



UNIVERSITY OF CENTRAL FLORIDA

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**To all members of the WSMA Honor Orchestra:**

Greetings from Orlando, Florida, where I will soon be making my debut with the University of Central Florida Symphony Orchestra. I hope you all have had a wonderful start to your school year as well and are being te positive examples for your peers at your respective high schools. At the end of this month, we will be reuniting again to perform the music that we prepared during that exciting week in Green Bay; I look forward to seeing you all and to have you demonstrate your talent and skill for the state conference.

Your Green Bay performance was a success in showing the progress you made to that point, and we will be polishing the program even further in Madison. I am including some notes from your performance to assist you in reviewing your music as you prepare for our rehearsals in Madison. Please go over each note and mark in your music as necessary for your individual practice.

See you in Madison!

Sincerely,

**Robert G Hasty**

Overall feedback: The main issues were balance and pulse (usually rushing). Practice with a metronome in your review.

Rehearsal notes for Shostakovich:

- Opening: Brass-more articulation and uniform breathing (breathe after the half note).  
Third trumpet part is over-balancing the section (will use one in Madison)
- Rehearsal 4: Horns should play shorter and lighter. Clarinets are rushing, more length is needed on the quarter notes.

- Rehearsal 5: Awesome playing by the flutes and piccolo!
- Rehearsal 7 to 8: Good steadiness of pulse
- Rehearsal 10: woodwinds rushed; more length of quarter notes is necessary.
- Rehearsal 13: Excellent horns/cellos!
- Rehearsal 16: Horns should play lighter and softer.
- More crescendo is needed going into 18.
- Rehearsal 18: Clarinets need a steady pulse.
- Rehearsal 20: Excellent steadiness in low brass
- Rehearsal 29: More articulation in trumpets (attack)
- Rehearsal 32: Low brass: all E notes should be E-flat! (someone played an E natural a few bars after 32)
- 7 measures after 33: Make sure you all have a “p” marked!

#### Rehearsal notes for Liszt:

- Excellent solo at the start
- M. 18: check intonation in bassoon parts
- M. 25: Everyone plays staccato on the downbeat
- Great clarinet solo!
- Rehearsal A: Horns are too loud.
- Rehearsal B: Horns are too loud and too long (especially in Horn 1)
- M. 64: Clarinets are rushing the 12-note scale (feel it in 4)
- M. 91: Horns are too loud.
- Looking forward to hearing the longer violin cadenza!
- Rehearsal E to Vivace: Horns are too loud (this is becoming a theme!)
- M. 128: Bb Clarinet is too loud.
- Rehearsal H: Timpani is too loud too soon, make a more gradual crescendo.
- M. 204: Horns too loud
- Rehearsal J: Horns too loud
- 8 measures before Rehearsal O: All sustained notes are too loud.
- Rehearsal O: Timpani: check your rhythm (there are no triplets)
- The biggest issue with this piece was balance: know when you must play less so that the important line is heard.

Rehearsal notes for Zare (provided by the composer):

“Overall it sounds fantastic!

The solo clarinet can relax more on the 32nd notes in the beginning - you can take more time with them.

The main thing to try to fix - After letter B, you still rush the tempo. We tried to work on this in the rehearsal. Everyone should try to relax, and hold the tempo back, and keep it steady at that slower tempo. Metronome practice between now and Madison will help. The recording is about 30 seconds or more faster than the other recordings I have of the piece, a sign of the speed in these sections.

At letter F, I want to hear the string melody more. I'm not sure if this is because of the recording quality or if you actually need to play out more, though, because I don't remember the balance like that during the zoom rehearsal.

The bassoon and oboe solos in M-N were great and balanced really well!

Good balance after T with woodwinds vs brass!

Great brass sound at W to X!

The solo clarinet at the end was fantastic as well.

Thanks so much for programming NEOWISE and all the hard work putting it together!

Rehearsal notes for Hindemith

- 2 before Rehearsal A: Check pitches in the woodwinds
- Rehearsal B: Horns should make the crescendo more gradual.
- 4 before Rehearsal C: Strings – don't let legato slow down the tempo (use a metronome).
- 2 before Rehearsal F: Woodwinds – make your rhythm snappier.
- Rehearsal G to H: Trombones have a tendency to rush as you get louder.
- 1 before Rehearsal H: Third trombone should have an F (you're playing a G; I noticed this in the dress rehearsal but forgot to correct it).
- 5 before Rehearsal J: brass sustain to the 2<sup>nd</sup> quarter beat of the bar (you are releasing on count 1)
- 4 before the end: Let's do *fp* for brass so we can hear woodwinds.