

AUO Rehearsal 6 Notes

MOZART – Clarinet Concert

Our biggest challenge is consistency. This not only goes for this piece, but for all pieces. We must be more aware of the classical practices in which we taper off ends of phrases, we know when we accompany vs take the lead, etc. Remember, its all in the music! 😊

Movement 1

- **M. 8 – Ensemble**
 - We need a more noticeable decay to beat 3 to end the phrase / then the pick-up is Forte
- **M. 13 – Flute/Violins**
 - Flute - Careful not to rush the quarter-notes
 - Violins – character is different on these 16ths. Give us some more life!
- **M. 20 – Cello/Bass/Viola**
 - Careful not to accent the quarter-notes from the slurred 8th-note
- **M. 24 – Ensemble**
 - Each of these three quarter-notes MUST get softer, please (same at M. 36 & 56)
- **M. 28 – Ensemble**
 - Make beat 2 softer than beat 1
- **M. 31 & 33 – Bassoon/Cello/Bass**
 - Make sure the double-dotted quarter is held long enough so you play a 16th-note on the pick-up to downbeats
- **M. 39 – 43 – Violins**
 - You all must drill this passage individually
 - Same at m. 134-137 & 322-325
- **M. 76-80 – Ensemble**
 - You all are rushing this section every time. Please look up. You also do not need to lift the bow vertically from the string. Keep it close to the string.
 - Same at m. 270-276
- **M. 91-92 – Ensemble**
 - Can there be a little more weight on beat 2? Same at m. 92 – just a little
 - Cello/Bass – listen carefully for intonation of A#
- **M. 94 – Violins**
 - Clean up. Needs to be together and in 3rds
- **M. 125-126 – Strings**
 - Look up. This is a cadential point in which there you slightly broaden the line to the downbeat WITHOUT accenting it
- **M. 192 – Ensemble**
 - Make more difference between the P and subito Forte
- **M. 195 / 197 / 217-218 – Violin/Violas/Cello/Bass**
 - If you have a sequence of repeated notes that then stop on the downbeat (in this case, quarter-notes), they are to diminuendo from the first to the last to help shape it
- **M. 347 – Violins**

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- Very exposed measure. Needs work

Movement 2

- **M. 9-16 – Horns**
 - All the notes on the recording were incorrect, esp horn 2. Please check your pitches together
- **M. 8 – Violin 2/Viola**
 - Can your pick-up going into measure 9 be a little more ‘present’
- **M. 16 – Violins**
 - I would maybe suggest starting the 2nd 8th-note a little louder and then decrescendo back to “piano” in m. 17 (same at m. 32)
- **M. 27 – 29 – Cello/Bass**
 - Intonation is very exposed here. Check your half-steps
- **M. 33 – Strings**
 - Need to agree on length of the 8th-notes. Also, the bow does not need to come far off the string. Keep it close to the string! (same. 46!)
- **M. 44 – Viola/Cello/Bass**
 - Release beat 1 into beat 2 / then the pick-up 8th note must be part of the next mini phrase
- **M. 53 – Ensemble**
 - Need better crescendo
- **M. 54 – 59 – Ensemble**
 - You all need patience in this section. This is a cadential area in which we should naturally broaden our sound in the forte section and look up more.
- **M. 92-End – Ensemble**
 - Look up more. There are 3 cadences within this section, 2 of which are DECEPTIVE (ahh a trick!) (m. 92-93 / 94-95) and then Perfect Authentic Cadence at the end. You must stay relaxed and alert so you are with the conductor/soloist

Movement 3

- Horns – keep working on this movement. I know it gets high, but the thirds are crucial to the harmonies 😊

DEBUSSY – Afternoon of a Faun

SIBELIUS – Movement 1

- **7th of Letter A – m. 62 – Violin 2/Viola**
 - Connect your line together – hide the bow change
- **M. 100 – Violin/Viola**
 - These are equal 16ths, not a tremolo. Try your best to keep it even
- **Letter E – Tempo I (m. 166) – Woodwinds**
 - Only 1 player per part. Principals – divide equally among your sections.

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- **2 before Letter H – Tempo I (m. 166) – Strings**
 - Use less bow and really focus the sound into the articulation on the 8th-notes.
- **Letter N – Letter O – Horn**
 - Give a little more weight to the 1st slurred quarter-note so we have some emphasis on it.
- **Letter P – 5th of Letter S – Woodwinds**
 - Only 1 player per part. Principals – divide equally among your sections. Give the slightest accent on each dotted-half note entrance
- **2nd of Letter S – Strings**
 - Needs to be lush. Cello – you are the pulling voice in this section so we need a full/connected line from your part
- **SPOTS THAT NEED MAJOR WORK**
 - **3 before Letter I – m. 194 – Strings**
 - We need to bring out these LONG chromatic lines
 - Cello/Bass – you don't get as much rest as the higher strings, so be ready for those immediate entrances (3 before K / Letter K /m. 190-191 / 193)
 - **Letter P – Letter S – Cello/Bass**
 - If you notice, there are some general patterns for your scales that could help us prepare this section that is crucial for the texture
 - **Bass – You have 16 scale entrances.**
 - 1st and 2nd entrances (m. 251 & 254) come in just after BIG beat 2.
 - 3rd, 4th, and 5th entrances (m. 266, 268, 270) are a pick-up into BIG beat 2
 - 6th entrance (2nd of Letter Q) is an odd-man out
 - 7th, 8th, 9th, 10th, 11th, 12th entrances (m. 263/265/267/269/271/273) come in just after BIG beat 2
 - 13th, 14th, 15th, 16th entrances (m. 275/277/279/281) are a pick-up into BIG beat 2
 - **Cello – you have 13 scale entrances**
 - 1st and 2nd entrances (m. 252/254) are pick-up beats into BIG beat 2
 - 3rd and 4th entrances (m. 257/260) are on the downbeat
 - 5th, 6th, 7th, 8th, 9th, 10th, and 11th entrances (m. 262/264/266/268/270/272/274) are pick-up beats into BIG beat 2
 - 12th and 13th entrances (m. 276/277) are on downbeats

SIBELIUS – Movement 2

- **Letter B - 4 before Letter D – Oboe/Clarinet**
 - Only 1 player per part (4th of D – Tutti)
- **4th of Letter B – Letter E – Violin/Viola/Cello**
 - Keep the 8th-notes on the string and play into them while ascending
- **M. 72 (Tempo I) – Letter H - Woodwinds**
 - Only 1 player per part. Principals divide among section

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- **1 before Letter F – 3 before Letter G – Violins**
 - Make sure you look up for rubato (push/pull of tempo). Don't go on auto pilot
- **2 before Letter G – Violin 1/Cello/Bass**
 - You all enter differently. Violin on beat 2 / cello on pick-up to downbeat / bass the pick-up to beat 2
- **Letter H – Ensemble**
 - Violin 2/Viola/Cello - Work with a metronome that pulses 6 beats per measure, and then just 2 beats per measure so you can feel the syncopations. This will require individual practice drilling
 - Horn/Woodwinds – the third quarter-note is always played too late. We must feel that inner 6 beats per measure to truly continue the flow
- **M. 111 – Adagio – Violin / Woodwinds**
 - Mark out your rhythms. I will subdivide 1 before the adagio measure on beat 2 only
- **Adagio – Horns**
 - I will beat these 2 measures in 4 beats each to help place them
- **Tempo I (m. 116) after Adagio – Letter K – Ensemble**
 - We have a 4/4 over 6/4 meter occurring. Those playing in 4/4 MUST be with me at all times.
 - Trumpet 1 & 3– we tend to be a little behind on our entrances. Breathe earlier to better prepare
 - Woodwinds – at m. 130 listen carefully for our intonation of our trills. We all play the same notes except for Bassoon
- **Letter P – End – Ensemble**
 - Make sure to look up for those few measures in which there are breath marks for some players (end of 2nd & 6th of P / just before Downbeat of Q). Those who have held whole-note should still hold that like a fermata
- **SPOTS THAT NEED MAJOR WORK**
 - **Adagio – Ensemble**
 - Please work on this section, especially the pizz quality. The harmonies are key in driving us forward.
 - **Letter M – m. 224 – Woodwinds/Strings**
 - Strings - Drill these passages with all the accidentals and bow techniques, especially at letter N
 - Woodwinds – Drill Letter N with metronome for articulations

SIBELIUS – Movement 3

Goal Tempo is dotted-half = 80

- **Beginning – Cello/Viola**
 - You can put bows down and pick up before Letter A
- **Letter B – Cello**
 - Decrescendo faster on each of these half-note entrances for the hemiola. We need the pulsation with the viola. Same at 9th of letter O

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- **Letter E – Woodwinds**
 - Only 1 player per part until Letter G
- **1 before Letter H – Cello**
 - I will give you the last quarter-note beat
- **Letter H – Horn**
 - We are still in 1 beat per measure but it is slower. I try to show a 4 beat pattern to help you place each downbeat here to set the tempo
- **Letter I – Tempo I (m. 245) – Woodwinds**
 - Only 1 player per part. Tutti after Tempo I
- **1 before Letter K – Clarinet 1**
 - Diminuendo to niente and the last 2 notes you can stretch a little
- **8th of Letter K – Violin I /Cello**
 - Don't take the staccato literally, they are just supposed to be separated, not short
- **9 before Letter M – Strings**
 - Pace your crescendo and make sure that don't rush so we arrive at a true FFz
- **4th of Letter M – Bassoon**
 - Reminder – I will contact that measure in 3
- **7th of Letter M – Strings**
 - Play accent and then a much bigger crescendo
- **M. 248 – Violin/Viola**
 - Start ON the String
- **SPOTS THAT NEED MAJOR WORK**
 - **Letter E – Letter G - Ensemble**
 - All parts need to drill this section individually. The fugue is very exposed and can only get better with slow practice and drilling by 'chunking' note per note, measure, per measure