

Notes from WSW rehearsal – Monday, February 4, 2013

I tried to be succinct – only three pages! Please read and annotate your parts as necessary before Wednesday evening.

Ticheli – Rest

- Bars 2 & 4 – allow the dissonance to be beautiful. Be sure to *shape* these two whole tones so they are interesting!
- M.11 – I want to take time on beat 4 – please watch.
- M.28 – Muted cornet solo, keep it warm. It was better when not pointed directly at me.
- M.31 – Pickup notes breathe before beat 4, all others sustain to beat 1.
- M.26 – Strive for a ‘simple’ sound here.
- M.40 – Cornet solo – a bit more vibrato?
- M.48 – Let’s take plenty of time here – where else you gonna go, anyway?
- M.59 – Make sure this is softer than the previous phrase, even though more players are playing.
- M.65-75 – Bring out the little motivic entrances. Note this phrase is barred 3+3+4.
- M.80 – I’d like to hear more from the consequent group with the move notes (Clar 2 & 3, Altos, Trpts 2 & 3)
- M.91-93 – As rehearsed, notes on the beat must be clear, syncopations must listen and not rush.
- M.99 – Clar 2 and Horn 1: listen to each other, you share that rhythm. Tongue clearly and distinctly here.
- M.101-103 – Please crescendo with me in 101 to downbeat of 102, then decrescendo to final chord.

Shostakovich – Festive Overture

- M.7 – pitch better in low brass; now keep it in tune without sounding tentative
- M.35 & 37 – Geoff: great job with solo. Keep the quarter notes in these measures proportional so the line doesn’t rush.
- |7| - Can this be softer? Is this your best *piano*?
- |8|-|11| - Woodwinds and euphonium, review these runs. They need to be seamless.
- |11| and following – I welcome more resonance in cymbal crashes.
- Last 3 bars before |13| - Be sure to intensify through these bars.
- |13| - Bass line, play softer, listen for the upbeats so it doesn’t rush. Upbeats, listen to the bass line.
- 9 bars after |17| - can this be softer? *Pianissimo* here, was *piano* at |17|.
- 3 bars after |20| - play the accent but don’t “thwack” it.
- |22|-|23| - moving eighths can’t be practiced enough!
- |24| - every 8 bars increase in intensity
- 3 bars before |26| - remember to intensify this last whole note.
- |26|-|27| - another clarinet run spot for practice.
- 1 bar before |31| - as rehearsed last night, start *piano* and crescendo
- |32| - Intonation above all!
- Final chord – *fp cresc!*

Del Borgo – Canticle

- M.12 – counterline in horns: stay under flutes.

- M.34 – Bari sax & bassoon: listen to each other.
- M.41 – Everyone: work harder to stay softer, under flutes.
- M.51-71; 121-128; 191-end: These Tutti sections are fair game for full ensemble sound; feel confident to play out.
- M.159-184: This is the section to watch to play extra carefully under the flutes. Even the melodic lines must be pushed softer.

Grainger – Lincolnshire Posy

I – Lisbon

- Fanfare figure after m.34 – remember to build the lines as rehearsed.
- In m.69, 70, 71 – please decrescendo quicker after your particular apex, so each succeeding apex gets the listener's attention.
- Please be prepared with the opening of movement II photocopied or memorized so the silence between movements I & II is void of all sound and movement. Some players need to photocopy a page to make this possible.

II-Horkstow

- Remember no breath between m.9-10, but we take a quick ensemble breath together at end of m.11.
- Remember that I reconsidered and put the grace notes back before the beat – but *late* and *quick*, please. They are embellishments, not melodic elements.
- M.35 – I'd like to hear Trumpet 2 more across the bar line on the B natural, until the grace note to the G.

III-Poachers

- Above all, relax!
- Canon players: be sure to give full value to all quarters in the asymmetrical measures.
- M.18 – Clarinets – I will give this section a shot on Wednesday before the run-thru. Be aware that m.23 is short-long, even though your rhythm appears to make the measure long-short. My second beat occurs *before* your final quarter note.
- English horn/muted Trumpet at m.25 (and similar places) – please be sure we hear each note. Slow down and fell every note go by. It's not a gliss.
- Interludes at m.46 and 63: please bring out the crescendo and 'louden lots' in the melodic motives.
- In reviewing the run-thru on Monday, it was *my fault* that the third strophe at m.51 fell apart. I am trying to give my full concentration to every change, and will continue to do so.
- M.68, Strophe #4 needs to begin softer, simpler, calmer, in contrast to the thunderstorm which just passed. Bring out the inner lines I rehearsed!
- Final canon at m.85: Be sure to play the triplet sixteenths equal to an eighth note in m.86 & 87. These are not compound beats, and we need to stay on pulse.

IV – Sailor

- First measure gestures: Small gesture in left hand on beat one, prep gesture in right hand on beat two, for the "and" of two.
- M.18 – Woodwinds: remain calm.
- M.32 – Tenor sax & bassoon, please lean on the concert Gb.
- M.43-45: Moving sixteenth notes need to be 'brighter' and 'bouncier.'

V – Lord Melbourne

- M.24-25: keep the quarter notes long as marked.
- M.34: We need a more dramatic crescendo to the release – triple *forte!*
- M.44: I'd like to hear more from the descending quarter note line.

- M.49: Horns – can you crescendo more?

VI – Lost Lady

- Sforzandi/Accents on the third quarter note in the melody need more punch, consistently throughout (m.10-12, 26-28, 106-108). I can't help to emphasize them because of where they fall in the measure.
- M.34, 98, 114 – Accompaniment – shorter *staccato*, more *accent* as marked. Cleaner!
- M.45 – Trombones – that was PERFECT last night!
- The strophes at m.50 and 66 need to have more shape (8 bars crescendo, 8 bars diminuendo).
- COUNT before entrance at m.82; someone was early at m.82 last night and unaware that it was wrong.
- Remember that the lyric line leads the sound at m.82.
- M.130 – As much mallet sound as possible!
- Final measure – I need to hear the aleatoric jumps to the upper notes more clearly. They should happen basically in order from bottom to top: baritone, alto sax II, trumpet III-II-I. If you need to tongue them to project them, be my guest! I need to especially hear the final B in trumpet I more distinctly.

Hindemith – March

- Intro – don't confuse the styles of the *forte* fanfare in trumpets and trombones with the muted horns *piano*. They are separate and distinctly different sounds.
- As discussed, strive to contrast triplets with dotted-eighths/sixteenths.
- M.37 – Flutes/clarinets must count correctly to not enter early! And the sixteenths need cleaning.
- |D| - Allow the horns to be heard above all the tongued triplets!
- 4 bars before |G| - bass line, lean on second beats of these measures.
- 5 bars after |I|, as discussed, this needs to sound more triumphant!
- 5 bars after |J|, horns and euphonium must build more on chromatic line.
- 2 bars from the end – *fat* quarter notes, and cleanly articulate the final triplet.

Sousa – Stars & Stripes

- Be sure the last strain is memorized, so you can stand tall and proud to play.
- We *will* have harp on Wednesday, so be sure to play a supported soft sound in the Trio so she is heard (and marimba does not have to play the cues!)