

Shostakovich:

- 2 – **STRS & W.W.** keep triplets bouncy
- 13 – **HN & CELLO**, please look over the soli section, especially the 4 bars going into 14
- 16 & 27 – **EVERYONE**, please watch and observe dynamics
- 5 after 28 – **UPPER STRS** watch notes and rhythms
- M.351 (going into 31) **TRPS** – much more sound and cresc.
- M.354 (3 after 31) **B.D.** – bring out the two off beat quarter notes – *fff*
- M.359 **EVERYONE** - second beat, *sub. p cresc.* (just watch)

Sabre Dance:

- 5 – softer accompaniment, listen for Alto Sax
- 6 – little more **FL** and even softer accompaniment
- 5 and 6 measures after 7 – make sure you have *sfz cresc.* added in parts
- 12 – **STRS**, remember on the string a little closer to the bridge and frog plus super dry/secco
- Final note – let the sound ring, but FREEZE!!

Rimsky-Korsakov:

Mvt II –

- Always keep the second beat warm
- G – move forward and listen to flute

Mvt. III –

- Last 6 measures – molto cresc. and dimin. on fermata – attacca **S.D.**

Mvt. IV –

- Keep **S.D.** very soft during violin solo
- **VLN I** – be ready for entrance 6 before M = *ff* and artic.
- M and throughout – melody line, strong accents and watch for cut offs
- 1 before O – **UPPR STRS** hold instrument like a guitar and use hairpin phrasing

Mvt. V –

- Final note – not too long (1 bow)

Tchaikovsky:

Mvt I –

- M.9 – **CELLO/BASS** – don't rush, listen & accompany BSN
- **STRS** – section at A – last note of slurred figures should be long/tenuto
- **W.W.** – section at C – last note of slurred figures should be long/tenuto

- **Everyone – 2 before Allegro vivo, I will start conducting those bars passively in 2 in the upcoming tempo. BSN/CLAR play the pick-ups notes into the second bar of the Allegro vivo.**
- **VLN I** – at the Allegro vivo, don't rush the syncopated notes
- **D** – make sure you add the *mf cresc.* in parts (same as 16 before L)
- **W.W.** – watch me for entrance to E, plus **EVERYONE** observe dynamics here (same as 5 after L)
- **UPPR STRS at F** – blend/melt into each other's tremolo entrances – no harsh or accented notes (same as before M)
- **STRS at H** – feel the down beat then play off from that
- **EVERYONE**, 6 before K – I go into 4 and Rit into *molto meno mosso*. I will *stringendo* and will be back in 2 one bar before Tempo I.
- **STRS at the end (last 6 bars)** – I will show each pizz note

Mvt II –

- Always watch and observe dynamics, especially in the beginning
- Theme at A and likewise sections should always be legato – contrast from first theme

Mvt III –

- I will conduct a 3 pattern – 1, 2, and 3 will be the first visual measure in your parts. That same 3rd beat will be the downbeat for the **CELLO/BASS** to start their pick-up notes into the second measure (violin entrance) of the piece.
- Think phrases of 3 to keep things together – then follow dynamics/*cresc.* and keep staccato notes short and non-staccato notes full.
- All repeats are good!
- **VLN I** at F – first two stands on upper notes and everyone else on bottom notes
- If tempo gets behind, we will use the first three bars at H to *accel. to a tempo*

Mvt IV –

- Watch for cut off in the opening section & No Russian (making sure you are still reading)
- **TIMP** – continue to *cresc.* even after the CYM/B.D. hit
- **Allegro vivo** – under tempo until we can really move forward after C.
- **STRS at C** – all down bows, but not violent – think buoyancy
- E is a change in character, feel in 1
- **STRS at 4 before G** – think 4 bar phrase starting at *mf and cresc.* to G. (same at O)
- 16 before H and until basically I, keep it very *piano*
- I – descending bass line – don't let it get sluggish or behind. Don't let the tied note last too long.
- Presto – just watch and *forte* notes from **TIMP** 1 before Q
- 30 before end – add *mp cresc.* (just watch again)
- Wait for timp before you play the final note!