

philharmonia orchestra

Allianz Conductors' Academy – Transcription

We travelled to Watford with Gustavo Dudamel where he worked with three young conductors as part of the Allianz Conductors' Academy.

Gustavo Dudamel – conductor

Ok, we'll try one more time from the very beginning.

Extract from Mahler's Symphony No. 5

It's a little bit late, horns...

Matthew Coorey – Student conductor

We've spent one week observing the London Philharmonic; we had one session with them a couple of months ago and now we're all back in London for March to spend the bulk of the week with the Philharmonia this time. This includes two sessions: one which we're about to have in about one hour with Gustavo Dudamel working on Mahler's 5th Symphony. Our next session is on Sunday and that's with Esa-Pekka Salonen. What we're leading to is a concert in March at the Royal Festival Hall with the Philharmonia Orchestra.

Anna-Maria Helsing – Student conductor

Well today has been exciting because almost the whole day has been about Mahler 5. We have followed the rehearsal since the morning and seen how he works on that piece.

Gustavo Dudamel

I love this. [To cellos] Give a little bit more in bar 3, but a little. It's only about the intensity, not about the dynamic because otherwise it would be *forte*. Ok, from the upbeat.

Matthew Coorey

For me this evening is about three very exciting things. First of all we're getting to conduct Mahler. Secondly we're working for the first time with one of world's great orchestras, the Philharmonia. Thirdly the fact that we've got someone as brilliant and inspirational as Gustavo Dudamel looking over our shoulders makes this evening rather special – I think daunting is the word.

Gustavo Dudamel

[To Coorey] Good, and the glissandos? [Pointing to violins] they are still playing. If you have two girlfriends you have to take care of both, not only one.

Matthew Coorey

[Laughs] Ok. [To cellos and violins] I think that makes you both my girlfriends, I hope that's ok. Roll on 6 please.

Christian Schumann – Student conductor

My heart beats like crazy because if you are able to deal with that kind of pressure, with that situation you learn so much.

Christian Schumann

[To the orchestra] That was better.

Gustavo Dudamel

[To Schumann] Before they go to rest, try number 2 one more time. Look at this very important thing: where you start, here [points at score] this is very *cantabile*, there's a lot of movement. Have the control because when you are in 2/2 it's like this [makes well-defined conducting gestures.]

Christian Schumann

It was wonderful, it was kind of hard to get into the material but as soon as you feel comfortable with what is going on it is just amazing.

Anna-Maria Helsing

He is such a positive person and it feels like the way he conducts, he's also like a human being. Very energetic, positive – and encouraging, of course.

Gustavo Dudamel

[To Helsing] There are a lot of beautiful things you can do. Our instrument is not the baton, this is not true. Our instrument is all of our body. You can jump, you can move, you can dance, you can do whatever and the orchestra will follow. If you do this [makes a gesture] they will play staccato, or if you do it like this, it's legato. [To orchestra] Last time, sorry.

Helsing conducts

Gustavo Dudamel

[To Helsing] Good. And *conforto*, the feeling that you have all the sound in your hands. Here, on the left it's important. Good, give the crescendo to the violas and the cellis. This crescendo, yes. Perfect. Because there were a lot of things here [makes broad conducting gestures] but you have to turn (to the orchestra).

Matthew Coorey (later that day)

It was very exciting, I enjoyed it. It's a great thing to do for the first time. I certainly feel very happy having had a test run with a Rolls Royce Orchestra on music like this.

Anna-Maria Helsing

If we learn anything here it's probably that we have so much to learn.

Gustavo Dudamel

I was part of this academy and this was something very important not for my career, for my life.