

Orchestra Repertoire

Cindy Shang

Grade 2

A La Mariachi by Edward B. Jurey
Highland/Etling Publishing/Alfred Publishing Co.
Full Orchestra
Duration: 2:18

Edward B. Jurey has written for string orchestra, band and choir. His works frequently appear on state contest lists. This piece was published in 1994. Mariachi music is a blend of folk music traditions of Mexico, Spain, and Africa. It has traditional folk melodies found in Mexico during the nineteenth century. This music is intended to be sung and danced as well. The typical instrumentation for mariachi ensemble consists of violins, guitar, a bass instrument called guitarró, and two trumpets. The key centers are F and Bb major, requiring the use of half positions. No shifting is required but cello needs to use extended hand position. Staccato is required in the winds. Percussion includes claves, maracas, cowbell, and timbales or bongo. Stylistically, the contrast between the staccato articulation in the opening and the legato in the strings later on should be shown. Moving eighth notes play arpeggios, diatonic or tertiary patterns. Syncopation is used. The piece is scored in doubling parts, so attention must be given to dynamic balance and unity of articulation and style in playing.

Finale, Symphony No. 2 in C Op.17 by Piotr Ilyich Tchaikovsky
arranged by Sandra Dackow
Tempo Press
Full Orchestra/String Orchestra
Duration: 4:00

Tchaikovsky, the famous Russian composer, was born in 1840 in Votkinsk. He entered the St. Petersburg Conservatory while working as a government employee. He was best known for the Fourth, Fifth, and Sixth Symphonies, his Piano Concerto No.1, the Violin Concerto and several of his ballets, particularly *The Nutcracker*. The arranger, Sandra Dacrow, earned her bachelor and master degrees in music and a PhD from the Eastman School of Music. She has served as a band and orchestra director in several public schools and taught at universities in Pennsylvania and New Jersey. She is frequent in demand as adjudicator, clinician and guest conductor around the globe. This arrangement comes from the final movement of Symphony No. 2, the "Little Russian". It can be played entirely in the first position. This piece consists of variation on the Ukrainian folk song. The slow, simple introduction is a good way to teach cut time. The lower first finger on the E string as well as second and third fingers are likely to be out of tune. The cello part has two extensions and various accidentals to be aware of. The opening requires broad fortissimo sound which means good bow control is needed to sustain and connect the notes. In the Allegro part, staccato bow stroke and bow placement in the lower third is required. This piece has a theme and variation form. Frequent accents and dynamic changes keep this music interesting. Rhythms are simple and consist

of mostly eighth note and quarter note combinations. The melodies are mainly in C major but also modulate into G major and E minor.

An English Folk Song

arranged by Terry McQuilkin

Neil A. Kjos Music Company

String Orchestra

Duration: 2:40

Terry McQuilkin arranged this piece from the old folk tune *Dives and Lazarus*. McQuilkin studied composition at University of Southern California where he earned his bachelor and master degrees in music and also took music education courses at the University of California at Los Angeles. From 1985 to 1990, he taught instrumental music in the Los Angeles Unified School District. All parts can be played in first position so it is not technically challenging for the left hand. The melodic line will challenge students to play with smooth bow changes and add vibrato. The folk tune is marked moderato, but more stylistically correct in a slower tempo, which will challenge students' bow control and stability. It is preferable to choose fingerings that allow the melody to be played on the same string for consistency of tone. An important aspect of this piece is for the ensemble to arrive at the cadence points together, so sections have to listen to moving lines. The balance in both volume and intonation is critical to the harmonious sound of this piece.

Grade 3

Emperor Waltz Op. 437 by Johann Strauss

Arranged by Merle J. Isaac

Highland/Etling Publishing/Alfred Publishing Co.

String Orchestra

Duration: 11:30

Strauss, born in 1825 in Vienna, has composed more than 400 waltzes, including the famous *Blue Danube* and *Tales from the Vienna Woods*. He has also composed a number of successful operettas. This piece is arguably Strauss' best known and most popular work composed in 1889. The original piece calls for woodwinds, percussion, brass instruments as well as strings, but Isaac's arrangement is scored for string orchestra. The tune is accessible by ear and the rhythm is repetitive with predictable accompaniments of the waltz style, so it is not difficult to perform. Octaves in first violin and double bass parts are an option for greater technical challenge. First violins and cellos will use fourth position. This piece is restricted to C major and G major. The piano part is important for the texture. The waltz style of Strauss is characterized by its tuneful music that requires flexible tempo, and therefore the score is filled with repetitions, fermatas, ritardandos, accelerandos, tenutos and more. Stylistically, waltz frequently contains masculine and feminine character and line, which should be contrasted. The waltz is a piece to introduce $\frac{3}{4}$ meter, multiple tuneful strains and accompaniment that has characteristic stronger downbeat and lighter second and third beat.

Brandenburg Concerto No. 4 in G Major (third movement) by Johann Sebastian Bach

Arranged by Mark Jasinski

Highland/Etling Publishing/Alfred Publishing Co.

Full orchestra

Duration: 4:00

Bach was born in Eisenach, Germany in 1685. He studied at Lyceum and may have learned organ from his brother. He also learned to compose by copying manuscripts to study. He was hired as a court musician at Weimar in 1703 and as court organist later in 1708. He served as director of the Collegium Musicum at Leipzig after 1729. Bach wrote many works for voices, keyboard, solo strings and orchestra. He is well known for his virtuosity as an organist. This movement of the piece is considered an example of his compositional skill with well crafter theme, imitative counterpoint and contrasting timbres. Bach wrote this as a dedication to Margrave Christian Ludwig of Brandenburg. The technical demand of the first violinist is high as this piece is likely to have been written as a violin concerto. The arrangement preserves the theme but distributes it among the string sections and the demanding solo part is for the most part eliminated. For the violins and violas, most parts can be played in first position except two spots in first violin part. The upper string parts required awareness of when to use high and low second and third fingers. Cellos need to use extensions and half position but most part can be played in first position. Attention must be paid to the stylistic bowing and articulation required for this piece. A fast light stroke is recommended, with the bow stroke staying in the middle to upper half of the bow for faster passages. Accents are placed on primary beats to organize the sound. Cello and bass should use accents to highlight the harmonic rhythm of the bass line. This piece has an imitative form, beginning with the theme, imitated in the dominant key and accompanied by free counterpoint that include motifs derived from the theme. Energy comes from the moving eighth notes, changing key center and harmonic rhythm in the lower strings. The woodwinds and strings provide a unique mixture of timbres.

Suite No. 3 in G major from Water Music by George Frideric Handel

Edited by Gerald Anderson

Neil A. Kjos Music Co.

String Orchestra

Duration: 9:20

Handel was born in Halle, Germany in 1685. He was the most cosmopolitan of all the Baroque composers. He draws from French overture, Italian concerto and opera, German contrapuntal style and chorus with orchestra and soloists, and the English choral tradition. His compositions have an emphasis on homophonic texture mixed with homorhythmic or contrapuntal texture for dramatic effect. He studied violin, oboe, and counterpoint. He served as church organist at the Calvinist cathedral in Halle in 1702. He soon left his job and went to play second violin in Hamburg Opera and mastered Italian opera style. His works reaped success in Germany, Italy and England. In 1714, his former employer became King George I of England and doubled his salary. Handel wrote many Italian operas and oratorios. He became a British subject in 1726 and last appeared in public at the London performance of *Messiah* where he collapsed during the performance. More than 3000 people attended his funeral. Dance music was a dominant aspect of social and musical life in the Baroque era, and the suite links several stylized dance movements in binary or ternary form. The

Menuet is a noble, graceful French dance in slow triple meter. The small, rapid dance steps create hemiola which is an interesting rhythmic challenge. The proceeding Trio is composed in contrasting key and texture. The Rigaudon is a lively French dance in duple meter. The Gigue is a fast triple meter dance that features wide leaps and dotted rhythms in duple meter. The keys of G, D, and Bb major as well as G minor requires low first fingers in the upper strings and extensions in cello. Second position is preferable for the ornamentation in the Menuet 1. Cello and bass require up to fourth positions in Menuet 3. Stylistically, violins should lighten their bows crossing to E string and make a diminuendo for any high note. A spiccato bow stroke is required in the violin and viola parts for Gigue 2. The baroque style of bowing should be used to play with the light character, with initiated bow speed but no accent. The eighth-sixteenth rhythms should be performed with a triplet feel.

Grade 4

Déjà Vu by Caroló Nuñez
Shawnee Press
String orchestra
Duration: 4:45

Caroló Nuñez was born in Texas in 1929. He began to play the piano at age five and worked as a jazz pianist during high school. He earned his bachelor of music in composition and master of music education from North Texas University. He taught for 29 years in Texas public schools and his ensembles consistently received first-division ratings. He remains active as a clinician, adjudicator, composer and professional pianist. This piece is rated for Grade 4 because of duplets against triplets, wide range of dynamic colors and several tempo and meter changes. The A and B section each require contrasting bowing technique and style of articulation. The lyrical passages require slow, legato bow in contrast with the détaché bow stroke for con animato fugato section. Hooked bowing and five note slurs are also required. The long melodic line as well as dynamic contrasts are the main focus and challenge of this piece. There are many imitative stretto lines in different sections. Each section will have the theme at some point. Shifting is required for lower string while most can be played in first position for upper strings. However, third position is recommended for a melodic tone. The piece centers on E, D, and A minor ending in E minor with a Picardy third. There is frequent dynamic as well as color changes that require mature, sensitive playing.

Iphigenia in Aulis Overture by Christoph Willibald Gluck
Revised by Richard Wagner
Luck's Music or Edwin F. Kalmus
Full orchestra
Duration: 10:29

Gluck was born in Bavaria to Bohemian parents in 1714. He studied in Italy, visited London, and toured as conductor in Germany before becoming court composer to Emperor Charles VI at Vienna. He synthesized French and Italian opera. Richard Wagner was an outstanding composer of German

Opera and believed in drama and music as one. There are places to shift for purpose of musical expressions. Slur the eighth notes in upper string for stylistic effect. Retakes and hooking of bow are often required. The flute doubles first violin while bassoon doubles the viola section. Tuning and timbre should be considered for these parts. Stylistically, playing the upbeat quarter note with a broad staccato separate from the longer note that follows will allow clarity and character. Repeated notes, particularly in the lower strings, should come off the string for clarity in sound. Percussion should also use harder mallets for clarity. Trill should always begin from the note above. Stress the first note and do a little diminuendo for stylistic playing of slurred notes. Semitones and dissonances create moments of tension and release, which can be pointed out to students as non-chord tones of various types, such as passing, neighboring, escape etc. This overture has a oboe passage that echoes the character's outcry motive in the opera.

Jamaican Rumba by Arthur Benjamin

Boosey and Hawkes

Full orchestra

Duration: 4:20

Arthur Benjamin was born in Australia in 1893. He first studied in Brisbane and later at the Royal College of Music in London in 1911. World War I occurred and he served in the army in before returning to Sydney to be a piano teacher shortly and returning to England for good. He was appointed as professor in 1926 at the Royal Conservatory of Music where he taught piano. He composed for instruments, chamber, voice, and opera. He visited the West Indies in 1938 which led him to use a folk tune to compose this piece. This piece is in a light style, originally written as a piano duet which later was arranged for full orchestra. Students are introduced to the style of rumba, which is an urban Afro-Cuban dance performed with instrumental ensembles and a singer on meaningless syllables. The typical 3+3+2 rhythm requires specific bowing and bow distribution. The ostinato rhythmic patterns lay the foundation for the rumba character. This piece is written in the key of C major in 2/4 time. Time must be taken to tune the octaves and study different rhythmic combinations that give this piece the rumba character.