

### **Feedback from the Feedback Form**

Thank you!!! to all 36 people who responded to the Player Feedback Form. I was so pleased so many people contributed, and especially pleased so many people wrote in the comments and suggestions sections.

I have averaged the totals from the Likert-scale questions and identified the themes from the open-ended questions. I have used mean averages (rather than medians) as the responses were fairly uniform - so the data was not overly skewed.

Here is a summary of what people thought:

1. Approval ratings were high for this season's repertoire! The Sibelius received an 84% approval rating, the Haydn an 86% approval rating and the Dvorak a whopping 91% approval rating!.

2. In terms of the repertoire being an appropriate standard for individual players, the averaged rating was 8.3 out of 10, and 8.8 out of 10 for the orchestra as a whole (so pretty good really). There were quite a few comments about this... see below.

4. When asked whether sectionals were a good thing to include in our rehearsal schedule, the averaged rating was 9 out of 10 (so very positive, although this was qualified by some comments, see below).

5. We all seemed to think the audience loved us...! The averaged rating was 9.4 out of 10 for how much we thought the audience enjoyed our performance! Positive psychology at work here.

### ***NOW! On to the comments section:***

A number of themes emerged from the comments sections from which I have tried to extract common themes.

Firstly, we all love Willem. Several comments to the effect of "Willem's enthusiasm, his intensive preparation before rehearsal and careful work with the orchestra is the root of our success" were made. A couple of people commented on how amazing Charlotte Miles was.

A few respondents wished for earlier start and finish times for rehearsal, and hoped that rehearsals would never go late.

Several people commented on the importance of sectionals, and wished for more divided sectionals within the String Section. The cellos / basses asked for their own sectional in particular. A few people wished there was more of an expectation to practice parts at home.

The only grumbles were: the cellists would like better chairs and the lower brass would like to play works with more, well, lower brass.

On the question of difficulty, responses were equally divided between players saying they appreciated the easier program this time around, and others saying they liked the challenge of being given harder repertoire. One respondent suggested spreading harder works over 2-3 seasons worth of rehearsals.

### ***AND FINALLY... FUTURE REPERTOIRE! (Caps Lock because this section was so enthusiastically answered).***

This section elicited LOTS of responses. Here is a summary:

#### **Baroque**

- \* Handel Concertti Grossi Op. 6 No. 1
- \* Zelenka

#### **Classical**

- \* Mozart (3 ppl requested Mozart, 1 person specified Symph. 35 and 1 requested Symph 40).
- \* Haydn (2 ppl)
- \* Beethoven (Symphs 3, 6, 7 and 8, and the Pno Conc No. 4 all requested)
- \* Rossini's "Petit Mass Solonelle" and "Stabat Mater"

### **Early Romantic**

- \* Berlioz's "Symphony Fantastique" was requested by 3 ppl
- \* Paganini Violin Concerti
- \* Schumann
- \* Chopin

### **Romantic**

- \* Mendelssohn Vln Conc (2 ppl), Hebrides Overture
- \* Schubert's C major Symph
- \* Brahms Symphs No. 3 (2 ppl) and No. 4
- \* Dvorak's 3rd, 7th, 8th and 9th Symphs were requested, as well as the Slavonic Dance No. 2
- \* It pains me to write this - I can't stand Wagner - but someone requested "Ride of the Valkyries" (ugh)
- \* Mussorgsky's "Pictures at an Exhibition"
- \* Smetana's "Ma Vlast"
- \* Saint-Saens was quite popular: "Danse Macabre" was requested by 2 ppl and his Pno Conc No. 4 was requested by one. "Carnival of the Animals" was also requested by 2 ppl.
- \* Grieg's "Peer Gynt"

### **Late Romantic**

- \* Tchaikovsky is someone MaSO is terribly keen on: - 2 ppl asked for the "Nutcracker Suite", 2 ppl asked for the "1812 Overture", 2 ppl asked for the 5th Symph, and "Capriccio Italienne" and "Romeo & Juliet" were also requested.
- \* Elgar's Pomp and Circumstance was requested by two ppl, and another suggested a full-blown Proms Concert with the works. Another suggested Elgar's Enigma Variations.
- \* Rimsky-Korsakov's "Scheherazade"
- \* Mahler's 4th Symph.
- \* Sibelius
- \* Respighi
- \* Rachmaninoff

### **Impressionists**

- \* Debussy's "La Mer" (2 ppl)

### **Opera**

It seems our opera concert was a hit - some people requested:

- \* Gilbert and Sullivan highlights (2 ppl)
- \* Ravel's "Bolero"
- \* Bizet's Carmen and "L'Arlesienne Suite"

### **20th Century**

- \* Holst's "The Planets"
- \* Shostakovich's 11th Symph and Jazz Suite No. 1 were requested
- \* Copland's "Appalachian Spring"
- \* Bernstein's "Candide Overture" (2 ppl)
- \* Barber's Vln Conc
- \* Kodaly's "Hary Janos: Intermezzo"
- \* Fletcher: "Folk Tune and Fiddle Dance"
- \* Vaughan Williams: "The Lark Ascending"
- \* Dukas: "La Peri"

### **Popular**

And finally, quite a few people asked for lighter, more fun repertoire, possibly for children or for a wider adult audience. The trend for orchestras to play film themes was requested by a few people and specifically there were requests for the movies themes:

- \* Star Wars
- \* Pirates of the Caribbean
- \* Mast of the Mohicans
- \* Dances with Wolves