

Invitational Band Members 2018,

Please look over these performance notes before you arrive, as they will help you know what I am doing that may not be printed on the page. Feel free to ask any questions about anything.

Cheryl Woldseth, conductor

Here are a few things you should know:

- We hope to be broadcast live on [KVMR](#) radio again this year, both over the airwaves and streaming on-line.
- I expect you to know your parts before you arrive. The Sunday morning rehearsal is just for touch-ups.
- If you know your music, you'll have a better experience, and you'll be able to watch the director. I tend to do things when musicians are watching. And if you're not watching, your stand mates will know too. Use the [Listening Links](#) on the website.
- If you cannot play something well, sit out for that song or section of a song. There is no shame in this, and your fellow musicians will praise you for your choice.
- If you need a lip break, talk among your section so you can trade off who's playing when.
- Do not play cues unless I specifically say to do so. We have enough musicians to cover everything.
- We use a script, adding about 3 minutes between pieces filled with stories, history, and banter.
- I like to engage the audience in our concerts, especially between numbers. You'll see!
- The concert has a 15-minute intermission.
- Dress comfortably for rehearsal, and then wear your hometown band shirt for the concert. Shorts and sandals are appropriate on hot days, even at the concert.
- We have a lot of fun during our concerts. **If you have an appropriate hat or prop for a specific song, bring it!** Feel free to surprise me, as long as it doesn't interfere with the music or the musicians.
- Your lunch is included, with sub sandwiches, fruit, and desserts, and plenty of vegetarian choices. You then have a few hours off to relax, sightsee, or swim in the park's community pool (with showers). At the morning rehearsal's break, there will be coffee.
- We have a hot dog vendor and ice cream vendor in attendance from about 4pm -7pm. Yum!

Remember to bring:

- Instrument
- Music
- Music stand
- Electronic tuners
- Sturdy folding chair (not canvas ones please)
- Chairs provided for large instruments upon request
- Hat and sunglasses for morning rehearsal

Please note that we meet outside, both for rehearsal and the concert.

There are no extra chairs or music stands, unless we bring them ourselves!

PERFORMANCE NOTES IN ALPHABETICAL ORDER

STAR SPANGLED BANNER

We are using an 1861 military arrangement, so keep the tempo steady and quick.

- Tempo = quarter is 112.
- We start off with an unprinted drum roll, before the first note.
- There is no romantic moment after Letter C, so do NOT let it slow down.
- Upon the repeat at Letter C, we will then change the tempo to = 92, again with no tempo variance.

AMERICAN FOLK RHAPSODY No.4

This is a medley of songs that have evolved from folk to children's songs, which mean that they have stood the test of time. If you can transform "Little Brown Jug" from a song about the perils of public intoxication into a family sing-along ([you've got to see this 1947 video](#), complete with bouncing ball), you'll know what I mean. And "Hey Betty Martin Tiptoe Tiptoe" is a circle song/game that I teach my elementary school children, and they love it. The other two tunes are "Down in the Valley" and "Rosie Nell," and the arranger's classical approach to these old melodies makes them sound magnificent and important.

- Errata – please correct these in your parts!
 - Flute = at measure 111, beat 3 rest should be a half rest
- Tempo is quarter = 132 at the beginning. Following the listening link for all tempos, as I perform it just like that.
- F Horn, Baritone = solos for "Down in the Valley" can be soli instead, depending on good tone/tuning.
- Piccolo, Flute 1, Baritone = solos throughout can also be soli, depending on good tone/tuning.
- Oboe, Cornet 1 = solo for "Rosie Nell" is indeed a solo. Let me know if you want it.

THE BOMBASTIC BOMBARDON

A "bombardon" or bass tuba is the name given to the first-ever valved bass and contrabass of the brass wind in military bands. Organs often have a 16-foot bombardon reed stop, and the name "bombardon" (originally French) is attached more to the position of the wind instruments as bass, than to the individual instrument.

- All low bass instruments have the solo part, and will play in unison. We will have bass clarinets, contrabass clarinets, bassoons, contrabass sarrusophone, baritone saxophones, bass saxophone, and tubas playing the solo part!
- Cadenza = I am providing a new cadenza to all bass soloists, so make sure you RSVP to get one.
- There is also a non-solo low bass part, which some have opted to play instead.
- Tempo is a polka, and speeds fluxuate as marked. The listening link is pretty accurate to what I will do.
- OMIT these notes in the non-solo parts, as I will have the solo only play these:
 - 1 measure before Rehearsal D = all three fermata notes are now rests.
 - 8th measure after Rehearsal D = same
- The D.S. al Coda goes back to m.1, so really it should be a D.C. al Coda instead.

DANCE OF THE LUNATICS

Written in 1912, this is a ragtime-era composition originally composed for piano. We had it in our band library (in band format), and I edited it only for modern day instruments, and then added some mallets, timpani, and sandpaper blocks too. This tune gets into my head and will not leave, so now I am passing it on to you. And the listening link is the only one I could find, and it's a terrific rendition for mandolin ensemble. I've also worked up a quartet version of this piece for my Raspberry Jam Trio (plus one) with flute, violin, guitar, and guest bass clarinet, which we're preparing to record.

- Tempo = as written. A Schottische is a dance (much like we know the waltz, polka, minuet, and such), and here's a [video link example](#). Because it's a dance, the tempo must be the right speed for the dance steps.
- Dynamics = light and erring on the quieter side. Crescendos/decrescendos should be emphasized to make them obvious to the listener.
- Articulations = staccatos should be tight (and sound sneaky because it's in a minor key). Slurs are there on purpose, and if they cross beats (like beat 2 to 3, or beat 4 to 1), it implies a slight accent on the first note and a lightening of the tied-to note.
- Melodies = there are usually four voices going at a time, so listen to those around you. Some voices team up, but most talk to each other like in a conversation.

THE EMPIRE STRIKES BACK

It's been 38 years since this episode of the Star Wars saga first came to movie theaters, and even now we're in midst of more episodes, spinoffs, and backstories. This year, we're between the final episodes #8 and 9 in the official film series, and John Williams' "Imperial March" is well known and recognized by all ages. And this melody is a natural to feature the band's low instruments, while still having plenty for all the other instruments too.

- Errata – please correct these in your parts!
 - Flute = at measure 138, all C pitches in all octaves should be C flat
 - Oboe = at measure 33, first note is a half note (not a dotted half note)
 - Clarinet 2 = at measure 47, beat 2 is a D (not an E)
- Tempo = is similar to the recording, but slower in mm.37-68 and mm.78-132. We will observe all the ritards, more so than the recording does.
- Horn F 1 = the opening is a true solo. My 14-year-old horn player is awesome at it, but let me know if you want to play it too (or instead).

LIGHT CAVALRY (OVERTURE)

Start singing the main "horsey" theme, and see who joins in. I dare you! That's because this song from 1866 still resonates strongly in pop culture. And there's something for everyone here: a call to action, scurrying, heroes on horseback, tragedy, and a happy ending.

- Tempo = same as the listening link, except one section. We'll play the first Allegro section slower at quarter =144 (where the many alto-range instruments play repetitive eighth notes and there's a frantic soprano-range melody).
- Flute, Eb Clarinet, Bb Clarinet 1, Alto Sax 1, Solo Cornet, Trumpet 12 = about that frantic melody at the first Allegro section. I have assigned that section entirely to a single Eb Clarinet and a single Bb Clarinet 1. That's all. The other parts should tacet, unless you talk to me about it beforehand. It's a tough section, so let's make it good!
- Dynamics = watch them carefully. The 6/8 "horsey" sections always start very quietly.
- Andantino con moto = this section needs to be sound tragic, and I don't mean the million flats in the key signature. I am seeking drama, so emote sadness and hopelessness. Make those instruments that are not playing there sniffle, wipe away tears, and blow their noses. Be extra careful of playing the right notes, as well as the articulations as they are in the recording (observe the staccato on the third measure's beat 3's two eighth notes, as well as all similar places in this section).
- No slow down = we will not do the reduced tempo that is near the end of the listening link. Keep the final 6/8 section at just one speed.

LOHENGRIN (INTRODUCTION TO ACT III)

This rip-snorting grand march has high energy, a valiant tenor/baritone unison melody, and lots of bit solos. This piece was used to get the opera "Lohengrin" audience's attention after the intermission, and set the mood for the

scene ahead. By the end of the piece, it hints at the “Here Comes the Bride” tune while quieting the audience to be ready for what’s to come – which obviously includes a wedding.

- Errata – please correct these in your parts!
 - All = at measures 3 and 10, plus Rehearsal 6 measure 3, beat one should be staccato
 - Oboe 1, Tenor Sax = tutti at Rehearsal 5
- Time signature = I will be directing the whole piece in 4/4 (not cut time).
- Tempo is quarter = 132
- Solos at Rehearsal 4 = these are true solos for Piccolo, Oboe 1, Clarinet 123, Tenor Sax, Cornet 1. Let me know if you want to do these.
- Piccolo, Flute, Oboe, Clarinet 123, Cornet, Trumpet = when you have repetitive eighth notes, disguise when you breathe by fading out and in. Please don’t announce your return with an accent, just because you now have air!
- Altos, Tenors, Basses = when you have that magnificent melody, it is in unison. Please breathe together, and make sure you’ve got the right rhythm and pitch. Let’s make it fabulous!

MARY POPPINS

All the best tunes are here, and this is a fabulous arrangement. There’s something here for every instrument, and the percussion get to add sound effects and odd instruments too.

- Errata – please correct these in your parts!
 - Clarinet 2 – measure 44 beat 3 = note should be F sharp (not just F)
 - Trombone 3 = at measure 120, add “open” (mutes off) which is missing
- Tempo = same as recording EXCEPT:
 - m.293 add “accelerando”
 - m.296 add “In 1” at dotted half = 56
- Piccolo, Flute, Oboe, Clarinet, Sax = in mm.129-159, all grace notes are optional, but play them cleanly if you can!
- Trombone = in mm.129-159, I’m looking forward to hearing your slides. Hopefully you are too.
- Auxilliary Percussion = work on your presentation skills for mm.105-127 and mm.212-238 and have some fun with it.

RADETZKY MARCH

This Austrian march is played every New Year’s Eve, broadcast on PBS worldwide. It’s an infectious march played with joy and frivolity, as demonstrated by the many grace notes, trills, staccatos, and accents.

- Tempo is the same as the listening link, EXCEPT we will observe the dramatic ritard at mm.15-16 second time only.
- Dynamics = nothing is fortissimo. Relax, and play the dynamic markings “less loud than you think.” This will help the tempo, as well as the song’s playful attitude, plus it will make the faster notes easier to play.
- Articulations = keep it light, especially the staccato notes. Accents should be – well – accentuated.

SHENANDOAH

Like many folk songs, this often-requested tune has no known origin. However, it first appeared in American folk history in the early 19th century with fur traders traveling the Missouri River in canoes. By the mid-1800s, it had become a sea chanty sung by sailors world-wide, and it is still a favorite today.

- Errata – please correct these in your parts!
 - Tenor Sax & French Horn – measure 58 = add mezzo forte
 - Trombone 3 – measure 57 = beat 3 is A flat (not A)

- Tempo is flexible. You'll need to watch ALL THE TIME. Nearly each note has some speed change, and I will do them all. Treat tenuto markings (*ten.*) as miniature holds, as I will stretch these notes a bit longer than usual.
- Flute = mm. 1-5 will be a soli, played by all. Breath on m.2 beat 1, and mm.2-3 will speed up.
- Trumpet 1 = mm.4-7 is a solo. Any takers?
- Dynamics = the "big moment" (loudest part) in this piece is mm.63, with a controlled build-up before and drop-off afterward. Observe the breath mark at m.65 so we can hit m.66 together more gently.
- All = the ending is a little tricky, so let me explain the final three fermatas. Some hold through mm.78-79 without stopping. Some play on m.78's first fermata, and rest of its second fermata, and then play again on m.79's fermata.

SUPERSTAR

The Carpenters first recorded this song in 1970, and it's been a pop hit ever since. This arrangement stays true to the original, putting the melody mainly in the alto range (Alto Sax, Tenor Sax, French Horn) to match Karen Carpenter's sultry low vocal range.

- Errata – please correct these in your parts!
 - Baritone Sax – measure 16 = first note is F# (not G)
- Tempo is quarter = 84.
- Dynamics = the melody line is not written to be loud. Therefore, those who are playing harmony need to listen, reduce, and stay out of the melody's way.
- Articulations = smooth as silk when slurred.
- Alto Sax, Cornet, Trombone (and later Horn F, Baritone) = at m.26 and m.59 when you have the faster "chorus" melody, be accurate on your rhythms so you all speak together.
- Percussion = play bell tree (wind chimes) on m.1 one beat early, so it sounds before the actual music begins.

TRIBUTE TO GEORGE HARRISON

This arrangement is loads of fun! Who can go wrong with songs written by a member of the Beatles?

- Tempo at m.1 is quarter = 104, at m.5 is 138, at m.60 is 80, and at m.91 is 132 (to the end). These tempo changes are quite abrupt, meaning that you get no warning or help making the switches.
- All = at m.59, change your fermata whole note to a fermata half note. I have added a drum break for beats 3-4.
- Rhythm = practice your off-beats and on-beats. Being a pop song, it has a lot of off-beat melody notes. However, some are still on-beat, and I'm expecting them to be played as written. Because the melody is in unison with many instruments, you (the individual player) do not get to free-from the rhythm. Be accurate! This applies to everyone, but especially to Bassoon, Alto Clarinet, Tenor Sax, Trombone, and Baritone on mm.99-110.

STARS AND STRIPES FOREVER

This will be our encore. We will not practice this piece at all, so surprise me and have it ready.

- Errata – please correct these in your parts!
 - Trombone 3 – line 5 (after the second ending) add a forward repeat sign
- Piccolo = players will stand to play the final Grandioso piccolo solo part during the first time through, then sit. Work out a rehearsal for yourselves for this.
- Trombones = on the second time, you have the limelight during the final Grandioso verse. Raise your music (or better yet, have it memorized) and stand up to play from here to the end.