

WSW Rehearsal Notes – Monday, June 23, 2014 at PCMS

This was our last working rehearsal. Next Monday, June 30 needs to focus on a run-through, similar to July 4 itself. There is *no intermission* at Caramoor, and we need to be ready for what will undoubtedly be a adrenaline-filled and endurance-demanding performance.

Smith – *Star Spangled Banner*

- Make sure you've marked your parts to indicate the added snare drum roll before the pickup to bar 1.
- Keep space between the dotted-eighth and sixteenths.
- 3 bars from the end (second fermata), connect the half note to the next eighths without a breath.

Styne – *Funny Girl*

- Review the notes from last week. Nail these, and we nail the number.

Ticheli – *An American Elegy*

- Thanks for remembering the shaping of the 'Columbine' motive at last week's rehearsal. Be sure to play throughout.
- Good deep breaths before every entrance!
- Bring out the canonic entrances after m.97, especially as it becomes more complex after m.103.
- I expect to place Stan, for the trumpet solo, off-stage right, in relatively close proximity but out of my sightline. We'll have to experiment a bit on Friday.

Demersseman – *Fantaisie*

- How lucky are we to have Lois playing with us again?!?!
- m.1-4 – Upper woodwinds: keep working on these sixteenths so they are effortless.
- m.98 – Stay in tempo beats 1 to 2, so we can place the *sforzando* cleanly.
- m.106 (upper WW) & 150 (Picc, Flute 1, Trumpets, and Trombone 1) – bring out these pickups more.
- m.153 to the end – Tutti: Be sure to not overdo it; we need to hear Lois!

Karrick – *See Rock City*

- m.1 - Thank you for the higher pitched wood block!
- m.1 – Hold up the woodblock, cabasa, and triangle, both for resonance and for me to see. Same at m.159 with the metal shaker and claves.
- m.9 and 13: Keep these motives long, as rehearsed last time (*non staccato*, as marked).
- Stay under the sax solo at m.123 and sax/trumpet/marimba at m.131.
- m.157 – I still feel that the clarinets and bassoons are playing too loud to accompany Deb's flute solo. Make sure you can hear her!
- M.237 – Observe articulations accurately so this amalgamation of themes is still clean.

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Matt Podd's arrangements – Please be ready to be flexible once we meet Ryan Silverman on Friday. We will all be meeting him at the same time and time will be short. We could be making considerable changes; have pencils ready at rehearsal.

#### *Oh What a Beautiful Mornin'*

- First, I apologize for getting ahead of myself on Monday night. The entire song is “in 1.”
- The groupings I was referring to were the groupings of measures into supermeters. Throughout the song, you can think of the measures of 1 in groups of 2 measures (2 beat groupings), *except* at these places, where there groups of 3 measures (3 beat groupings): m.19-21, m.34-36, m.37-39, m.72-74, m.77-79, and m.124-126.
- These measures are in 3: m. 132; m.143; m.149-150; m.155-156.
- Project all triangle solos!

#### *76 Trombones*

- Bassoons, clarinets, trumpets, tuba – be sure your solos are memorized, so you can stand to play without looking down.
- m.43 (trombones & euphonium) & m.99 (trombones) – These two sections need work for clarity.
- m.92-94 – trumpets: Practice so this is “bluesy” but clean, especially the upper octave in Trumpet 1.
- m.159 – “Sing out, Louise!” Keep “Harch” and “march” short and crisp.
- m.185-186 – brass: Make these *forte-piano*'s pop.
- Remember that all *ritard*'s are cut. One consistent march tempo throughout.

#### *The House I Live In*

- m.41 – Make all the *forte-piano*'s effective.
- m.50 – Be sure you've marked beat 3 as the soloist by himself. Tutti entrance on beat 1 of m.51.

#### *Ward – America, the Beautiful*

- m.1-2 – Reminder: First gesture is timpani solo, next gesture is beat 3 of m.2.
- m.3-8 – Bassoons, bass clarinets, bari sax, euphonium: bring out this counterline, with 40% low woodwinds and 60% euphonium.
- m.22 – Tenor sax & Horn 2: please watch, I will be stretching before the seventh on beat 3.
- m.37-38 – Horns: Goose-bump time!
- m.45 – Horn 1: watch me on “three-and-four”

#### *Sousa – Gallant Seventh*

- Bass drum and cymbals – watch for important accents throughout
- m.58 – Everyone listen to allow clarinet arpeggios to be heard.

- Trumpets – There were questions about part distribution because of the Interlude soli and covering the Regimental parts. I think this summarizes what I'm hoping for:
  - Stan & Ben: m.1-73: Cor 1; m.74-89: Reg Trpt standing; m.90-175: Cor 1.
  - Jen: m.1-73: Cor 2; m.74-89: Reg Trpt standing; m.90-140: Cor 2; m.141-155: move DS to assigned position; m.156-175: Reg Trpt DS.
  - Tom: m.1-73: Cor 2; m.74-89: Reg Trpt standing; m.90-175: Cor 2.
  - David: m.1-73: Cor 3; m.74-89: Reg Trpt standing; m.90-140: Cor 3; m.141-155: move DS to assigned position; m.156-175: Reg Trpt DS.
  - Mary & Denise: m.1-140: Reg Trpt (stand for m.74-89); m.141-155: move DS to assigned position; m.156-175: Reg Trpt DS.

### Tschaikovsky – 1812

- m.1-|1|: Follow rehearsed phrasing. Acoustics in the tent will dictate how much I stretch the phrases.
- |1|-|2|: Be sure to start soft enough and build as rehearsed. Woodwinds at |1| must be an authentic *pianissimo* in order for the build to work.
- 5 m. after |3| - Cornets and horns must *own* this measure.
- 5 m. before |5| - Auditate like crazy, then let this line happen naturally, not forced. I'm still looking for more space at the breath before the final A ♯.
- |9| - Please start the *subito piano* at one eighth before |9|.
- Sixteenths in runs – keep up the practice in all parts.
- |22| to |23| - parts with eighths: prioritize intonation and tone over power.
- 6 m. before |23| - Trombones: Shape these dotted halves with natural resonance *diminuendo*.
- |24| to |25| - Sixteenths still need work. Some exposed sections still sound weak.
- |25| - first four bars: I'm making a slight *accelerando* so we are really moving when we go into 2 at 5 m. after |25|. This is necessary to set up the scale passage at |26| so it doesn't sound endless.
- 4 m. before |30| - I want to stretch and build *both* beats 2 and 3, leading to the top of the phrase on beat 1 of the next measure.
- 3 m. from the end – Long quarter note on this release. This needs to resonate more.

### Sousa – *Starts & Stripes*

- Prioritize the memorization of the final strain. Stand tall to play!
- Practice the timing of the silent measure (between m.165-166) and standing to play (brass) or standing on beat 1 of m.181 while playing (woodwinds).
- As I've said in rehearsals, I can't overemphasize the importance of the uniformity of standing together. If done correctly, this will make an incredible impression.
- Remember to maintain focus even when Uncle Sam and Lady Liberty appear on stilts!