

RYSO Notes 12-1-09

YOUTUBE

Brahms: <http://www.youtube.com/watch?v=9ny6HjTHv80>

Verdi: <http://www.youtube.com/watch?v=3gCCL7raR34>

De Falla: <http://www.youtube.com/watch?v=Ck3Eientnw0&feature=related>
<http://www.youtube.com/watch?v=23t6L7uJTGk&feature=related>

GRACE BAPTIST 2 NEXT WEEKS

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Verdi:

- *Tutti*: subdivide sixteenths throughout the piece (remember the snare)
- *Brass*: listen to your section for tuning and quality of sound at (H)
- *Brass*: match articulation of those around you
- *Tutti*: be rhythmically precise (think about the contrapuntal style of Bach)
- *Low Strings*: 6 before (J), be cautious of accidentals (G#s and G naturals)
- *Bassoon*: Listen to the low brass at (I), resolve correctly on the downbeat, and try to make note changes as clean as possible
- *Trombone*: bring out the descending chromatic line (E-Eb-D) after (I)
- *Low Brass, Bassoon*: observe the diminuendos after (I), 6 bars
- *Upper WWs, Upper Strings* at (I): be dramatic about the crescendos-decrescendos, come off the tied 16th note together by listening and subdividing.
- *Tutti*: don't stress the accents so much that you lose the characteristic sound of your instrument before (J).
- *2nds*: 3 after (H) needs to be forte, everyone else is mezzo
- *Brass*: fortissimo cannot lose time after (H)
- *1sts*: come in with more gusto on your first entrance after (I)

- *low strings*: make a difference between your terraced dynamics before (I)
- *Brass*: J should be the most in tune and beautiful sound your instrument can make, this chorale-like section demands subdivision and listening.
- *Strings*: don't rush the sixteenths at (L), the first two are getting lost
- *Violas*: be sure to be together at (L), listen for pitch and rhythm. Look to make sure you're using the same part of the bow as those around you. The forte needs to be more aggressive.
- *2nds*: listen to the Violas before you come in at (L). Blend into their sound and their rhythm. Listen to each other for pitch and rhythm. Are you using the same part of the bow as those around you?
- *Bassoon*: don't accent the notes that aren't accented at (L); use an articulation that matches the low brass
- *1sts*: subdivide sixteenths before you come in and during all of your quarter and eighthnotes to ensure that you come in precisely on "e"
- *Tutti*: watch at N, for the accel.
- *Brass*: watch out for the piano 9 after (J)
- *Brass*: make a very noticeable difference between the pianos and fortes at (H); shorter 16ths in the piano-keep them from sounding muddy
- *Low Strings*: the ascending line before (I) can be a bit more sensitive of the melody in the violins

De Falla:

- rest(s) *At (6) 1sts*: watch out for the quarter note
- THEN get soft *2nds* at (7) should start out fiery, and
- *Tutti*: 2 before 8 is a big crescendo
- *Tutti*: (9) is faster
- *Tutti*: bigger crescendo at (7)
- *Tutti*: lock into the sixteenths
- *WWs*: phrase your figures at (8) and beyond
- *Piano*: watch out for eighth rests before glissandos
- *WWs*: use the crescendos on the runs to motivate the gesture after (6)
- *WWs*: make sure your triplets start ON beat 2

- *Bassoon:* focus on the accented notes after (5), including the one(s) marked piano
- *Strings:* after (7), be sure to accent where needed and PHRASE, using dynamics.
- *WWs:* phrase after (9), give direction do your notes (aim for the sforzandi), be dramatic with the dynamics
- *WWs:* 2 before (11) should think about making each sixteenth as long as possible, and as important as all the others
- *Tutti:* bring out the accent on beat three at (11) and (12)
- *Violas:* be confident in your strong, marcato eighthnotes
- *Tutti:* crescendo 2 before (12) and 2 before (13), lead to the accent on the downbeat 1 before.
- *Tutti:* (13) is the one ethereal moment in the midst of the feistiness that is this piece. Be sure you can hear the horn.
- *Fl, Ob:* try to pass the line back and forth between eachother seamlessly
- *"sempre sul pont"*- always on the bridge
- *1sts:* after (13) let your 32nds lead into the 2nds' line
- *Tutti:* 3 before (16) can be uglier and grittier (strings more at the frog)
- *Tutti :* exaggerate all crescendos, you always need to do more than you think in order for it to come across to the audience (especially at (8) in the *violins* and *WWs*)
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Brahms:

- *1sts, 2nds, and Fl:* after (P) watch out for F#s and GXs
- *Tutti:* don't rush the descending scales when you have them 11 after P and beyond- listen to the subdivision the violins are giving you
- *Strings:* be in the same place of the bow as those around you, especially when the eighthnotes are moving (m405)
- *Ob, Clarinets:* play the half notes like bell tones