

Rehearsal Notes – November 4

Marquez

- Thank you for responding so positively to Rich and his energetic rehearsal.
- Naturally, I'll defer to his notes, which he'll share at the dress rehearsal.

Whitacre

- Percussion – thank you for your dedication to refining the sounds and textures of this work. Your contributions are essential to creating a convincing atmospheric sound!
- Train whistle sounds (flutes, after m.7 & 69; trumpet, m.22-25) - Don't let the "slow port." indications prevent you from playing on time. The portamentos are slow, but the entrances are exact.
- m.34-37 – Although marked at pianissimo levels, bring out the ascending scale figures.
- m.39-56 – Bring out the dynamic hairpins I indicated in rehearsal. These are critical to the effect.
- m.94-95 – Listen for the muted trumpets, and play soft enough to allow them to be heard.
- m.108 – Trumpets and horns – Be sure that the subito piano begins on the downbeat; don't allow the downbeat to be forte-piano.
- m.113 – Timpani, bass drum – We need more sound, balance and surpass the Trombone I entrance earlier in the measure.
- m.114 – Euphonium – Play sixteenths louder (mf) to balance the saxes.
- m.122 – Reminder – Trumpets, marcato at downbeat as we begin accelerando.
- m.126, 130, 135 – Piano and percussion – Stronger punctuation, fortissimo each time.
- m.138-139 – Trombones and euphonium – Please play stronger to draw more attention to the effect of the portamenti.
- m.146 – Clarinets, trumpets, euphonium – Remember that the oboes are the only instruments with the moving eighths. Clarinets, trumpets, euphonium – please emphasize the subito piano to heighten the effect.
- m.147-148 and m.151-152 – These two moments must have a compounding effect. We need to hear and process the trombone sound at 147-148, and then the next moment at 151-152 (saxes, horns, trombones) needs to register as bigger, louder, more aggressive, more *dangerous*. That difference isn't apparent yet.
- m.7-8 of the addendum from movement II – We need a big sound in the timpani gliss. Remember that everyone who is sustaining any sound in m.8 adds a fermata in m.8, and will sustain for the entire fermata.

Sullivan – Remember it's "BRITISH" not "BRIDDISH!"

Opening Number

- Woodwinds – keep it light throughout! I know you're working hard. Keep the grace notes late and quick, staccato notes crisp.
- Between |2| & |3| – more tambourine; after |3| – more triangle, with the larger beater used on Monday.
- 7 m. after |5|, be careful to place the downbeats carefully without rushing, in cornets, trumpets, horns, trombones, tubas.
- 11 m. after |6|, more sound in counterline in altos, tenors, and (especially!) horns.
- 15 & 19 m. after |6|, more crescendo in ascending scales in bassoon, altos, tenor, and horns.
- At |7|, it's not only pianissimo, there are diminuendi on 6 of the first 8 measures. This continues in the next phrase, and there's no crescendo *at all* until 4 m. before |8|.
- 5 & 13 m. after |9|, and 5 & 13 m. after |10|, all parts be sure to play softly enough to hear the delicate passages in solo/first clarinets. We also need to hear that solo clarinet line more clearly at |11|, so please play softer to hear it.
- 9 m. after |11|, parts with the moving eighth/sixteenth lines (bass clarinet, bassoons, bari sax, euphonium, tuba) need to exude exuberant enthusiasm for this section up to |12|!

Jasper's Dance

- First chord – listen down to the root of the chord in 3rd clarinet.
- |1| - we still need more definition from the accompaniment triplet/eighth note rhythm. In the second/third measure of |1|, heighten the crescendo/diminuendo more. Lots of horn after |1| at the counter-line!

Poll's Dance - Make this movement sparkle!

- I'll give 2 discrete beats prep, in one, to start.
- At |6|, yield to the low ww/low brass melody (eighth notes).
- 12 m. from the end – exaggerate the crescendo!

Finale

- At |4| please make sure everyone moves to Eb major.
- At |5| exaggerate the harpings.
- At |6| exaggerate the *ppp*, both times.
- 4 m. before |8|, more *sff* from percussion, both times.
- Don't forget the *subito pp* we added 5 bars from the end!
- Last 3 bars, *watch!*

Avshalomov

Our Leader

- Sixteenth notes, match the bassoon articulation.
- m.9 – low point of dynamic should be *p*, not *mf*, on beat 2. Hold at *p* through the rest of the measure and don't start the crescendo until beat 1 of next measure.

Grotesko

- Reminder – accompaniment dynamic at m.3 is *mf*.
- Lots of woodblock from |B| to end.

Snowy Mountains

- |B| - Tubas, I think we'll have more security when the string bass is added. Hang in there on the low D at 5 m. after |D|.

March of the Giant Robots

- Play softer to hear the muted trombone at |C| & |F|.
- Tom-toms – think of the ending of more of a duet with the solo clarinet.

Tuskers

- Trumpets – audiate before the m.3 entrance to nail the intonation. Ditto for trombones after |A|.
- Last measure, anvil – let resonate!

Moon Song II

- Opening section to |B| went much better on Monday. Recognizing that the constant eighths start in m.3 seemed to make a difference.
- Clarinets at |B| - subdivide with care!

Dragon Dance

- Melody – exaggerate the smears after m.5.
- Endlessly repeating *fp*'s – try to make them as consistent as possible.

News, Weather, Sports

- Ahem – the sixteenths are not the melody.
- |B| - Horns, do your best with the rip licks.

Valentine

- Please remember – open downbeat with no prep, flute pickups are played from first to second measure.
- Clarinet at m. 5 and alto 2/horn 2 at m.17 – listen and place the sixteenth-dotted eighth precisely with the melody (don't hurry).

Ice War

- 2 m. before |D| - please remember to drop the tie to create space before the final measure of eighths, and crescendo through the last measure before |D|.

Funny Girl

- Remember that this is our “handshake number” (after the National Anthem).
- Audiate the sound of a Broadway pit – that's the sound we want!
- More vibes at m.30-31, if possible.
- Bright, enthusiastic, vibrant sound at m.38!
- m.74, as requested by Barton – more *fp*. Horns – you can DO it!
- m.95 – open up the sound and let it be extremely lush.
- m.113 - Lots of sax sound! This has to *crank*.
- Barton suggested a little more brightness in the crash cymbal sound at m.36/37, 99, and 160.
- m. 141-146 – Horns - For the final statements of the “Nicky Arnstein” motive, your line needs to soar over the rest of the texture. Even more. Please. ☺