt met het hoofd, hetgeen ongelijkheid in de hand werkt.

Karakter/timing/dynamiek:

Karakter/dynamiek: de concertmeester valt op de eerste noot aan, hetgeen past bij het karakter. De enorme duik naar voren suggereert een luide inzet.

Timing: concertmeester anticipeert niet op Dudamels eerste slag. Dudamel is overigens te vergelijken met Muti: beiden geven twee keer een identieke inzet (Bernsteins maten 3/4 zijn anders dan zijn 1/2).

DVOŘÁK CELLOCONCERT OP. 104, DEEL 1: BEGIN (TOT CIJFER 1)

Oslo Filharmoniske Orkester o.l.v. Eivind Gullberg Jensen

Truls Mørk, cello

Elise Båtnes, concertmeester

<http://tinyurl.com/hpah6b7>

Concertmeester is niet altijd in beeld

0:28u concertmeester schudt de hand van solocellist, klapt mee voor hem (net als dirigent, orkestleden, publiek)

0:36u legt viool op schouder

0:55u geeft zachtjes A aan cellist

1:29-1.35u (eerste inzet strijkers) beweegt horizontaal

1:42u

1:44-1.47u lange lijn omhoog: geeft rukjes opzij met hoofd per tel, iets verticaler dan 1.29-1.35u

Contact met andere aanvoerders: lastig te zien, maar lijkt afwezig.

Aanvoeren organisch/dynamisch geheel met de muziek: niet echt. Kleine verschillen tussen eerste strijkersinzet (maat 9, 1.29u), waar ze kleine, horizontale bewegingen maakt, en de lange lijn omhoog

in maat 15 e.v. (vanaf 1.44u), waar ze per tel een rukje met het hoofd geeft. Over het algemeen kleine, stijve bewegingen vanuit bovenlichaam.

Karakter/timing/dynamiek:

Karakter: melodieuze strijkersinzet kleine horizontale bewegingen. Vanaf 1:42u rukjes met hoofd per tel, om accenten aan te geven. Lijkt de grote lijn omhoog wel uit het oog te verliezen.

Timing: goed.

Dynamiek: houding drukt geen dynamische verschillen uit.

De eerste concertmeesterssolo uit het derde deel, uit nieuwsgierigheid (38:52u): opener qua houding, stijfjes in bewegingen. Cellist maakt voortdurend contact met concertmeester en probeert samen te spelen, zij echter niet met hem.

Orquesta Sinfónica de Radiotelevisión Española o.l.v. Miguel Ángel Gómez Martínez
Mstislav Rostropovich, cello

<http://tinyurl.com/z9ehyfi>

Concertmeester is niet altijd in beeld

0:07u schudt hand van cellist

0:19u gaat zitten

0:35u legt viool op schouder, gaat aantal keer verzitten

1:18u (na eerste strijkersinzet) zit volkomen stil, gebruikt meer streek

1:25u gaat verzitten (maat 15, start lange lijn omhoog)

1:27u subtiel rukjes omlaag met hoofd per tel (i.v.m. accenten)

1:31u f: leunt naar achteren tijdens eerste twee tellen, leunt naar voren bij derde/vierde tel van de maat

1:33u zeer subtiel knikje ffz, leunt heel licht naar achteren tijdens eerste twee tellen en heel licht naar voren tijdens derde/vierde tel

1:35u fz: gaat rechtop/achterover zitten

1:38u fz: leunt naar voren

1:40u fz:

Contact met andere aanvoerders: lijkt er niet te zijn, concertmeester straalt afstandelijk gezag uit (want weinig tot geen contact).

Aanvoeren organisch/dynamisch geheel met de muziek: ja. Concertmeester beweegt weinig, maar effectief, vanuit onderlichaam/zitbotten. Voelt zo de stoel/contact daarmee, laat muzikale lijnen subtiel maar duidelijk zien. Straalt bovendien rust/gezag uit.

Karakter/timing/dynamiek:

Karakter/dynamiek: duidelijk te zien. Bewegingloos bij pp, bewegingen naar voren/achteren bij f, ffz, fz, crescendo. Kleine, effectieve hoofdbewegingen bij accenten vanaf 1:27u.

Timing: lastig te bepalen, dirigent en concertmeester zijn nauwelijks tegelijk in beeld, behalve 1.35-1.38u. Daar lijkt timing exact te matchen met die van dirigent.

Vergelijking van deze maten door concertmeesters Oslo/Spanje: Spaanse concertmeester straalt veel meer rust/gezag uit dan concertmeester uit Oslo: beweegt weinig, maar effectief, beweegt vanuit zitbotten. Voelt zo de stoel/contact met stoel, laat muzikale lijnen zien. Concertmeester Oslo laat kleine, stijve bewegingen zien, geen contact met stoel, geen lange lijnen.

Solo deel 3 (36:20): slechts één keer in beeld, speelt daar op eigen eiland (geen contact met andere spelers).

Warsaw Philharmonic Orchestra o.l.v. Jacek Kaspszyk

Mischa Maisky, cello

<http://tinyurl.com/hdzbw4u>

Concertmeester is niet altijd in beeld; beeld dat er is, is duidelijk

0:03u concertmeester schuift lessenaar naar achteren, zodat Maisky kan passeren

0:05u tikt met stok in de lucht bij wijze van applaus

0:08u schudt hand van cellist

0:12u gaat staan, wenkt naar aanvoerder celli om te volgen

0:18u schudt hand dirigent

0:23u gaat zitten

0:25-0:35u schuift lessenaar weer naar voren, gaat paar keer verzitten

0:54u legt viool op schouder

0:59u (eerste strijkersinzet) maakt beweging naar achteren tijdens inzet. Zit "hoog", bovenlichaam naar voren

1:02u maakt kleine beweging naar beneden ("zakkertje") tijdens zestienden in tweede strijkersmaat

1:12u gezapige, ietwat trage kleine knikjes met hoofd i.v.m. accenten vanaf maat 15

1:16u klein duikje naar voren op f

1:20u ruk naar beneden met hoofd/schouder bij fz (3x)

Contact met andere aanvoerders: wel in het "formele" gedeelte (opstaan, zitten, glimlachen). In dit fragment geen contact tijdens het spelen (maar vermoedelijk op andere plekken wel). Hobo en strijkers niet gelijk vanaf maat 11, dus geen/te weinig contact.

Aanvoeren organisch/dynamisch geheel met de muziek: eerste indruk is "overijverig", muziek is onrustig, dus in die zin klopt het. Qua lichaamstaal: hij "zit hoog", leunt op linkerbil, trekt rechterschouder op, speelt met voeten soms los van de grond. Geen rust/natuurlijk gezag, wel vriendelijk/iemand die best doet.

Karakter/timing/dynamiek:

Karakter/dynamiek: accenten in maat 15 gezapig (traag, vroeg veel stok). Duidelijke fz. Bovenlichaam naar voren/"omhoog" drukt de muzikale onrust uit.

Timing: concertmeester en dirigent zijn niet tegelijk in beeld, lastig te beoordelen.

Solo deel 3 (33:48u): nagenoeg buiten beeld, tikje voorzichtig, goede violist

MOZART SYMFONIE 40, DEEL 3 MENUETTO: BEGIN (T/M MAAT 14)

Wiener Philharmoniker o.l.v. Nikolaus Harnoncourt

<http://tinyurl.com/quqf6t3>

Concertmeester is van voren gefilmd en is in beeld van maat 1 t/m 14 (tot herhaling)

0:00u concertmeester ademt in, duikt viool wat omlaag en ademt tegelijk met dirigent (op de "eerste tel" van de maat van de opmaat)

0:01u veert op op eerste tel van eerste volle maat

0:02u veert op derde tel van eerste maat om volgende noot aan te geven

0:07u veert een beetje naar achteren op eerste en derde tel van maat 7

0:08u "valt" in achtste noten: buigt heel klein beetje naar voren bij de eerste achtste

0:09u "valt" in achtste noten: buigt heel klein beetje naar voren bij de eerste achtste

0:10u "valt" in achtste noten: buigt heel klein beetje naar voren bij de eerste achtste

0:11u buigt lichtjes naar voren in maten 11 en 12

0:12u veert lichtjes omhoog op eerste tel van maat 13

Contact met andere aanvoerders: gezicht is niet te zien door slechte videokwaliteit, dus niet te beoordelen.

Aanvoeren organisch/dynamisch geheel met de muziek: concertmeester beweegt vrij weinig en heel klein, maar de bewegingen die hij maakt, zijn op muzikaal logische punten. De bewegingen lijken echter niet vanuit zijn concertmeestersfunctie gedacht, maar lijken puur een fysiek gevolg van het spelen te zijn. Straalt wel rust/gezag uit, misschien door de wijdbeense houding??

Karakter/timing/dynamiek: Karakter: kleine bewegingen suggereren ingetogen karakter.

Timing: opmaat is ongelijk, rest niet.

Dynamiek: is f, maar wel in Mozart, dus lichaamstaal zou daar bij kunnen passen.

The Chamber Orchestra of Europe o.l.v. Nikolaus Harnoncourt

<http://tinyurl.com/guqg4vo>

Concertmeester is in beeld vanaf de herhaling, vanaf zijkant gefilmd

0:14u concertmeester maakt groot gebaar bij opmaat: naar beneden op de opmaat, grote zwiep omhoog/naar achteren op eerste tel

0:15u zwiepje opzij op beklemtoonde derde tel, maakt dit zwiepje af op onbeklemtoonde eerste tel van maat 2. Ze tikt mee met haar voet.

0:16u beweging opzij op eerste achtste in maat 2

0:17u losstaande kwarten krijgen aparte, zijwaartse hoofdbewegingen

0:18u beweegt naar achteren op eerste tel van maat 4, zwiepje opzij op beklemtoonde derde tel van maat 4, maakt zwiepje af op onbeklemtoonde eerste tel van maat 5 (dit is dus gelijk aan de bewegingen in maten 1 en 2)

0:19u losstaande kwarten in maat 6 krijgen zijwaartse hoofdbewegingen

0:20u maakt zwiep naar achteren op eerste tel maat 7

0:21u zwiepje opzij op beklemtoonde derde tel van maat 7, maakt zwiepje af op onbeklemtoonde eerste tel van maat 8

0:24u buigt naar voren in maten 11 en 12

0:26u veert naar achteren op eerste tel maat 13

Contact met andere aanvoerders: niet te zien, gezicht is niet in beeld.

Aanvoeren organisch/dynamisch geheel met de muziek: ja, logische en duidelijke bewegingen die muzikale lijn/richting weergeven. Wel zit ze soms bijna overstrekt en tikt ze de maat mee met haar voet. Bewegingen lijken vanuit heupen te komen, niet vanuit zitbotten.

Karakter/timing/dynamiek:

Karakter: dansend (dus passend, want Menuetto Allegretto). Volgt orkest dirigent?

Timing: beetje laat op de slag, wel helemaal gelijk.

Dynamiek: grote bewegingen, dynamiek is f.

Norwegian Chamber Orchestra o.l.v. concertmeester Terje Tønnesen (geen dirigent!)

<http://tinyurl.com/9m7ucq>

Concertmeester is vanuit de zaal gefilmd en is tot de herhaling in beeld

0:01u concertmeester geeft twee maten vooraf: in de eerste maat zwaait hij zijn stok naar rechts, in de tweede maat ademt hij in op de eerste (lege) tel en zwaait hij zijn stok naar links. Beweging is heel groot.

0:02u duikt diep naar voren, eerste noot is niet helemaal gelijk

0:03u veert ver naar achteren op beklemtoonde eerste tel van maat 1

0:04u veert opzij/draait rug op beklemtoonde derde tel van maat 1

0:05u duikt een beetje naar beneden aan het eind van maat 2 om dalende lijn te laten zien
0:06u veert vrij ver naar achteren/draait rug en maakt horizontale beweging om beklemtoonde eerste tel van maat 4 te laten zien, die tenuto is
0:07u veert nog verder naar achteren/draait rug op beklemtoonde derde tel van maat 4
0:09u veert ver naar achteren op eerste tel van maat 7, draait rug iets om tenuto te laten zien, zwiept in een cirkeltje van onder naar boven op derde beklemtoonde tel van maat 7
0:10u draait cirkel tijdens vier achtste noten
0:11u draait cirkel tijdens vier achtste noten
0:12u draait cirkel tijdens vier achtste noten
0:13u duikt ver naar voren in maten 11 en 12, geeft hoofdknikjes om te laten zien dat noten puntjes hebben (kort moeten)
0:15u veert van diep-voor naar ver-achteren op eerste tel van maat 13

Contact met andere aanvoerders: plaatsvervangend concertmeester leidt duidelijk mee. Andere aanvoerders lijken weinig te kijken, men speelt op oren. Of concertmeester naar andere aanvoerders kijkt, is slecht te zien.

Aanvoeren organisch/dynamisch geheel met de muziek: ja, grote bewegingen, zeer groot (acteren). Lijkt wel vnl vanuit bovenlichaam te leiden, onderlichaam kromt zich soms, maar lijkt niet echt de basis te vormen voor de bewegingen.

Karakter/timing/dynamiek:

Men ademt samen, waardoor karakter en timing hetzelfde zijn. Timing wordt een enkele keer negatief beïnvloed als de concertmeester te diep naar voren duikt, waardoor hij achter de lessenaar verdwijnt: hierdoor is het begin niet helemaal gelijk. Verder nemen niet alleen de aanvoerders initiatief, maar speelt iedereen zeer actief.

Concertmeester toont het karakter van de muziek door te dansen op zijn stoel.

Dynamiek: grote bewegingen. Uit nieuwsgierigheid bekijk ik het met p gemarkeerde Trio: ook hier grote gebaren (hier overigens heel veel contact met andere secties, en het gebruik maken van gezichtsuitdrukkingen om karakter te laten zien!).

Hoe wordt dynamiek aangegeven? Duiken = zacht, ver naar achteren leunen = hard?

Het valt trouwens op dat de leidende stem (alten, later tweede violen) ook écht leidt: de aanvoerder wacht niet af, maar neemt het initiatief samen met de rest van zijn/haar sectie.

From the next page on you'll find the annotated scores of these videos.

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

Violino I



Legend to annotated scores:

■ physical

■ mental

■ social

■ musical

■ concertmaster not visible

Wiener Philharmoniker
and
Leonard Bernstein
Violino I

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67



Philadelphia Orchestra
and
Ricardo Muti
Violino I

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67



Gothenburg Symphony
and
Gerttaro Vidlarnel
Violino I

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67



Oslo Filharmoniske Orkester and Eivind Gull-
Allegro - 116 Norm Jensen

Allegro ♩ = 116

ANTONÍN DVOŘÁK OP. 104
(1841—1904)

[illegible]

Orquesta Sinfónica de Radio Televisión Española and
Allegro # 116 Miguel Ángel Gómez Martínez (1841-1904)

Allegro • 116

Miguel Ángel Gómez Martínez

IN DVORAK OP. 104
(1841--1904)

Handwritten musical score for "The Rose Tree" (Op. 19, No. 194). The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings. Handwritten annotations in purple and red ink are present throughout the score, including underlines, circles, and arrows. The score concludes with a "Grandioso" section marked with a first ending bracket and a double bar line.

ANTONÍN DVORÁK OP. 104
(1841—1904)

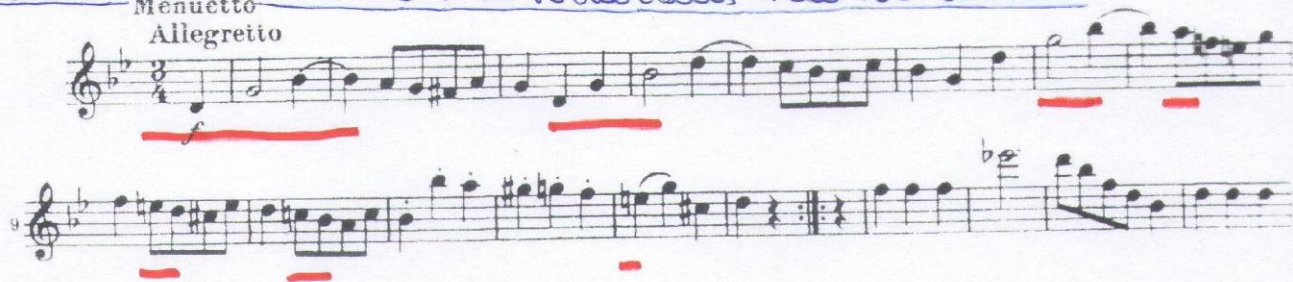
Allegro ♩ = 116

8

[illegible]

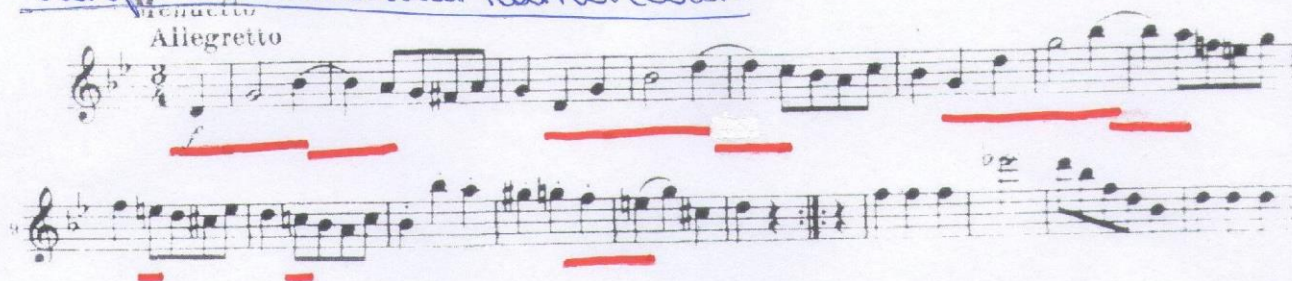
VIOLINO 1

Wiener Philharmoniker and Nikolaus Harnoncourt
Menuetto
Allegretto



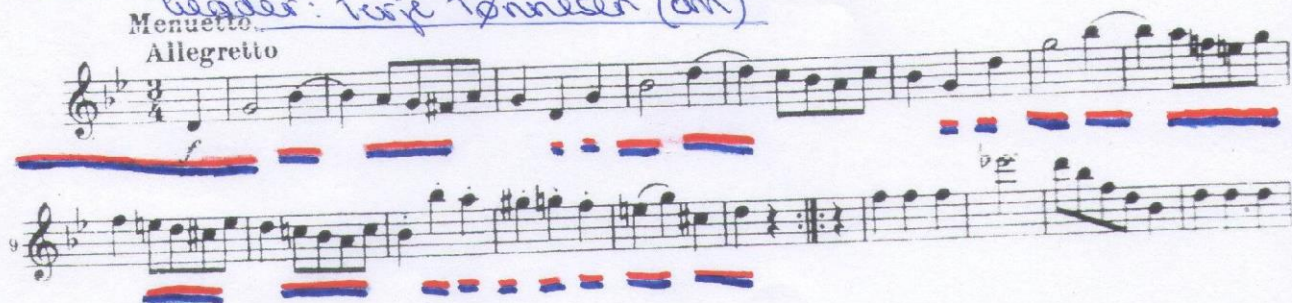
VIOLINO 1

The Chamber Orchestra of Europe and Nikolaus Harnoncourt
Menuetto
Allegretto



VIOLINO 1

Norwegian Chamber Orchestra
Menuetto
Allegretto
Leader: Terje Tønnesen (cm)



Appendix 9: Rehearsal notes

Notes on the Arnhem Philharmonic Orchestra, 28th of January 2016

Concertmaster: Cécile Huijnen

The things I focused on: how does Cécile Huijnen put the guidelines into practice during the rehearsal? How is she present? What are (visible) differences between her and the tutti players, or: how does she take the lead over the first violin section/the entire orchestra? How does she show dynamics, articulation and ideas, how does she give entrances and grab everyone's attention? How is she the intermediary between conductor and orchestra? How does she create social cohesion?

Before the rehearsal starts, Huijnen is walking through the orchestra to chat, she warms up, tunes the orchestra and introduces the pianist.

Huijnen takes the lead in dynamics, phrasing, articulation, in solving problems or working out things that aren't clear, she thinks of bowings. She's the one making decisions in collaboration with the conductor and she tells the outcome to the section.

Her body language is bigger than the body language of the tutti players.

Sometimes she stands up to explain something.

She follows all discussions going on, also the ones in other sections.

In the intermission she changes a bowing in all scores.

She's bending and making herself small in piano parts, she's sitting straight in forte. Stz are clearly visible.

She shows harmonic changes in tremolo by giving small nods, together with (for example) the principle cellist.

There's a balance between being active and "non-active": she makes a visible difference between important and less important parts.

By sitting at the front or back of the chair and by leaning backwards or bending forwards she can show phrasings with her back and the back of her head.

Ideas: she immediately reacts to ideas of the conductor and works on them.

She's conducting with her head and violin, she turns or sits towards the section and she shows dynamics, phrasings, tempo (changes).

She shows entrances and especially the notes that come afterwards! When the entrance is supposed to be slow, her movement preceding it is slow as well.

Her way of playing is "open" and listening, communicating, sometimes she looks to the section/celli/horns. Sometimes she speaks to the group. With her body language she invites the other players to make music together.

At a certain spot the musical line needs to continue after the last note of the first violins: she gives it to the next section by almost raising from her chair and thinking/making crescendo, with her body

language focused onto the group that'll take over the line. In the diminuendo of the line after this one, she bends.

She talks and rehearses something with the horn player during the break.

She smiles encouraging to the horns after a comment of the conductor.

Sometimes she's talking or giving instructions.

She speaks with a stage man, because she wants to change the seating plan, so that she can have eye contact with the principle of the second violins.

After the break she creates space when more musicians enter the stage.

She shows phrasing/dynamics in her body language.

She agrees on certain things.

I decided to focus on the same things in the rehearsals of the Rotterdam Philharmonic Orchestra and the Radio Philharmonic Orchestra.

Notes on the Rotterdam Philharmonic Orchestra, 18th of February 2016

Concertmaster: Igor Gruppman

Gruppman tunes the orchestra: first double bases, then string players; the woodwinds tune at the same time as the string players.

The conductor is Kavakos, he's conducting and simultaneously playing the violin. Gruppman shows the entrances and dynamics. He asks something and creates silence by waving his bow.

In forte places Gruppman's movements become bigger, he's conducting the musical lines with his head and conducts a tutti entrance. He also plays a few bars for the group.

In piano passages Gruppman bends his back and leans towards the hall. Sometimes he stands up when speaking to the section.

The last piece is Brahms' Symphony 4. Gruppman's body language becomes espressivo, he starts conducting with his violin to move the tempo and bends his back in pianissimo. He doesn't show all the entrances. He makes contact with the cello principle when first violins and celli are switching roles a few times.

He conducts a pizzicato with his violin and head, together with the cello principle. He passes on a musical line.

When the first violins aren't that important, he sits at the back of his chair, plays sul tasto with little bow. "Listen to the flute, the second note is too loud" he says, and he bends and uses little bow.

He's conducting with violin and sometimes knees.

Gruppman's way of playing looks "more extreme" in comparison to the other violin players, with more (in forte places) or less (in piano places) movements. He uses all space around him, he isn't just only moving back and forth, high and low, but moves also in circles and to both sides.

Notes on the Radio Philharmonic Orchestra, 25th of February 2016

Concertmaster: Nadia Wijzenbeek, with Joris van Rijn (also concertmaster) sitting next to her
During a group rehearsal of the first violins Nadia Wijzenbeek and Joris van Rijn are facing the other violins. Wijzenbeek gives some instructions and answers questions. The section tries out two different bowings, Wijzenbeek chooses one.

She gives instructions on a tremolo part, works on a difficult part for intonation. She gives compliments.

Wijzenbeek is playing all the time during the sectional rehearsal.

Start of the tutti rehearsal: she tunes by watching the section that needs to take over the A.

Forte: she's sitting straight and at the back of her chair, she makes herself smaller at piano. She conducts the rhythm, shows harmonic changes with her head.

She passes musical lines onto the next section and shows musical lines in a pizzicato part.

She interprets something, Joris van Rijn participates/follows and asks the attention of the principle of the second violins, who starts looking at the rest of the second violins to get their attention.

After the intermission: the tuning starts from double base, then winds, then strings.

During Wijzenbeek's solo her entire body language changes, it becomes open and she almost gets up from the chair.

Appendix 10: Interview with Igor Gruppman

*Interview with Igor Gruppman, concertmaster of the Rotterdam Philharmonic Orchestra
Rotterdam, 18th of February 2016*

At the 18th of February I visited a rehearsal of the Rotterdam Philharmonic Orchestra to observe its concertmaster, Igor Gruppman, and I spoke with him after the rehearsal.

I was wondering what personal, social and musical skills a concertmaster needs in order to be a good concertmaster...

Well, to name a few, in a musical, violinistic area you have to be a soloist of course, and a chamber musician, because it's all about being aware and listening and inviting everybody to play together. So you have to be a soloist, a chamber musician, and of course you need to know the orchestra very, very well, because everything depends on you. You know, the concertmaster determines how to interpret a conductor. Of course everybody else will also see the conductor's interpretation, but a concertmaster decides the language: when does the sound start, what kind of sound, the articulation. So there are mainly such instances in the musical, purely musical, side. And of course general leadership qualities have to be there: the ability to lead, to generate respect, to respect others also. And there is the personal work, the talking to people: you certainly have to talk to conductors, you have to make them all look and feel great, even those who don't deserve it. So you have to be very patient. These are human qualities that absolutely help in this situation.

***And how do you find a balance then between being part of the group and being a leader?
Because you are leading (the group), but you also need to follow (the conductor).***

This is the part of the job... well, it's not a job, it's a talent: you either have it or you don't. If you cannot lead and follow at the same time, you shouldn't be doing this job. And there are people who tried and who failed, they are very good violinists and they tried to lead, but they can't follow. You have to be able to do several things at the same time: understand the conductor – so don't follow the conductor, because following is the wrong concept – you have to read his mind and his energy, so you have to basically know what he wants, musically, without hands, so this is one thing. Once you've determined this, you have to be playing (of course beautifully) according to that and you have to be totally aware of what's going on around you. And in order to lead there is one quality that unites conductors and concertmasters: what you both need is that you're able to split your sound and your body language. Which means: you need to lead, but your body language must always be ahead, so you should lead in one time and play in the other. Because if you start playing together with your leading, you're ahead of the orchestra, or if the other way around, then everybody will be behind reading... So you have to be able to split. And you either have it or you don't, because it's very difficult to acquire: it's a brain thing. Of course, once you have this quality, it gets better with time, you could practice that.

And do you use body language to lead the other sections as well?

Yes.

Also the winds?

Yes. I don't think of kind of leading them, but we're all like a chamber group, in an ideal situation, and I immediately feel it when somewhere there's a remplaçant sitting who's not used to it. If I move, the winds see it and we do it together. And I'm very open when they come to me and they ask "please, give us this or that".

How do you react to that?

I give them everything they need. They rely on each other. Being aware means also this: if a principle oboe decides to play this phrase like this today, it immediately affects my timing and my interpretation. So this is exactly like chamber music, everything has to be alive. So you have to be aware, not only of

the sounds you hear, but you also have to understand intentions: what is happening, why, who is sitting there today, who is playing the solo, the one or the other, and how to anticipate then?

Okay. And how do you set a standard in the group, how do you speak to the group, do you make remarks?

Yes, well, when I have to pass information about the sound, articulation, and if I've seen that it's not happening, or a sound is splitting and it's not united, then of course I have to give them a solution. A solution is sometimes musical, like "let's phrase it like this", or a solution that I think would work purely technical: "let's play it like this". A good concertmaster will solve this situation very quickly. Or sometimes you need to point out: "hey, watch this intonation here", sometimes it takes one person to stray. So sometimes you just have to draw their attention, and sometimes you have to give them a solution. And that's my goal: what to do in a given situation? You have to understand the mood and the atmosphere and you must know if they're tired, what had happened the night before, you must decide whether the thing you want to demand can be done at that moment or the day after... All this. ... **and shall I ask it in a friendly way or...**

That's right, always friendly. You always show respect and when you're leading, you cannot take respect, nobody could give you that position. It's what people give you, it has to be earned, and you can only earn it, by example, by what you do, how you play, how you lead, how you treat people, how you speak. And then, over time...

Where did you learn to be a concertmaster, did you get a training or is it just doing it?

No, that's a problem in which I'm trying to help, there are no training courses for concertmasters, even now. I try to establish one, with the help of my colleagues, but it's difficult, because many people "wander" into that position, they wanted to do it but they were not successful. And the really top of concertmasters is a very, very small one, very small, because orchestras basically have to accept that "this concertmaster cannot do this, but he's a good violinist" or that "he's not such a great violinist, but he's a good leader". But to have it all, that's very, very difficult. What is tremendously helping for me is that I also conduct, and that "completes" the picture. I'm not saying that every concertmaster should be conducting, but you need to know more about it, certainly.

I've got a list that I had to make, with things of which a concertmaster needs to pay attention to. Do you think it's is correct, or do you have any suggestions, remarks, did I overlook or forget things?

Support players mentally, you have to do that even more in professional orchestras than in amateur orchestras.

Really?

Yes, it's their job, it's their life, it affects them much more. In amateur orchestras people have lives, and they come to have fun, but in professional orchestras this is a job, so when people come and somebody has just died, they still have to come to work. So you have to be their psychologist: they come to me with their family problems, we talk, it can be a big trust, a concertmaster is very important. It's like being close with family, and what we share on stage is very, very special. That's why there is this level of trust and connection, even if we don't talk to each other in real life, there is this link that is always there, because of what we share on stage....

... playing is emotional, of course...

... yes, you're naked, essentially, emotionally, when you play. Well, some of us give a lot anyway.

I was wondering: how do you make up the bowings, do you make them with all the principles or do you make them yourself, together with the conductor?

Well, most of the orchestras... I make them myself, sometimes in rare cases I consult conductors because I need to know in what style they're going to do it. I used to do it more than now, now I work with conductors that I know very well. It's a science in itself...

... yes, it is!...

The bowings are something else, but essentially you make a sound, and by bowings you make interpretation, you decide how it's going to sound, like this or that...

At this point in the interview I had to switch off my recorder device, and we continued speaking while walking to Mr Gruppman's next appointment. The conversation below is made up from my memory.

Mr Gruppman tells me that bowings depend on several things: on the particular orchestra, on the acoustics, on the conductor. He'll finetune his bowings during the rehearsals, because sometimes something which worked at home doesn't work in a group.

He says: as a concertmaster you have to know more than the conductor. A soloist and a conductor can get away with things, but a concertmaster needs to know everything: he is the solution to every problem, that's why people love and respect him.

He tells me to get information about several concertmasters: David Nadien, who is one of the former concertmasters of the New York Philharmonic; Michael Schwalbé, one of the former concertmasters of the Berlin Philharmonic Orchestra; Mischa Mischakoff, who led many American orchestras.

A big thank you for your time and your kind replies, Mr Gruppman!

Appendix 11: Interview with Nadia Wijzenbeek and Joris van Rijn

Interview with Nadia Wijzenbeek and Joris van Rijn, concertmasters of the Radio Philharmonic Orchestra

Hilversum, 25th of February 2016

JR: Joris van Rijn

NW: Nadia Wijzenbeek

Dikgedrukt: Marijke Schaap

Superbedankt dat het kon, allebei! JR: Je had een goede dag uitgezocht, denk ik, er waren veel gegadigden. **Ja, klopt! Ik heb een paar algemene vragen aan jullie – sommige dingen heb ik net tijdens de repetitie gezien, en op sommige vragen weet ik misschien een deel van een antwoord. Hoe zijn jullie zelf begonnen met het concertmeesterschap, waar of hoe hebben jullie het geleerd?** JR: Ja, daar is niet echt een school voor. Wanneer ben jij begonnen? NW: Ik ben begonnen op het conservatorium, in een van die orkestprojecten wel eens, en daarnaast ben ik begonnen bij een kamerorkest in Tilburg, het Magogo Kamerorkest. Dat was mijn eerste echte concertmeestersbaan, dus daar heb ik het een beetje geleerd. JR: En de Fancy Fiddlers, toch ook? NW: Ja, eigenlijk wel. Maar daar was ik echt nog heel klein, al heb ik daar ook aangevoerd, maar dat is toch een beetje anders, dan hoef je geen dirigent te volgen. JR: Nee, precies. Dat is nog moeilijker, of juist niet... NW: Ja, eigenlijk is het op een bepaalde manier makkelijker. Maar inderdaad, het is een beetje met de paplepel ingegoten. **En u, meneer Van Rijn?** JR: Ik begon op de muziekschool in Dieren, waar ik les had: daar was ik concertmeester van het muziekschoolorkestje. Daarna eigenlijk een hele tijd niet meer, ik heb wel veel in jeugdorkesten en dat soort dingen gespeeld, maar ik was eigenlijk nooit concertmeester. Toen wel nog een keertje het conservatoriumorkest, van Den Haag, met Tsjaikovsky dacht ik. Daarna ging ik studeren in New York en toen ik terugkwam, was er een auditie hier, in 2002, en toen was ik in één keer concertmeester. Maar tijdens dat jaar in New York had ik les van de concertmeester van de New York Philharmonic, en met hem heb ik wel echt heel bewust heel veel repertoire en solo's gedaan, dus ik was er wel een beetje mee bezig.

En wat maakt iemand een goede concertmeester (NW lacht), welke kwaliteiten, of beter gezegd, welke eigenschappen moet hij hebben, persoonlijk en muzikaal, sociaal misschien...?

JR: Dat vind ik best wel moeilijk... Je bent gewoon een goede concertmeester als je het bent, en er zijn zoveel factoren, er zijn zoveel verschillende soorten goede concertmeesters. Er zijn concertmeesters die echt geen woord zeggen en bijna niet bewegen en ontzettend veel respect afdwingen, alleen maar door hoe ze spelen. **Dat is misschien eigenlijk meer hun karakter dan de manier waarop ze aanvoeren.** NW en JR: Ja. JR: En het hangt natuurlijk ook van het orkest af, denk ik. Er zijn ook hele actieve concertmeesters die op elke slak zout leggen en niets voorbij laten gaan. NW: Zoveel concertmeesters, zoveel stijlen, denk ik. Moeilijk om te zeggen. JR: Het is ook de bereidheid van het orkest om jou te volgen, op de een of andere manier. Ik denk dat je het meer andersom moet bekijken: een concertmeester moet bij het orkest passen, en daar moet je op de een of andere manier ingroeien. NW: Ja. JR: Niet elk orkest kiest dezelfde soort concertmeesters, geloof ik. **Jullie zijn het derde orkest waar ik heb gekeken, en ik denk dat ik twee typen concertmeesters heb gezien.** JR: Heb je ook bij het Concertgebouworkest gekeken? Je was mijn zus [Nienke van Rijn, violiste in het KCO] tegengekomen, toch? **Nee, het KCO is helaas nog niet gelukt.** NW: Waar ben je dan geweest? **In Rotterdam bij Gruppman, bij het Gelders Orkest, en nu dus bij jullie.** JR: Ja, leuk.

Aan het begin van het onderzoek heb ik uit een managementboek dat ik moest lezen, zes verschillende leiderschapsstijlen gevist. Kijk, dat is dit lijstje [gezaghebbend, gelijkwaardig, begeleidend, democratisch, toonaangevend/tempoanajgend, dwingend].

JR: Regels opstellen, hmm... leerzaam, dit. **Oftewel: de ene gedraagt zich vrij autoritair terwijl de ander zich veel meer gelijkstelt aan de tuttispelers.** JR: Je bent ook wel heel letterlijk toonaangevend. Maar controlerend is iets dat er nog bij mag. **Dit waren dé zes leiderschapsstijlen volgens Goleman...** JR: Dat toonaangevende... tsja, ik mis een beetje de feedbackkant. NW: Ja. **Ik moest ook een lijst maken met dingen waarvan ik dacht dat ze tot de taken van een concertmeester behoorden, dat is deze [lange lijst]. Hebben jullie aanvullingen of opmerkingen?** JR: He or she! **Oeps, ik geloof dat ik dat in de andere versie wel had staan inderdaad...** NW: Goed hoor. JR: Ja. Ik mis er nog wel eentje: dat je moet inspireren, dat is misschien wel de allerbelangrijkste. **Klopt.** JR: Denk ik. Toch? En hier, de physical way... Je moet misschien de intentions of the conductor weergeven in plaats die van jezelf. Ja, beiden, het is een beetje dubbel: ook die van jezelf natuurlijk, de dirigent geeft natuurlijk niet alles aan. Het is leuk als je het zo ziet, maar het zit er natuurlijk een beetje tussenin, al die regeltjes. **Ja, want enerzijds heb je een leidende rol en anderzijds de toch wat meer volgende, of samenwerkende rol. Hoe vind je daar een balans in?** JR: Al doende, toch? NW: Ja. Je hebt de Engelse uitdrukking the first amongst equals, dat is eigenlijk wat het is, want de anderen zijn wel je collega's. **Some animals are equal, but some...** NW: Ja, klopt. JR: Ik heb altijd het idee dat het de bedoeling is dat je er, als concertmeester zijnde, voor moet zorgen dat iedereen je moet willen volgen. En hoe je dat voor elkaar krijgt, moet je dan zelf maar weten. **Of je nu de ene of de andere stijl gebruikt.** JR: Ja, door te inspireren, of door je meer als een autoriteit op te stellen. Maar dat is wat je doet. **En dat regeltje dat er ook tussen staat, dat een concertmeester anderen zou moeten ondersteunen? Ik dacht aanvankelijk eigenlijk dat dat vooral opging in amateurorkesten, omdat mensen dan misschien wat minder zeker zijn van hun spelen...** NW: Ja, dat is ook zeker waar. JR: Dat is de sociale functie. **Maar het geldt blijkbaar juist ook bij beroepsorkesten: als iemand familieproblemen heeft, moet je er ook zijn.** NW: Het is meer dat je zorgt dat mensen zich prettig voelen, bijvoorbeeld als een andere aanvoerder een solo heeft. Daar zit inderdaad ook zeker wel die mentale support in. Dat moet natuurlijk naar iedereen toe, dat van die solo is maar even een voorbeeldje. **En hoe doe je dat?** NW: Misschien complimentjes geven als het nodig is, of even glimlachen. **Logisch ja.** JR: Vaak stap je in de pauze gewoon naar iemand toe, dat gaat al vrij ver natuurlijk, maar het is ook belangrijk dat je af en toe eens even iemand spreekt, dat je weet wat er in zijn/haar hoofd omgaat. Sociaal gezien écht in de groep staan is eigenlijk ook best wel een belangrijk onderdeel. Maar ook weer niet te dichtbij. NW: Ja, je moet ook een beetje afstand houden. **Er moet zeker afstand zijn...** JR lacht: Ze moeten wel tegen je op blijven kijken.

Ik heb eigenlijk de afgelopen weken besloten om het onderzoek toe te spitsen op lichaamstaal. Het is misschien lastig uit te leggen, maar hoe gebruiken jullie dat om echt duidelijk te leiden? Ik hoor soms dat mijn houding nog meer open kan zijn, terwijl ik voor mijn gevoel al de ruimte van de draaicirkel van een kerende auto nodig heb, en dan toch... Hoe kun je dat meer over het voetlicht brengen? NW: Dat is een moeilijke. JR: Ik heb wel een idee... Je hebt het echt over aangeven, of ook over frasering bijvoorbeeld? **Ja, alles eigenlijk, frasering, articulatie, ideeën...** JR: Je hebt net naar Haitink gekeken, hij geeft eigenlijk relatief weinig aan. Maar hij geeft ook heel veel vertrouwen, en dat is een van de kwaliteiten van een goede dirigent: "als ik niet ingrijp, doen jullie het goed", zo iets. Dat geldt wat mij betreft ook voor een concertmeester. **Dus niet persé informatie geven, maar uitnodigen.** NW: Ja. JR: In je bewegingen laten zien waar de muziek heengaat, en als het dreigt te vertragen... Je hebt ook die Russische school met bijvoorbeeld Gergiev en Rozjdestvenski, zij kunnen echt bij de Scherzo's, als de achtstes allemaal doorlopen, stilstaan voor het orkest, dat is zó gaaf, want dan voel je als orkest echt vertrouwen. **Die opname van de Surprise Symphony met Bernstein!** NW: Ja, Bernstein! JR: Bernstein doet in die opname helemaal niets, hij geeft alleen heel soms iemand aan. Ik denk dat als je je daartoe kunt beperken als concertmeester, dus als je wel dingen laat zien, dat je helemaal niet aan hoeft te geven. Sowieso speel je natuurlijk mee, dus iedereen ziet wat je doet. **Dat is een goede.** JR: Maar in de Bruckner die we nu spelen zit bijvoorbeeld een eerste pizzicato met zijn allen, daar moet je gewoon op anticiperen. Maar er zijn ook

veel dingen die je lekker moet laten als het niet misloopt. **En als het ongelijk is, kun je naar de groep draaien bijvoorbeeld, dat soort dingen.** JR: Ja, daar heb je ook repetities voor, en dan komt het hopelijk goed, en soms ook niet. NW: Ja! **Op een gegeven moment kun je dat misschien ook loslaten, of niet?** NW: Als iets niet lukt, doe je het vaak nog een keer, en als je dan merkt dat het aan één iemand ligt, dan kun je daar nog wel iets mee. Meestal lost het zichzelf wel op, en de dirigent zal ook merken dat hij daar dan misschien net een klein handje moet helpen. JR: Je merkt bijvoorbeeld ook wel op waar de groep zal haasten of niet, dus dan houd je het even tegen. Vaak weet je dat door de repetities en soms weet je het daarvóór al. Dat is dus ook per orkest anders trouwens. NW: Ja. **Want ieder orkest reageert anders.** JR: Ja, ik merk in verschillende orkesten verschillende dingen. **Gebruiken jullie ook gezichtsuitdrukkingen of niet?** JR: Daar heb je niet zoveel aan. NW: Voor de mensen achter je heb je daar niets aan, maar soms... JR: Ik doe het niet. NW: Ik doe het misschien, maar niet opvallend. JR: Onbewust. NW: Ja. JR: Wij kijken wel vaak naar de eerste blazers bijvoorbeeld, toch? NW: Ja. JR: Dan heb je iets gespeeld en dan kijk je ze even aan: "het was mooi" of "hmm, iets te laat". Zo kun je iets een beetje sneller krijgen of tegenhouden. **Want een concertmeester is verantwoordelijk voor het hele orkest, die voert niet alleen de eerste violen aan.** JR: Nee. NW: Nee, alles. **Het hele orkest.** NW: Precies. **Dat is soms best lastig.** NW: Het is een soort hiërarchie, want er zijn ook weer overal aanvoerders, dus je moet elkaar kunnen vinden wat dat betreft. Onder de blazers heb je dan ook weer een aanspreekpunt dat dingen kan regelen. JR: Meestal is dat de eerste hoboïst natuurlijk, of de eerste hoorn, de eerste trompet, en meestal lost die persoon het zelf op. Soms stapt een concertmeester in de pauze naar iemand toe om even te overleggen als iets niet loopt. NW: Precies, of soms spreken we in de groep af dat we zelf iets zullen oplossen.

De switch tussen tuttispielen en solospelen is niet alleen muzikaal maar ook mentaal. Hoe bereid je dat voor, thuis en eigenlijk ook op het moment zelf? Ik zag uw (NW) houding veranderen, en ik doe dat zelf ook, geloof ik. NW: Dat is zó'n switch, dat is een van de moeilijkste dingen. Je moet jezelf net voor de solo rustig kunnen krijgen. JR: Sommige solo's kunnen héél vervelend zijn, maar andere zijn veel makkelijker. In Heldenleben speel je een soort vioolconcert, dat is prima. **Of die uit het tweede deel van Shostakovich' Vijfde Symfonie.** JR: Ja, die vind ik leuk. **Ja, die is wel leuk, maar van tevoren speelt het hele orkest, dan is er een maat waarin alles stilvalt en dan mag jij met je vioolconcert...** JR: Het helpt mij heel vaak om te denken: "goh, ze zijn allemaal voor mij gestopt en nu mag ik even". **Haha! Ik teken wel vaak sneeuwpoppen of rare dingen erin.** JR: Je gedachten op andere dingen zetten. **Om rustig te blijven.** JR: Dat helpt vaak wel hoor, dat "goh, dat is allemaal voor mij, en nu mag ik iets moois spelen". **Dat is een goede om te onthouden.** JR: Bij Bruckner is het vaak een tremolobedje, en dan... NW: Nu mag ik. JR: Ja, "als ik nu niet speel, dan hoor je niets". **Ga je gang.** JR: Maar dat zijn de lekkerdere solo's, want over sommigen kun je je echt ontzettend opwinden. Deze van jou [NW] klinkt super. NW: Haha, dit is de mentale steun waar we het over hadden. **Jullie lijken het ook heel erg samen te doen.** NW en JR: Ja, klopt. **Dat is prettig.** JR: Dat is niet heel vaak, zo'n drie, vier keer per jaar. NW: Meestal zitten we niet naast elkaar, maar het is altijd wel fijn. JR: Ik vind dat wel fijn, dan kom je elkaar muzikaal gezien ook nog eens tegen. En de plaatsvervangend concertmeester vangt ook nog dingen op. **Heeft die nog extra taken ten opzichte van de tuttispielaars?** JR: Een voorbeeldfunctie. NW: Hmm, ja. **Af en toe inzetten geven als jullie solo's hebben?** JR: Ja, dus soms meer solo's nog. NW: In die plek zit ook nog wel een soort doorgeef functie, want soms is de concertmeester alweer met iets anders bezig met de dirigent. De tweede lessenaar moet dus ook wel enorm opletten, en het even doorgeven als er iets snel wordt gezegd. Soms kun je aan de eerste lessenaar niet alles tegelijk. **En het moet toch ook de achterste lessenaar bereiken.** NW: Ja, precies, soms komt er nog iets tussendoor. JR: En mochten er zieken zijn, dan kan de plaatsvervangend concertmeester nog een solo spelen.

Ik wilde nog even terugkomen op de balans tussen leider zijn enerzijds en deel uitmaken van een sectie anderzijds. Hoe vind je die balans? JR: Dat is erg moeilijk, dat is voelsprietennetwerk, denk

ik. NW: Ja. **Want een andere concertmeester vertelde me dat je de dirigent niet moet volgen, maar dat je juist van tevoren zijn intenties aan moet voelen.** NW: Ja, dat is wel waar. **Maar er zit toch ook een volgfactor in, denk ik...** NW en JR: Ja. NW: Het liefst begrijp je de dirigent en adem je met hem en geef je eigenlijk precies hetzelfde aan, samen met hem. En soms is dat heel makkelijk, soms is dat moeilijk. JR: Het is een gevoel waarbij je de achterste lessenaar en de dirigent tegelijk volgt. Ik denk soms dat je niet goed zit als je zomaar een dirigent volgt en eigenlijk niet de traagheid van je groep voelt: er spelen altijd veel mensen met je mee en als je echt exact doet wat een dirigent ter plekke doet, ben je vaak te laat. NW: Ja. **Of te vroeg.** JR: Ja, in tijd te laat om te reageren, maar je bent zelf als concertmeester vaak te vroeg. NW: Je moet iets aangeven en dan vervolgens zelf later inzetten. JR: Dat is lastig. Jij [NW] hebt trouwens wel eens bij LUDWIG aangevoerd, een orkest aanvoeren zonder dirigent. **Dat is natuurlijk weer heel anders, dan komt er waarschijnlijk nog meer bij kijken.** JR: Je voert aan én je bent de dirigent, lastig.

Ik ben benieuwd hoe jullie de partijen betekenen; doen jullie dat zelf of gaat het in overleg met alle aanvoerders? NW: We doen zelf de betekening, waarbij we rekening houden met de partituur met de anderen. De andere aanvoerders krijgen vervolgens onze partij, zodat ze over kunnen nemen. **Dat scheelt.** JR: Het is een doorgeefspelletje. NW: Soms vragen zij dan om een wijziging. JR: Ja, meestal bij de eerste repetitie. **Ik heb wel regelmatig voor alle strijkerssecties zitten betekenen.** JR: Daar kun je heel lang mee bezig zijn! NW: Ja, dat klopt! **Het kost een etmaal per project, maar ik ben bijvoorbeeld geen cellist, dus in die zin is het niet altijd praktisch...** JR: Vaak wordt het ook niet helemaal gewaardeerd als violisten voor cellisten betekenen. **Nee...** NW: Ze doen toch vaak net dingen anders. **Ja, klopt.** JR: We zouden wel de alt en de tweede ook kunnen betekenen. NW: Óf het samen met het aanvoerderskwartet doen, dat hebben we bij de RKF wel eens gedaan. JR: Dat kost zoveel tijd. NW: Ja, dat vind ik ook, en soms ontstaat er juist heel veel discussie, waardoor je in compromissen terechtkomt waar niemand iets aan heeft. Dat werkt dus niet altijd. JR: Nee. NW: Je kunt het er niet mee eens zijn, maar als iedereen hetzelfde doet, is dat vaak al voldoende. JR: Het is vaak in ons vak zo dat één beslissing vaak belangrijker is dan welke beslissing, vind ik. NW: Ja. JR: Niet altijd. NW: De beslissing is altijd voor iemand de verkeerde, maar die persoon moet er toch mee leven. **Het blijft mensenwerk natuurlijk.** JR: Ja. **Ieder lichaam werkt weer anders.** JR: En vaak komt er een andere dirigent die compleet iets anders doet dan wat je had ingeschat, dan moet je toch weer veranderen. NW: Ja. JR: Soms, bijvoorbeeld bij moderne stukken die al gespeeld zijn, vertrouw ik op het inzicht van het vorige orkest dat het stuk heeft gespeeld, dan wijzig ik niet.

Ik heb eigenlijk nog één vraag, en dat is of jullie een opname zouden willen bekijken waarin ik concertmeester ben bij het CSO... JR en NW: Ja. **Geweldig.**

Dat waren eigenlijk de grootste dingen. JR: Ik hoop dat het leerzaam was. **Nou en of!** NW: Volgens mij heb je wel een heel goed beeld van wat er allemaal bij komt kijken, de vragen waren allemaal heel intelligent en je snapt helemaal waar het over gaat. JR: Ja, volgens mij ben je lekker bezig zo. **Hebben jullie verder nog tips?** JR: Hoe meer orkesten je kunt bekijken, hoe beter. Tjeerd Top wil het wel doen, denk ik. En misschien is het leuk om naar het Nederlands Kamerorkest te gaan, dat heeft geen dirigent. Of LUDWIG. Misschien moet je dan ook eens met de bijzitter praten, Maaike Aarts misschien. NW: Je kunt naar Sinfonietta, met Candida Thompson. JR: Ja, dank je! **Ik lees ook nog America's Concertmasters, van Anne Mischakoff Heiles, de dochter van Mischa.** JR: Je hebt natuurlijk al die verhalen van Herman Krebbers, en Theo Olof. **Die boekjes van Olof gaan voornamelijk over het solospelen toch?** JR: Ja, klopt.

JR: Succes ermee dan! NW: Ja! **Ontzettend bedankt allebei!!** JR: Graag gedaan. NW: Ik hoop dat je er iets aan hebt. **Ja, absoluut!** JR: Ik denk wel dat je een vrij bijzonder ding hebt meegemaakt (NW: Ja), die filmpjes die je gemaakt hebt, kunnen vrij bijzonder worden. **Ik zal ze privé houden.** JR: Als je het voor jezelf gebruikt, is dat prima. **HEEL VEEL DANK ALLEBEI!**

Appendix 12: Second questionnaire

This questionnaire was handed out to some players of Valerius. Not all of them filled in the first questionnaire, I made this distinction in the visualization of my results.

Hi!

A while ago you've filled in a questionnaire to tell me how you experienced my concertmastership. I've started working with the results and would like to find out now whether this has led to changes and if yes, to which ones. Would you be so kind to fill in some more questions? You'd be of great help, thanks!

1) One of the results of the first survey was that I could be more present during the rehearsals: by taking the lead, explaining, reacting to irregularities or mistakes. How do you judge my presence now? Please give a mark between 1 and 10 (1 = totally absent, 5 = mediocre present, 6 = reasonably present, 10 = very present). Could you explain shortly why you're giving this mark? (Tables 5.1 and 5.2.)

Table 5.1

Both questionnaires filled in	
Mark	Participants
7	3
8	2
8,5	1

Remarks by people who filled in both questionnaires:

- It still could be more, especially regarding decisiveness, but you're intervening much more now.*
- There are more signals and suggestions during a rehearsal. There is also more communication and there are more suggestions per section.*
- I do notice a difference! But I notice you're finding it difficult to get attention from people who aren't paying attention and to whom you want to say something, at that point you may speak clearer and louder.*
- When people don't hear you, you'll ask it louder the second time. A while ago this sometimes took some time.*
- You're more present, you're explaining more about the bow use or different bowings, for example.*
- I really notice you've been working on it and I surely think this will help the orchestra to improve.*

Table 5.2

Only the last questionnaire filled in	
Mark	Participants
7	1
7,5	1
9	1
10	1

Remarks by those who filled in only the second questionnaire:

- You're giving feedback when necessary, especially in order to get everything together.*
- It's a little bit careful, but it has certainly been more lately.*
- You're playing loudly and you're giving entrances for the first violins with your body language.*

2) Lately I've done some adaptations in my body language (for example: moving more extravagant, turning towards the first violin section). Please give a mark for the way you're experiencing my body language at the moment (1 = very unclear, 5 = mediocre clear, 6 = reasonably clear, 10 = very clear). Could you explain shortly why you're giving this mark? (Tables 6.1 and 6.2.)

Table 6.1

Both questionnaires filled in	
Mark	Participants
8	5
8,5	1

Remarks by people who filled in both questionnaires:

- You're very visible.
- There are more signals and suggestions during a rehearsal. There is also more communication and there are more suggestions per section.
- You know how to visualize things very clearly with subtle movements. You're taking care of being visible for everyone.
- It's looking good, I see this happening more often now.
- You're making lots of eye contact and you're leading well and clearly.
- For me it's clear very soon, because I'm sitting next to you. I think I gave you an 8 in the first survey as well.

Table 6.2

Only the last questionnaire filled in	
Mark	Participants
7	1
8	2
?	1

Remarks by those who filled in only the second questionnaire:

- It's much clearer. You're looking at several people regularly, and you're using your bow very clearly at important moments.
- Very clear, although I can't see you always when someone is blocking the view.

3) The confidence a concertmaster is showing, both in him-/herself as in the orchestra, is important. Please give two marks for how you're experiencing this:

- confidence in the orchestra
- confidence in myself

Could you shortly explain these marks as well? (Tables 7.1 and 7.2.)

Table 7.1

Both questionnaires filled in			
Mark for confidence in orchestra	Participants	Mark for self-confidence	Participants
6	1	6	2
7	2	7	3
7,5	1	7,5	1
8	1		
9	1		

Remarks by people who filled in both questionnaires:

- It doesn't come across really well.
- I've never had many doubts about this part, although in the past – according to my opinion – you weren't always “there” and that is killing for trust. Is better now!
- Self-confidence could be more, you're playing beautifully!
- You could hide the small facial expressions a little more sometimes ;)
- You could relax a little more during rehearsals.
- I think you're sometimes too severe on yourself during solos. When I think it's very beautiful, you're still criticizing yourself. It is good to be critical, for sure, but you can do it, so you might show this a little more.

Table 7.2

Only the last questionnaire filled in			
Mark for confidence in orchestra	Participants	Mark for confidence in myself	Participants
7	2	6	1
8	1	7	1
		10	1
?	1	?	1

Remarks by those who filled in only the second questionnaire:

- You could show more self-confidence 😊. But it's already improving.
- You could speak to the group with more confidence when necessary. Now it's still a little careful sometimes, as if we would consider it to be stupid, but we don't. Speak up with a little more confidence!

4) Did you fill in the first questionnaire? -

5) Do you have any tips, suggestions, remarks or did you miss something in this survey?

* Both questionnaires filled in

- Keep up the good work 😊.
- There is a clear difference between now and the last time I've filled in the questionnaire. You're on a roll, it still could be a little more. Be careful not to exaggerate and to become too present. It's a difficult balance! ;)
- Taking care of bowings is part of concertmastership as well, am I right? I always find them very good and logical!
- Keep up the good work!
- Keep working on the tips, because I certainly note a positive change. I especially think you can ask or demand attention when you want to say something. But it has been changed already, for sure!

* Only the last questionnaire filled in

- It may be useful to look at the division of the first and second violins. New people are being placed randomly, but is everyone at the right place and is the division okay? Are you happy with the actual division and rate of the first and second violins?
- Please give more attention to the bowings. At the moment it's unclear sometimes when things are changing between times.
- It's more about the first violins and your concertmastership over there.

There has been one person who didn't answer question 4, which means I couldn't put his/her opinion between the other results. (S)he has gotten his/her own table (table 8):

Table 8

Unclear how many questionnaires have been filled in		
Number of question	Mark	Remarks
1	8	<i>I mean: the balance is good, not disturbing, but logical/good.</i>
2	7	<i>I'm not a violin player, but I can always follow/understand you.</i>
3	7 and ?	<i>For the group: okay. For yourself: difficult to judge. You're a perfectionist, so okay/no idea! I think so 😊.</i>
5		<i>Beer!</i>

Thank you very much!

Appendix 13: Written description of rehearsal Valerius

This is a description of my physical, mental, social and musical behavior during a rehearsal of Valerius, which took place at the 13th of October 2015. The link to the video: <http://tinyurl.com/hxxx16h>

Body language

Beginning: I'm speaking to the group (social)

0:26h I'm turning a little and I'm conducting, to speed up the rest of the group (physical).

0:34h I'm showing every note (physical).

0:41h I'm bending, to show the dynamics (physical).

0:48h I'm straightening my back to show crescendo (physical).

0:56h I'm "conducting" a little bit (physical).

1:06h (CRAP!) (physical, mental, musical)

1:10h Giving an entrance (physical).

1:22h I'm trying to prevent the tempo from speeding up (physical).

1:28h I've got eye contact with the conductor (social, musical).

1:30h I'm turning to the group because of a tempo change: this will help to stay together (physical).

1:48h I give a nod at a "center point" (physical).

1:55h I'm showing a ritenuto (physical).

2:00h We're playing a big melody: I'm playing with full bow and looking around to make people follow (physical, musical).

2:23h I'm making a mistake and I apologize (social).

2:38h I'm giving instructions: use as much bow as you've got, and skip the old bowings (social).

3:10h I'm answering the girl next to me (social).

3:18h I enlarge my movements to show that the sound should be broad (physical).

3:22h I'm checking if everybody wrote down the right bowings/amount of bow (social).

3:38h I'm making lots of noise, the score is marked ffff!!! (physical, musical)

3:41h I'm conducting the last note (physical).

3:46h I'm showing a forte entrance (physical).

3:52h I'm conducting and bending a little (physical).

3:58h I ignore the mistakes of the horn player, who is behind, and keep playing to make sure the violins will stay on track (musical).

4:01h I'm marking the harmonic changes with small movements (physical).

4:09h I'm marking the harmonic changes with small movements (physical).

4:13h I'm marking the harmonic changes with small movements (physical).

4:21h I'm smiling to the conductor as if to say: I heard your remark! (social, musical)

4:30h I'm joking with the girl next to me (friendly way of leading) (social).

Appendix 14: Written description of rehearsal Codarts Symphony Orchestra

This is a description of my physical, mental, social and musical behavior during a rehearsal of the Codarts Symphony Orchestra rehearsing *La Valse* by Ravel. The rehearsal took place at the 13th of February 2016, this is the link to the first video: <http://tinyurl.com/znbg8a7> (beginning till 2:17h)

First example of my leading

0:05h Concertmaster solo, my facial expression changes.

0:14h I'm showing the musical line to the *f* sharp.

0:16h I'm moving upwards to show the glissando to the harmonic.

0:17h I show a little emphasis on the harmonic D.

0:19h I'm leading every note with horizontal movements.

0:21h I'm leading every note with horizontal movements.

0:22h I'm leading every note with horizontal movements.

0:23h I'm finishing the musical line by bending.

0:26h I'm conducting the pizzicato and smiling to the conductor as if to say: I heard your remark.

0:28h I'm conducting the pizzicato.

0:30h I'm leading the arco.

0:31h I'm leading the arco.

0:33h I'm conducting the pizzicato.

0:35h I'm conducting the pizzicato.

0:37h I'm leading the arco.

0:39h I'm leading the arco.

In the part from 0:26h till 0:39h I've enlarged my movements on purpose, since this spot was hard to play together.

0:40h My facial expression changes when the first violin section starts playing a longer musical line.

0:41-0:50h I start to move because of an accelerando, a crescendo and the longer musical line.

0:51-0:56h I'm conducting the notes, eight times in a row, since this spot was hard to play together. At the same time I'm bending, since these notes need to be soft.

0:57h I'm showing the pizzicato with a big movement, since it must be forte, as contradicted to the notes in 0:51-0:56h.

0:59h I'm giving the first harmonic of the entrance.

1:00h I'm showing the harmonic.

1:05h I'm showing the pizzicato with a big movement, since it must be forte and we're not completely together.

1:08-1:14h I'm giving the entrances and my movements become bigger to show the crescendo.

1:14-1:19h I'm showing the first beat of every bar.

1:21h I'm trying to show the pizzicato, but I'm not sure if I succeeded.

1:23h The girl next to me and I are smiling (because of this?).

1:26h I lead the entrance.

1:28h We're smiling again, we're still not sure about something.

1:50h I'm showing the pizzicato entrance after a few bars rest.

1:51h I'm showing the pizzicato.

1:52h I'm showing the pizzicato.

1:53h I'm showing the pizzicato.

1:55h I'm showing the pizzicato.

1:58h I'm making a movement to the right to show a hairpin.

2:02-2:06h The tempo needs to change here: I'm showing the entrance and start moving the tempo.

2:10h I'm leading the next entrance.

2:10-2:12h I make my movements bigger because of the crescendo.

2:13h Throwing away the first note and almost getting off my chair.

2:14h Dancing!
2:15h Throwing away the highest note.
2:16h Dance.
2:17h I show tenuto and the tempo by changing my body language.

Second example of my leading during a rehearsal of the Codarts Symphony Orchestra: la Valse by Ravel

13th of February 2016

<http://tinyurl.com/jut8ra2> (beginning till 1:15h)

0:08h Leading the first note.
0:10h Giving a clear entrance by moving towards the stand.
0:12-0:13h Showing the second note by moving backwards.
0:13h Dance.
0:14-0:15h Dance
0:16-0:21h Turning to the section, to prevent unwanted tempo changes, and showing the first of two notes all the time. My gestures become bigger to show the crescendo.
0:23-0:27h Fortissimo entrance: big gesture. Showing every first beat.
0:28h Bending to show the diminuendo to forte. Still showing every first beat.
0:33-0:35h Bending more to show the diminuendo.
0:35-0:39h Keeping the tempo and dynamics.
0:39-0:40h Diminuendo: bending forwards.
0:43-0:53h Confer with the girl sitting next to me about something.
0:53-1:01h Listening to the conductor.
1:02-1:10h Giving an instruction to the first violin section.
1:11h This is confirmed by the conductor.

Third example of my leading during a rehearsal of the Codarts Symphony Orchestra: Konzertstück by Schumann

13th of February 2016

<http://tinyurl.com/hstc34w> (beginning till 4:00h)

0:04h Giving the first chord, a bit too small, since I didn't seem fully prepared.
0:06h Giving the second chord.
0:10h Straightening my back, bending forwards to give the fortissimo entrance and to make a visible difference with the chords before, which are in forte, then moving backwards.
0:13h Moving on the quarter notes.
0:14h Sitting very straight to show the heroic character and the fortissimo, turning towards the hall as well to project the sound.
0:15-0:19h Moving to show tempo and character.
0:21h Making a gesture, because this upbeat has a tendency to slow down.
0:24h Moving forwards to show the accent and musical direction.
0:27h Moving sideways to show the accent and musical direction.
0:29h Moving even bigger to show the sf.
0:32h Bending to show the end of the phrase.
0:33h Watching the principle second violinist(?), bending to show the piano.
0:35h Giving much energy on the subito forte chords.
0:36h Bending to show the piano.
0:39h Giving energy on the subito forte chords.
0:40h Bending because of the subito piano.
0:42h Showing the next note.
0:44h Eye contact with someone around me (whose E-string is causing problems).
0:45h Making a gesture with violin and head to show the hairpin in piano.

0:47h *Sitting backwards with little movement: piano, no dynamical changes.*
 0:49h *Making a gesture with violin and head to show the hairpin in piano.*
 0:51h *Showing the entrance.*
 0:53h *Showing the entrance, a little more movement.*
 0:54h *Still bending to prevent an unwanted crescendo.*
 1:00-1:04h *More movement because of a changing harmony and a small crescendo.*
 1:04h *Bending: subito piano! Giving both notes.*
 1:06h *Subtly giving next notes.*
 1:08h *Subtly giving next notes.*
 1:15h *Showing entrance – maybe I'm moving too much afterwards, since there are no changes in dynamics.*
 1:23h *Giving notes.*
 1:25h *Giving notes.*
 1:29h *More energy on next entrance because of fp.*
 1:32h *Giving a more active entrance, making active eye contact with other string principles and flute because a new musical line starts to build, with crescendo from the second entrance on (not the first!): c – d – e.*
 1:38h *Moving backwards because of fp.*
 1:41h *Giving entrance.*
 1:43h *Watching the flute, who is finishing the line.*
 1:45h *Giving entrance.*
 1:47h *Giving entrance.*
 1:49-1:53h *Giving entrance plus what comes after very actively, because we've got a tendency to slow down here.*
 1:54h *Giving a note.*
 1:56-1:59h *Giving entrance plus what comes after very actively, because we've got a tendency to slow down here (same as 1:49-1:53) and because of the crescendo: starting to sit straight at 1:59h.*
 2:01h *Go for it (failed).*
 2:03h *Ugh, that sounded crap, says my facial expression.*
 2:04h *Bending forward, straightening it when the musical line goes up.*
 2:05h *Moving backwards when we reach the highest point in this line.*
 2:06-2:08h *Giving every half note.*
 2:08h *Bending deeply, to show the piano subito.*
 2:12h *Just playing the entrance, not showing it in particular.*
 2:14h *Playing the high A more actively because of the accent.*
 2:15h *Bending: this note must be softer than the note before.*
 2:16-2:18h *Straightening my back, the musical line goes up.*
 2:18h *Movement because of the accent.*
 2:19-2:23h *I'm not moving that much: the dynamics that are about to come, are more important.*
 2:24h *Giving much energy: these notes are very (the most) important and must be fortissimo, as requested by the conductor.*
 2:25h *Moving backwards because we've reached the most important note.*
 2:32h *Making a bigger movement because of the sfz.*
 2:35h *The conductor starts giving some remarks for the orchestra.*
 3:25-3:38h *Answering a question of the girl sitting behind me.*
 3:42-3:46h *I'm giving a bowing instruction about bar 16.*
 3:55h *Conductor asks me: "bar 16?"*
 3:56h *Me: "yes, it's the same as the second time."*
 4:03h *I'm smiling about this.*

Appendix 15: Feedback on Reference Recording 3

A list containing the complete feedback that I received on Reference Recording 3.

FEEDBACK

My own feedback

At the stage I almost felt like an actor:

- I had the feeling that my body language was really big or even over the top.
- I felt that I tried to match my playing and that of the first violins with the conductor's intentions most of the time, but I also felt that I wanted to have more contact with the conductor.
- I think my way of leading helped the first violin section at certain spots.
- I felt that my face showed the expression of the music.
- I sometimes made eye contact with the other string principles (maybe not enough, I used my ears more than that I used my eyes).
- I was turning to the audience a little (the conductor and I spoke about this – since he thought there was no particular need to turn towards the audience at a certain phrase, I kept this a little small).

When judging the videos, I think that:

- my body language is very clear, but sometimes it could be more open.
- I'm trying to match my playing and that of the first violins with the intentions of the conductor, but I should do this with the whole orchestra.
- Watching the conductor seems okay.
- The contact with the first violin section is good.
- It's difficult to see my face, I'm curious about my facial expressions.
- Just listening to the other orchestra members isn't enough: I need to make eye contact more often.
- I want to make more contact with the audience – maybe turning more clearly towards the hall, despite the conductor's opinion....??
- Many things that felt over the top during the concert, are okay or even a little small: is there a need to act even MORE over the top?

Feedback from others:

Concertmasters:

* Igor Gruppman: you looked good in the videos. You could be even more active in your body language. Timing was good. Upbeats could be more reflective of the character of music. You can be better connected to other strong principals and to your section. You read the conductor well.

* Joris van Rijn: you're following in a great way and you're easy to follow regarding timing, interpretation of the conductor's beat, bow division etcetera. It looks like you can play it well, the solo included. It's not easy, I know!

Something you could show more are the (especially soft) dynamics. Often the last part of a hairpin (< >) gets a little lost. The shaping of a piece, as far as possible without being the conductor. Apart from that your horizon regarding leading could be a little further, so that you can have more contact with winds/percussion. You can show the strings that, for example, the oboe is playing an important moment, and force them to listen (without exaggerating of course, more as an aspect of the dynamical part). Some aspects are difficult to judge with this video (rehearsals, remarks, social interaction etcetera). Keep up the good work!

* Nadia Wijzenbeek: I've watched the YouTube movies and in my opinion it does look really good. If I needed to say something, I'd say that you could sit more "grounded": almost leaning backwards a bit. I think that would show more authority.

Conductors:

* Hans Leenders:

Positive:

- Well played.
- Many good tips for the section.
- Beautiful solo.

Things to improve:

- Show more relaxation, a more open attitude which shows natural authority. For me it's too closed.
- Dare to take more initiative in the timing. Sometimes the string section is playing a tiny little too slow. It's the task of the concertmaster to take the initiative here and to lead in a physical way as well. This can be more clear.
- Dare to take more space verbally.

In general a huge improvement in comparison to the last time with Dvořák *Cello Concerto*.

* Arne Visser:

1) Good body language, you know the piece and you're leading the section/the orchestra in a convincing way.

2) You're showing the entrances and the music well, you're showing self-confident and calmness, you're playing the part with authority and you're leading the section.

3) You're mastering the tasks of a concertmaster well, I think you're ready to take the next step: besides showing/leading the music (especially for the first violins), also inspire and motivate the whole orchestra. This means, to be concrete: showing the *espressivo*, explosive and big but also intimate moments with your body (with upper body and face), just like the conductor is doing in the video. Keep up the good work.

* Johan Rooze (about the *St. Matthews Passion* at the DUDOK Choir and Orchestra): well done, you're playing really open and communicating, and that's what you need from a principle.

Teachers:

* Gijs Kramers: I think it looks really good. You're really there and you're very reliable. Your body language is clear, three (small) things:

- Make everything you're doing organic, also when you put your violin on your shoulder. Being a concertmaster means that the group sitting behind you won't think, but will follow you without thinking.
- Show the beginning of downbows just a little more in general.
- You're following really well, but I think you can take a little more initiative. You're a leader too, maybe not as important as the conductor, but almost.

* Benzion Shamir: it looks good, you could have used more bow sometimes, but furthermore I don't have any comments because it looks good.

First violins:

"It was nice to work with you", "thank you", "I just followed your bow and shiftings in Vasks, because it's always good to follow the concertmaster".

Audience:

"Well done", "congratulations", "I really liked your leading, great".

Appendix 16: Description of Alexander Technique lessons

Below you'll find the description of the Alexander Technique lessons that I had with Esther Visser.

What is Alexander Technique?

Alexander Technique is a practical method which is being used to find someone's natural balance and coordination, by learning the ability to let go of (unconscious) tensions, for the purpose of moving freely and effectively. Body and mind are one, and the starting point for Alexander Technique consists of the neck, head and back.

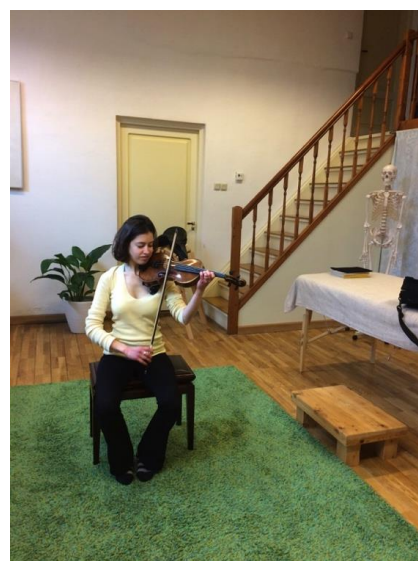
Lesson 1, 29th of March 2016

Our first lesson took place at Esther's Alexander Technique practice in Haarlem. Esther started by asking me to play a little and not to worry/think about my posture. I felt relaxed and fiddled a little, not taking care of my posture. She made pictures of me and said this was my habitual way of playing. She noticed three things that weren't good: my neck was tensed, I was leaning onto the left side of my body (visible in picture 1a), and the heels of my feet were pressing against each other (picture 1b).

Picture 1a



Picture 1b

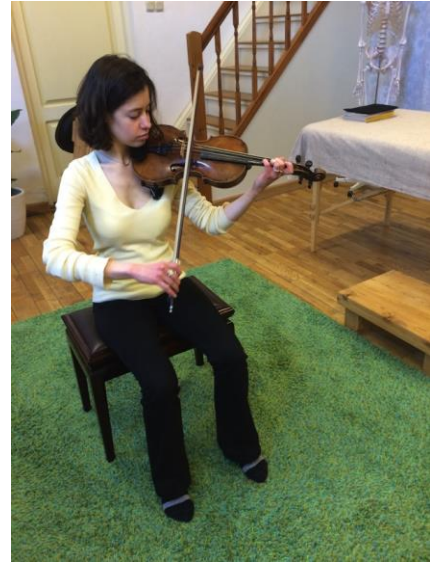


Esther told me about the dimensions in Alexander Technique, which means being conscious of the space front/behind, left/right, above/under. This is called "spatial thinking". She asked me to stand up and to sit down again, and during this process of taking a seat I needed to imagine/feel these dimensions because in that way my body would find its spot in the space surrounding me. It's important not to have tension in the neck during this move: the neck should stay long and soft, the head balancing on top of it. My eyes led the movement: they would drop and raise during the movement of sitting down, so that my neck wouldn't need to shorten. After that, I needed to put my violin onto my shoulder. The violin needs to balance on the collar bone and the player needs to first turn his head to the left and then drop/bow it, like nodding. This led to the posture in pictures 1c and 1d at the next page: the appearance became more stable, self-confident and open.

Picture 1c



Picture 1d



... but I felt unbalanced and unstable: <http://tinyurl.com/zndv2y5> because I was sitting differently than usual.

We took a closer look at the feedback I received on my last Reference Recording (Ravel's *La Valse*), and decided to focus on a few things that had been mentioned there:

- a more open appearance (both physically and mentally)
- taking the initiative and inviting other players to play, regarding timing
- creating one dynamic/organic entirety in my leading
- being able to translate my musical imagination into my body language (for example: being able to give clear entrances with different character, tempo and dynamics).

Lesson 2, 1st of April 2016

According to Esther, Alexander Technique would help me in creating a more open appearance and in letting go of physical tension. In the second lesson she taught me four directions, which I needed to visualize while I was laying down on my back with my knees in the air and my head on a few magazines (picture 2a). To help imagining these directions, Alexander Technique uses four sentences, which need to be repeated and visualized for about 15 minutes. Random thoughts may pop up, but you just friendly send them away, they're only little clouds. The sentences are:

- 1) I ask my neck to be free
- 2) so that my head can go forward and up (from the cervical vertebra)
- 3) so that my back can lengthen and widen
- 4) so that my knees can go forward and away.



Picture 2a

After having done this exercise (called semi-supine) for fifteen minutes, I sat on a piano stool. Esther asked me to let my sitting bones sink into the stool (thus creating an imaginary direction downwards) and to direct my head away at the same time (thus creating an imaginary direction up- and a little forwards, like a parabola), and to visualize this opposition. We noticed a change in my breathing, and in pictures 2b, 2c and 2d you can see my posture is much more in balance than in pictures 1a and 1b:

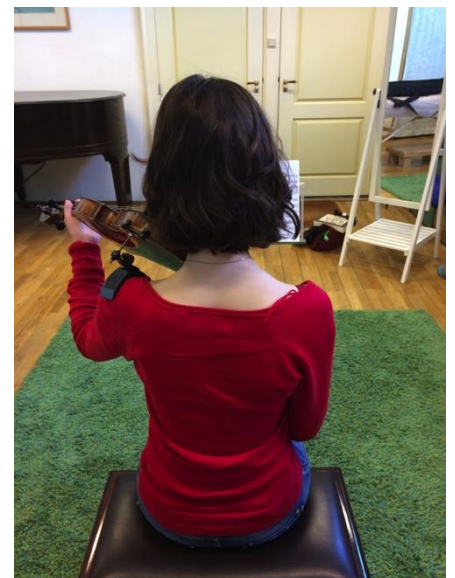
Picture 2b



Picture 2c



Picture 2d



In this video of Beethoven, <http://tinyurl.com/zc2e99t>, we were working on those two opposite directions, but the dynamics and character of the music were wrong (too slow and too soft). At this moment I didn't know how to solve it, because the repeating the phrases over and over again took all my attention.

In this recording of Mozart I made a breathing mistake (0:16h) <http://tinyurl.com/gr4jzw9>. The second time my breathing was clearer, but the character lacked a dancing feeling.

This video of Mozart, <http://tinyurl.com/i7y2n9x>, gives a feeling of tightness because my movement doesn't start from the sitting bones or from the imaginary opposition between the head going up and the sitting bones going down.

Lesson 3, 15th of April 2016

To prepare myself for the last lesson, I watched the videos that Esther had made of me during the first two lessons. I watched how I had practiced the beginning of Beethoven's *Symphony 5* in the second lesson and my trial of several ways of breathing, and noticed that the entrance was the clearest when I gave two empty bars before by breathing: I'd breathe one bar in and a second bar out.

In the third lesson, which was a session of 3,5 hours, we tried to reach a visible and valuable conclusion for the case study. We had a closer look at the feedback on Ravel again and chose five "tasks" on which we wanted to work, in the three pieces used before:

- 1) More contact with the other principles.
- 2) Leading is one organic/dynamic unity with the music.
- 3) Lead several types of entrances clearer regarding character, timing and dynamics.
- 4) Match body language with musical imagination.
- 5) Develop an open posture/appearance towards those present, both musicians and audience.

We already had found out in the second lesson that I created more relaxation, a more balanced posture and a more dynamic way of moving, by feeling my sitting bones sinking into the piano stool and by sending my head away at the same time. I had also learned that imagining the three

dimensions (front/behind, left/right, above/under) before playing, meant that my body would find the middle of the space and thus its own balance.

The pieces we worked on in the third session, were again the beginning of the first movement of the Dvořák *Cello Concerto* op. 104, the beginning of the first movement of Beethoven *Symphony 5* and the beginning of the third movement of *Symphony 40* by Mozart. In the description I'll use the numbers of the "tasks" listed above and I'll describe the solutions per piece. Some of the things I knew and used before these lessons, (e.g., imagining the music on beforehand), but Esther used them differently. Task 3 can't be described per individual piece, but the outcome will become visible by reading the individual descriptions.

Dvořák

1) Know the score as if it had been chamber music. Who enters when? Look at the (imaginary) player and invite him to play at the right moment.

2) Move with my sitting bones as the base, the base isn't formed by the hips or lower back. The violin is not a tool to lead: the torso is leading and the violin will participate and be one entity with the body.

4) - Imagine the music, play it in my mind before and feel it. My facial expression might change.

- Make a big, slow movement together with the music, to show the long line. A long musical line will show a slow movement of the body. The *sfz* will come from the sitting bones and from increased muscle tension: the violin will go up a little while the bow will go down: in this way my posture will open. I find it interesting to see that Benzion Shamir told me to do this as well.

5) - Watch the people.

- Use the "panoramic view", which means "look with the back of my head": the images I see, will enter my eye, I don't try to grab them actively. I see 180 degrees around me, a wide view, I'm not looking as if I'm in a tunnel. This means I also see things at the far right and left in the periphery, and I see parts of the ceiling and the floor, while reading music and looking at the conductor and principals. In this way players will have the feeling that they've been seen, they won't have the feeling they have been watched or are being judged on.

- I'll think of the space behind me.

In this video, <http://tinyurl.com/zdq2e6o>, the thinking process is visible. I'm looking at the imaginary principle cellist when "we" enter, afterwards I'm looking at the "oboe player" and "second violins" at their entrance. My body seems a bit stiff though.

After Dvořák we formulated a to-do-list that I needed to run through before leading any entrance:

- Let my sitting bones sink into the stool/chair and direct my head away at the same time.
- Be conscious of the three dimensions (front/behind, left/right, above/under), especially of the space behind.
- The torso (head, neck, back as a whole) will lead, not the violin.
- Feel the space behind me.
- Look with a soft eye to the people I'll start playing with, watch with the back of my head/use the panoramic view.
- Imagine the first bars in my head (maybe my facial expression will change).
- And: move from a support, like the clown in picture 3a (with a round bottom). So when I turn to the section or watch someone who has got his seating next to me, I need to imagine a weight low in my body on the chair, from which I can tumble and move. This will create a support.

Picture 3a



Beethoven

- 1) Use the panoramic view to collect the attention of all principles that are involved: in this movement they are the principle cellist, violist and second violinist. My eyes are soft, I'm feeling the space behind me and I'm taking my time to imagine the music after having collected the principles.
- 2) Lead from the sitting bones.
- 4) Play passionately!
- 5) See 5) in Dvořák.

During the Beethoven practice I actively realized that I needed to make decisions on beforehand about my breathing/counting in my leading and that I especially must focus on the entrances: this is part of my preparation, just like a conductor might do. This makes sense since a concertmaster isn't only following but is leading as well. Of course I realized that scheduling breathing and counting before a rehearsal is important for a concertmaster working without conductor, but I didn't expect this scheduling to be of such importance for a concertmaster working with one...

In this Beethoven video my movements before the entrance suggest a slow entrance – wrong! So this leading was incorrect <http://tinyurl.com/hqzdb8x>. This entrance is better regarding the tempo: <http://tinyurl.com/jix8hak>, but the character is too friendly and I am diving down with my violin.

The to-do-list for Beethoven became as follows:

- Let my sitting bones sink, direct my head away at the same time.
- Feel the space behind me: usually this space is occupied by the first violin section.
- Look with a soft eye to the people I'll start playing with: principle cellist, violist, second violinist. Collect their attention.
- Imagine the music.
- Feel an empty bar (bar 0.1), take a breath in and move forward (bar 0.2), feel the sixteenth rest at the beginning of the actual bar 1, breath out and move backwards during playing (bar 2).
- Play towards bar 2 and imagine the half note of bar 2 already before I start playing: this'll make one unity of the music and prevents it from becoming four notes in a row (this is very logical, it's about musical direction – very important).
- On the fermata I'll feel "1 – 2 – REST play".

Mozart

Don't drop your violin or pull it away!, Esther warns me.

For 1), 2) and 3): see 1), 2) and 3) in Beethoven.

- 4) Hear and feel the music and the character of the minuet. It should be dancing!
- 5) Choose an energy that fits the character!

The to-do-list in Mozart:

- Let my sitting bones sink, direct my head away at the same time.
- See the space around me, so don't use "tunnel vision".
- Feel and imagine the music.
- Look at the principles involved, again with a soft eye.
- Breath in and give an upbeat coming from my torso (head, neck, back) (bar 0.1), breath out and give a downbeat in bar 0.2, which is the bar containing the upbeat.

This, <http://tinyurl.com/hcj2kov>, is a good video of Mozart, because it shows the complete to-do-list, which worked out well. But it's visible in the videos that I needed to think a lot during the lessons before giving an entrance, and Esther has filmed me in a few of these moments, in which the process before the first note is clearly visible: <http://tinyurl.com/za4gb2x> and <http://tinyurl.com/jtkvagx>.

Appendix 17: Guidelines for a concertmaster

May I present you with a little pride: the complete manual for a concertmaster, as prevented by me! During my life as a musician this list will probably change, but now it gives an overview of the full research. Since concertmastership isn't gender-related, "he" can be replaced by "she" everywhere.

The base of Alexander Technique: how to use it in your concertmastership

Physical aspects

- Use the "panoramic view", which means "watch with the back of your head", to collect the attention of all principles involved. This means that the images you see, will enter the eye, don't try to grab them actively, but also see things at the far right and left in the periphery, and parts of the ceiling and the floor. By using this way of watching players will feel comfortable, not judged.
- Move with/lead from your sitting bones as the base: your hips or lower back aren't a good base. The violin is not a tool to lead: the torso is leading and the violin will participate as one entity.
- To show a long musical line, give a slow movement before. *Sfz* will come from the sitting bones and from increased muscle tension: the violin will go up a little while the bow will go down: by creating this opposition your posture will become open.
- Thinking about breathing/counting/counting by using your breath is part of your preparation before a rehearsal. Don't do it during the rehearsal, that'll be too late.

Mental aspects

- Be conscious of the space behind you, usually this space is occupied by the first violin section.
- Be conscious of the three dimensions front/behind, left/right, above/under.

Social aspects

N/A

Musical aspects

N/A

Combination of aspects

- Know the score as if it had been chamber music. Who enters when? Look at the player and invite him/her to play at the right moment (physical, musical).
- Choose an energy that fits the character! (Physical, musical.)
- Let your sitting bones sink into the stool and direct your head away at the same time, let it fly away through the ceiling (physical, mental).
- Move from a support. When you're turning or watching, imagine a weight low in your body on the chair, from which you can tumble and move. This will create a support (physical, mental).

Guidelines for a concertmaster

Physical aspects

Physical communication is a key skill of all concertmasters: this is because it is impossible to give verbal communication in the concert setting. Below is a list of some of the specific skills that the concertmaster should develop in order to communicate successfully with the orchestra using physical means.

A concertmaster:

- must expand his horizon in leading: he must keep (eye) contact with all instrumental groups: strings, winds, percussion.

- can turn to the section or the audience when necessary: to the section when a difficult entrance is about to come or when a spot hasn't been together before, to the audience when s/he is going to play a solo (interview Huijnen, 2015).
- can create personal relaxation by breathing in a comfortable way. This means: breath *in* before an entrance, start breathing *out* before and during the first notes of an entrance (interview Huijnen, 2015). You'll get more freedom, a better tone and more relaxation.
- can create a good sound quality by relaxing both arms (lessons Huijnen, 2015).
- can use "power posing" (Cuddy, 2012) to communicate confidence. Cuddy states that someone's body language and posture can change not only his perception of himself, but that this effects other people's judgments as well: a good/straight posture/appearance will help others to see him as self-confident as well. This could have a positive impact on important moments.
- must lead entrances plus(!) the following notes. Giving a clear entrance consists of showing the right dynamics, character and tempo, but leading the notes that follow the entrance will prevent unwanted changes of tempo, dynamics or character.
- must be organic/dynamic in everything he does, even the moment he puts his violin onto his shoulder (Gruppmann, Esther Visser, Kramers). The section will follow anyways...
- could use (the base of) Alexander Technique to gain a better posture/appearance (lesson Esther Visser, 2016). This is optional.

Mental aspects

Psychology forms a part of musicianship in general and of concertmastership specifically: a concertmaster must know how to handle the high demands of the job, and must be able to help other musicians dealing with their pressure as well, in which he eventually can conduct a position of trust. In short you could say that a concertmaster must perform well and must help others to achieve this as well.

A concertmaster:

- needs to let go of fears and anxiety and needs to focus on the music (lessons Shamir, 2015).
- needs to focus on all players, especially on the last stand of the first violins, the wind and percussion players (interview Gruppmann, 2016).

Social aspects

There are many social aspects within the orchestra that the concertmaster should be aware of and be able to manage. These aspects such as social and communicative cohesion are achieved via a balance between social awareness, the chosen leadership style(s) (I treat this a little more detailed below), and the working environment. Each concertmaster uses their own leadership style(s), often based upon personality. This means that not all concertmasters suit all orchestras because of (mis)matching personalities between orchestra and concertmaster (Goleman, 2012; interviews Gruppmann, Wijzenbeek and Van Rijn, 2016).

However, in general the concertmaster:

- has to lead group or string rehearsals.
- is the intermediary/contact between the orchestra and the conductor.
- must create social cohesion if necessary.
- must help other players to function well individually.
- must be a mental support if necessary by encouraging and giving trust.
- should best keep his explanations in rehearsals short, first of all for clarity, secondly for showing authority (personal communication Arne Visser, 2016).
- must be aware that his personality will partly decide his leadership style(s) and thus his workplace. Every concertmaster uses another leadership style, and not all concertmasters suit all orchestras

because of (dis)matching personalities from orchestra and concertmaster (Goleman, 2012; interview Wijzenbeek and Van Rijn, 2016).

Musical aspects

Musical versatility is needed for a concertmaster: he must be a good and inspiring musician and must be able to switch from orchestral playing to solo playing to chamber music, because all these forms of playing can be found in orchestra repertoire. He must bear in mind that his musical decisions/changes are not exactly based on his own playing, but that they are made for a section consisting of many individuals, and therefore he must know how the section functions.

A concertmaster:

- is the leader of the first violin section.
- is the leader of the entire orchestra.
- is responsible for the bowings while keeping the desired articulation in mind, or needs to translate the desired articulation into the right bowings. The use of the bow needs to be taken into account as well.
- must focus on all players, especially on the last stand of the first violins, the wind and percussion players (interview Gruppman, 2016).
- could fiddle! Don't make all the notes important, but relax during playing (interview Huijnen, 2015).

Combination of aspects

Some parts of a concertmaster's job can't be listed in one of the upper categories only. Below is a list of requested skills that touch more aspects at the same time.

A concertmaster:

- must act! (Clinic Prins, 2016.) As a stage performer you should always exaggerate your stage actions in order to project. (Physical and mental aspect.)
- is the first solo violinist and performs all concertmaster soli. Sometimes he'll perform as a soloist. Therefore he must be able to prepare himself both musically and mentally (mental, musical).
- must always have an answer to all questions, or try to find it (social, musical).
- must be visible in his function. So: he must explain and take the lead – also verbally: the concertmaster is almost as important as the conductor (social, musical). (Personal communication Leenders, Kramers, Arne Visser, 2016.)
- has to lead in a physical way and has to be able to show the conductor's intentions (and eventually his own) with movements and body language. This means his non verbal communication must be very clear. To achieve this clear way of leading, he must mentally follow both conductor and last stand at the same time, and all the other players that are involved as well, especially the principles.
- must be able to split the visible, physical leading (which happens *before* a note/entrance, simultaneously with the conductor) and the actual playing (which happens *after* the physical leading). Following and leading at the same time is a difficulty of concertmastership. A concertmaster might have (and may sometimes show) his own interpretation, but usually he's translating the intensions of the conductor into his body language (which is following) and showing this to the group (which is leading). Therefore a concertmaster must keep all eyes and ears open to immediately feel the intensions of a conductor: what conductor and concertmaster do, must happen as simultaneously as possible (physical, mental).
- must help the orchestra members to function well together from a social and musical point of view, and must speak with problematic members in order to help get them back on track with the group (social, musical).
- *must inspire and motivate the **entire** orchestra* (interviews Wijzenbeek, Van Rijn, Arne Visser, 2016) (social, musical).

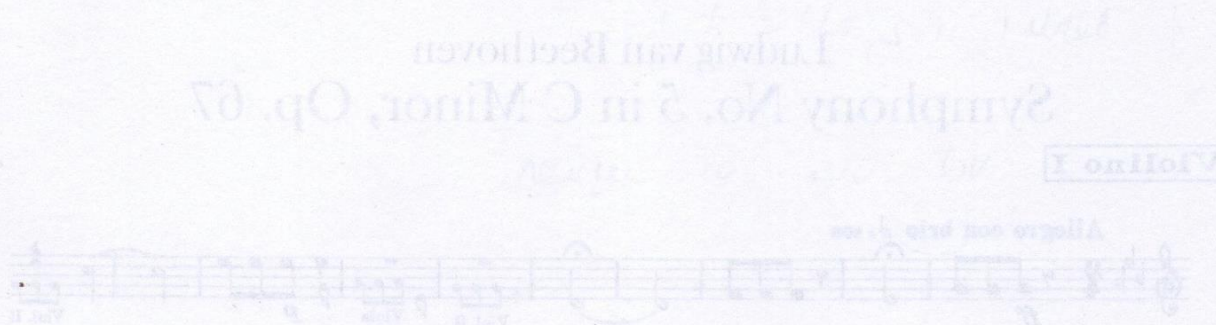
Leadership styles

Daniel Goleman, who completed his doctorate degree at Harvard and who writes about psychology, behavior and brain research for the *New York Times*, has theorized the existence of several leadership styles, which are used to describe several types of leaders (Goleman, 2012).

- 1) *Visionary/authoritative* style focuses on the vision or where the organization needs to go (end result) while leaving the actual details up to the team.
- 2) *Coaching* style: the leader acts as a mentor, and the personal development of an employee is important.
- 3) *Affiliative* style keeps the focus on group dynamics, good relationship and trust.
- 4) *Democratic* style allows the group to collaboratively decide on direction and goal. There is input from everybody and there is a high degree of involvement, which means there is commitment to plan, goal and vision.
- 5) *Pacesetting* style focuses on performance, with extremely high goals. There is little room for input.
- 6) *Commanding/coercive* style is military, it's sending people out, the instructions are detailed.
- 7) Joris van Rijn, concertmaster of the Radio Philharmonic Orchestra, added another style: the *Confrontational* one, in which the leader is mirroring the mistakes made by the section, as a way of correcting.

The personality of a leader partly decides his style of leading. Using a combination of several leadership styles or switching between several styles is possible and is sometimes even required depending upon the situation. A positive approach (demonstrated by the visionary/authoritative, coaching, affiliative styles) will create more goodwill than a negative one (e.g., commanding/coercive style), but certain styles can at times be too time-consuming (e.g., the democratic style).

Appendix 18: Annotated scores of first and last (reference) recordings



Legend to annotated scores:

-  physical
-  mental
-  social
-  musical
-  concertmaster not visible

Reference recording 1: CSO (2014) and Hans Reinders

Allegro 8-116

8

mf

pp espr.

cresc.

fz

ffz

fz

Grandioso

fz

ff

Vn V^{#2} V

"Cm ub": Dvorák at 15th of April 2016 (no orchestra, 3rd lesson AT)

~~8~~

mf

pp espr.

cresc.

fz

ffz

fz

Grandioso

fz

ff

Vn V^{#2} V

2nd 1, 10, 2, 11, 3, 14
"Cm 1": Beethoven at 29 march

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

Violino I

(no score/orchestra, use 1st version Alexander technique)

2nd 1.
Allegro con brio $\text{♩} = 108$



"Cm 5a": 15th of April

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

Violino I

(3rd version, no orchestra)

Allegro con brio $\text{♩} = 108$



VIOLINO 1

Menuetto
Allegretto

"Cm 3a", 2nd lesson, 1st recording of mozart, 1st April 2016

1st time: **CUT** *f*

2nd time:

(2nd time)

VIOLINO 1

Menuetto
Allegretto

"Cm 6a maoi", 1st April (3rd lesson)

CUT