

# Concerto in F for Piano and Orchestra

George Gershwin  
(1898 - 1937)

## II. Adagio - Andante con moto (Beginning - Reh. 1) ●

For this passage, my goal is to transport the listener back to New York in 1925. Choice of felt crown mute is critical in order to create the right character and color in your sound. As with the lyrical passage from *American in Paris*, I use an old felt beret that I place on the stand, slightly puffed out. I am then able to place my bell so that I play into the hat at various depths, creating a warm covered tone that I can alter slightly by how far into or out of the hat I place the bell. Vibrato, especially on the longer notes, can infuse a wonderful color here as well. I usually start these longer notes with a slower vibrato, quickening and intensifying as I get louder in the first hairpin or when I'm leading into moving notes out of a longer note later in the piece. Using your vibrato in this way will help keep the interest and searching quality in the tone, and will set an appropriate mood. To create a bluesy feel, use half valves or note bending to help (counting from the beginning of this movement, bars 6, 7, 9, 13, and 17 are all possibilities for a bluesy touch). Make a distinct difference between the written legato B-flats in bar 11 and the accented B-flats in bars 15 and 16. When playing this alone in an audition situation, think in context, and hear the clarinets playing their eighth-notes during your tied whole notes to help you stay in the correct style and mood. There is room to be flexible with your time throughout, but always keep an eye towards the general structure of tempo.

## (Reh. 8 - 5 bars after 9)

Apply all of the same concepts to this passage as I suggest for the beginning. There can be a little rubato in both the first bar of Reh. 8 and the fifth after Reh. 8. Just make sure that whatever time you give or take is balanced by the end of the bar to stay in coordination with the rest of the group. The written B's going into Reh. 9 can have a special shimmer to them, as can the B-flats in the final bar, phrasing down into the piano chord in the bar after the last note.