

Thoughts on Rehearsing

1. Good rehearsing is based on good listening.
2. Study well, so that you can hear what is happening in the moment. (Toscannini: Study until your eyes burn and you can see the notes when you look away from the page.)
3. Conducting comes out of your expectation of what you want to hear. The purpose of study is to *increase the strength of your expectation*.
4. Speak in the character of the music.
5. Sing for the orchestra.
6. Rehearse for attitude as well as for improvement. Think of yourself as a chef who must keep the temperature (energy) of the room at the right level—too high and it boils over, too low and you can't "cook."
7. Collect at least two issues before stopping. Stop as little as possible.
8. Kurt Masur: What is the one thing I can say that will positively affect the most issues?
9. Robert Reynolds: Hit the bullseye with one shot: Use a rifle, not a shotgun.
10. Don't anticipate problems. Listen to what they play and respond.
11. Furtwangler: Rehearse as much as is necessary in order to be able to improvise at the concert. Not less and not more.
12. Barenboim: Rehearsal is not about finding what you want. It is about eliminating what you don't want. Once that is accomplished, you can improvise at the concert with confidence.
13. Klemperer: "Nicht auf dem Probieren, aber auf dem Ausprobieren kommt es an."
["The important thing isn't rehearsing, it's experimenting."]
14. Karajan: 92% of a great performance can be achieved by eight simple phrases:
 - a. Too loud – too soft
 - b. Too high – too low
 - c. Too early – too late
 - d. Too fast – too slow
 - e. Too short – too long (Bonus)

Consider now, how many of these can be shown by conducting without stopping and talking.