

Subject:COZMO 2018 - Sem 2: **COZMO NOTES #17** and COZYMO NOTES #11 (25Nov18) - NFM

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COZMO NOTES #17 - Sunday 25 Nov 2018

Present: Col, Trevor, Lea, Diana, Lindsay, Barbara

Absent: Gianni, Di, Ben, Julie

Elegy and Wednesday's Child

Not a lot to say about these that hasn't been said before. Diana's comments are good value and to the point:

Elegy: There needs to be more attention to contrasting dynamics. To achieve this I suggest exaggerating the contrasts in practice. We should really feel and express the grief in *Elegy*. Minims and dotted minims should not be cut short.

Wednesday's Child: More attention to contrasting dynamics. Sections A and B Mandola melody should not be drowned out by other parts, particularly by M1s. This continues to be a weakness of our ensemble playing which should not be M1s dominant and accompanied by the other parts but rather an empathetic blend and interaction of all parts. Will Col also be playing Mandola in this piece? There needs to be a lighter and brighter mood at Section B, i.e. not heavy and laboured and the Mandola part needs to rise above the accompaniment. This is not a criticism of Lindsay's playing but rather of the other parts which are not subtle enough.

1. Viaggio del Mandolino.

Mvt 1: Preludio. This is a solo for Carlo, with four entries from the orchestra. Nothing really for us to practise - except to be completely familiar with where we come in, if we play, and to be able to count accurately and look at the Conductor so as to come in correctly.

Mvt 2: Vivaldioso (Same notes as COZYMO).

This piece is most challenging for the 1st mandolins, requiring practise on semiquavers and cross-string picking.

Mandolin 2s have mainly quavers with the occasional semiquaver run, so shouldn't be too arduous.

Guitars are playing almost all quavers, many of them repeating. The onus here is for the guitars to be solid in tempo and pulse.

Bass: Michelle has been kind - crotchets and repeated quavers. Again the aim is to be solid and absolutely even. The orchestra is built on your foundation.

Not a lot of dynamic variation, so watch for the occasion when you have to change from *mf* to *f* in section 2. Section 3 *Dolce* is *mp* and *p*. Section 4 is back to *f*.

Note that Michelle wants the final chord damped - don't let it ring.

Mvt 3: Aria

As she states in her performance notes, Michelle has written this movement as a 1st guitar feature. Mandolins maintain a smooth tremolo. Dynamics will play a big part in this, and must be strictly observed.

Mvt 4: The Outback Tarantella

This is pretty straightforward 6/8 tarantella. The tempo marking of 148bpm is lively, but should

be achievable (or close). the parts aren't too hard - guitars don't even play chords until the *mosso* at C! :), where tempo drops back to 96bpm.

Take care to follow the dynamics, particularly when you have contrast like bars 9-12 - *mf-mp-p* and 33-36 - *mf-mp*.

Bar 189 onwards, Michelle quotes various Australian pieces, so you see varying tempi and styles. We return to the *tarentella* at bar 232, and tempo increase at 256 for the finale of the piece.

2. Suite Immaginaria

Mvt 4: Bal de Neige

An atmospheric piece, this features many instrumental techniques for producing different sounds. Tremolos with index fingers for mandolins, harmonics for guitars. Looks like the melody is mainly played by mandolas. Bass is bowed - have fun, Bob!

Carlo and section leaders will help us achieve the right sounds.

Mvt 5: Quadriglia diabolica

This isn't so "diabolical" :) It's basically a *tarantella* style piece, but not as fast as Michelle's.

Bass has the challenges of some 6 note bars - if need be, just play the first of each group of 3, and some alto clef!

M1s, M2s some tutti playing on every quaver - M1s have a lot of this throughout, but a lot of it is scalar.

Mandola solo at bar 94.

HOME PRACTICE:

Suggestions received from COZMO members for Next rehearsal:

Diana: *Elegy*, Wednesday's Child, *Fantasia Napoletana*, *Suite Immaginaria*, *Funf Tanzstucke*, *Matilda Bay*

Trevor: *Il Mandolini e Congresso*, *Fantasia Napoletana* - tricky timings such as all triplets, all offbeat phrases and all complex rhythms.

Lea: *Funf Tanzstucke*, *Matilda Bay*, *Suite Immaginaria*.

Next rehearsal we will work on ***Elegy*, Wednesday's Child, Fantasia Napoletano and Il Mandolini e Congresso.**

Bring ***Viaggio*** - I've thought that we can spend 5 minutes on the entries in the ***Preludio*** just so we've done it and have some familiarity.

If people prior to Rehearsal can pinpoint particular sections in the listed pieces that they want to look at we can spend our time more efficiently in Rehearsal. I will also aim to identify problems in these pieces.

Please play through these during the week and mark in any sections you need to ask about.

OTHER STUFF

Only 1 announcement:

1. COZMO SUBSIDY TO ALL FAME FESTIVAL PARTICIPANTS

Your committee met informally last Sunday during the rehearsal break and discussed and agreed that COZMO Inc. would offer a \$200 subsidy to each COZMO/COZYMO person attending the FAME Festival 6-13 January next year (5 weeks away!) - whether you have already registered or intend to register. **If you have not yet registered, please do so within this coming week, thank you.** As you might be aware, we have an account that we can use for the benefit of COZMO members, but we haven't dipped into it for quite a while. A committee member also suggested that investing in a sound system could be a good idea, which we can explore next semester. Can you please advise your bank account details (BSB and account number) ASAP so that the Treasurer (Lea) can do an EFT into your account during this coming week. This should lift the financial burden to each of us significantly, and sweeten our participation!!

Thank you - Col and Lea ☺